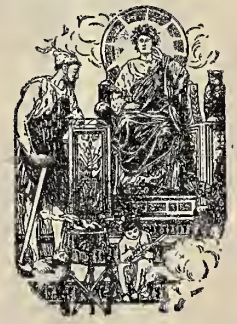
554

SCIENTIFIC LIBRARY



UNITED STATES PATENT OFFICE

GOVERNMENT PRINTING OFFICE 11—8625



18
1
76767
30

THE INLAND PRINTER

THE LEADING TRADE JOURNAL OF THE WORLD
IN THE
PRINTING AND ALLIED INDUSTRIES

30

VOLUME 60

October, 1917, to March, 1918

CHICAGO, ILL., U. S. A.

THE INLAND PRINTER COMPANY, PUBLISHERS

Z 119
.I7

INDEX TO THE INLAND PRINTER

VOLUME 60.

OCTOBER, 1917, TO MARCH, 1918.

A

Accounting System in the Small Newspaper and Job-Printing Office, Simplifying the (illustrated) 189
Activities of the Government in Behalf of Better Paper Supply (illustrated) 371
Advertising Platemaking 754
Advertising Serviee, How to Start a Productive 33
Air Brush for Artists, Engravers, Photographers, Etc., New (illustrated) 251
Allen, Henry, Suffers Serious Accident 394
Allen, Lane & Scott, Philadelphia, Progress. 534
Altoona (Pa.) *Mirror* Workers Have Big Time on Eighty-First Birthday of Boss. 394
American Institute of Graphic Arts, The... 533
American "Jackies" Take Their Printer with Them 398
American Press Association, Buys Plate Business of 105
American Pulley Company Issues an Informative Booklet, The 537
American Type Founders Company, Chicago Branch of, in New Quarters 670
American Type Founders Company, Portland Branch, Moves into New Quarters. 393
Apprentice Problems in West Africa (illustrated) 764
Art Director's Directions to Artists, An 532
Art Electrotype Foundry, Cleveland, Celebrates Fifth Birthday 250
Association of Printing Salesmen of Minneapolis 351
Attachment to Expedite Feeding Platen Presses, A New 251
Ault & Wiborg Company Now Produces All Its Dyestuffs 251
Australian Printing Field, Notes from the. 809

B

Backert, John C., New York City, Announces the "Junior Bull Dog" Trimmer (illustrated) 395
Baker, U. G., Buys Pennsylvania Newspaper 393
Barnhart Brothers & Spindler Bring Out a Distinctive Type-Face 537
Barnhart Brothers & Spindler Move Big Plant 816
Barrett, Walter W., Candidate for Re-election to I. T. U. Office 815
Berger & Wirth an American Concern 670
Bermingham & Seaman Company Now Seaman Paper Company 252
Boedicker Photo-Litho Machine, Expert Printers and Lithographers See Stereopticon Demonstration of 812
Bookbinding:
  Bookbinding 83, 369
  Book Cloth Cutting Gage 84
  Determine Number of Sheets to Be Folded in a Section for Patent-Back Guards, To 84
  No Need of Wrapping Faint-Line Ruling-Pens When Only One Color of Ink Is Used 369
  Roach-Proof Binding 369
  Roll Cloth Cutting Table 84
  Round Corner Lapper 84
  Stamping Ribbon 83
  Three-Knife Book-Trimmer 370
  Thumb-Index Cutter for Reference Books. 370
  Titles on Law Books, Printing 369
  Trimming Heads and Tails of Blank Books 84
Book Review:
  A Roman Alphabet and How to Use It... 247
  Book Review 246, 391, 531, 808
  Cæsar in Gaul 531
  "Fundamentals of Cost and Profit Accounting" 808

Book Review — *Continued:* PAGE
  Lockwood's Directory for 1918 246
  Newsboy Service 246
  Plate Printing and Die Stamping 391
  "Printers' Insurance Protective Inventory System," New Revised Edition.. 808
  Printer's Ready Reckoner 391
  Printing for Profit 665
  Printing for School and Shop 531
  The Art and Practice of Typography 246
  The Compositor's Russian Primer 391
  The Distillation of Resins 246
  The Secret of Typewriting Speed 531
  "The 'Wellcome' Photographic Exposure Record and Diary for 1918" 808
  Women's Work in War Time 391
Boyle, Daniel, Completes Fifty Years at Printing 814
Bradley, William Aspenwall, Now With Yale University Press 248
"Butler" Picnic, Second Annual 108

C

Carnegie Institute Graphica, The 813
Carrier Boy Problem, How One Newspaper Has Solved the 109
Cartoonist in Congress, A 380
Central Division of Printing Teachers' Organization, New Secretary for 669
Chalk Overlay Board, New York Firm to Make 249
Challenge Machinery Company Announces New Press, The (illustrated) 395
Challenge Machinery Company Elects New Officers, The 533
Chicago Paper Company, Sales Conference of 249
Chicago Paper Dealers Start Movement for Conservation 395
Collectanea Typographica:
  And This Happened in America! 759
  Apology for Things That Are Past, An.. 487
  Big Prices for Printing 488
  Collectanea Typographica 487, 759
  Dynasty of Wealthy Printers, A 759
  Money-Making Historian, A 488
  More Than Its Weight in Gold 488
  "No Time to Read" 759
  Youthful Printers and the Past 488
Collins, A. M., Manufacturing Company, Has New Offerings for the Printing-Trade 397
Colored Inserts:
  Caught in the Act ..... Facing page 233
  Christmas ..... Facing page 321
  Color as Applied to Catalogue Illustration, The Use of ..... Facing page 753
  Cover-Page of an Engraver's House-Organ ..... Facing page 481
  Credit ..... Facing page 609
  Demonstrating the Value of Color in Catalogue Printing ..... Facing page 623
  Iowa Magazine, Cover-Design of ..... Facing page 769
  "Monarch of All I Survey" ..... Facing page 521
  Old Gateway, Fort Washington Park, New York City ..... Facing page 761
  Photography in Cover-Design ..... Facing page 649
  Service — Pleasing Wall-Hanger by The Holmes Press, Philadelphia, Pennsylvania ..... Facing page 664
  Seybold Machine Foundry, Pouring Off in the ..... Facing page 793
  Specimen of Color Printing Used in Advertising Typewriters .. Facing page 377
  The Battle-Cry of Business .. Facing page 465
  The Bridle Path in Van Courtland Park, New York City ..... Facing page 625
  The Quill, Cover-Design of .. Facing page 768
  The Use of Color as Applied to Catalogue Illustrations ..... Facing page 337

Colored Inserts — *Continued:* PAGE
  "When the Frost Is on the Punkin', and the Fodder's in the Shock" ..... Facing page 193
  Work ..... Facing page 177
Commissions and Gratuities Eliminated in Selling Ink 495
Comparative Type Space 184
Competition — The Death or the Life of Trade 640
Composite Statement, The 101
Conkey, W. B., Company, New Sales Manager for 106
Cook County Printers and Editors Join National Editorial Association 395
Copperplate Press, New Intaglio (illustrated) 108
Copyholder to Proofreader, From ... 43, 185, 332, 477, 621, 751
Cornell, Fred, to Manage Kansas City Branch of Barnhart Brothers & Spindler 106
Correction, A 393
Correspondence:
  Appeal from France to the Printers of America, An 755
  Boosting the Thrift Stamp Movement 755
  Coöperative Catalogues 195
  Copy Editing, More About 51
  Correspondence 51, 195, 339, 483, 627, 755
  Hiring Job-Press Feeders 485
  In the "Good Old Days" 756
  Is the Cost System Overdone? 340
  Lead-Poisoning? 483
  Letters We Appreciate 483
  Mortimer Company, Direct-Advertising Campaign of the 484
  Newspapers and Magazines Wanted for the Boys at the Front 627
  New York as a Printing Center 483
  New York the Printing Center of the World 755
  Printing Should Rank as First Industry .. 195
  Publishing Copyrighted Songs Without Consent of Owner of Copyright 627
  Referred to Employing Printers in Central or Western Iowa 340
  Reply to the Urging of Young Printers to the Realization of Future Opportunities, A 51
  "Simplifying Oriental Languages" 339
  Style in Printing? Why 195
  "Swift" Hand Composition 52
  Teaching of Printing, The 755
  Trade Papers to the Boys in the Camps, Send 627
  What Is a Proofreader? 484
Cost and Method:
  Cheer Up, There Is a Better Day Coming. 489
  Composing-Room Depreciation 766
  Cost and Method 89, 198, 345, 489, 633, 766
  Cost System Overdone, Thinks the 345
  Cutting Stock 491
  Cutting Stock Affects Register 634
  Daily Time-Ticket, The 767
  Don't Crowd — Just Push! 767
  Efficiency, The Obvious in 634
  Estimating Service 633
  Estimating with the Foot Rule 91
  Home-Made Cost Systems 199
  How He Fools Himself 347
  Increasing Costs 89
  Keeping Samples of Paper 634
  Keeping Tab on Results 490
  Keeping Tab on Standing Jobs (illustrated) 90
  Lock-Up, The Cost of 635
  Lost Time, Sources of 489
  Meeting War Conditions 198
  Operation Hour-Costs 490
  Percentage of Productive Time 766
  Picking to Profit, From 200
  Pressroom versus Composing-Room 91

39775

Cost and Method — *Continued:* PAGE
Price-List Versus the Estimate, The..... 768
Printer's Errors, The..... 489
Proofs..... 635
Records, The Value of..... 346
Shop Meeting, The..... 199
Standardizing Sizes..... 198
Type and Electrotyping..... 491
Type-Faces, Too Many..... 90
Where Do You Live?..... 200
Why a Cost System?..... 346
Costs of Bindery Operations (with tables). 474, 617, 746
Court Decision Regarding Photoengraving, A..... 753
Cox, Alfred J.— Master Binder (illustrated) 227
Craftsmen's First Fall Meeting..... 106
Craftsmen Hear Fine Lecture..... 249
Craftsmen See Industrial Exhibits..... 669
Craig-Finley & Co. Fifty Years Old..... 393
Cutting Advertising, Danger in..... 800

D

De-Inked Paper, Makes Good..... 528
Denver, Colorado, Printing-Trades, The.... 668
Denver Printing-Trades, Notes of the..... 814
Dressing the Book..... 325

E

Economy Engineering Company Locates Office in New York City..... 816
Editorial:
Advertising Platemaking..... 754
Correcting an Abuse..... 193
"Cost of Health Supervision in Industry" 50
Court Decision Regarding Photoengraving, A..... 753
Editorial.....49, 193, 337, 481, 625, 753
Is Printing an Essential Industry?..... 337
Labor Matters in Connection with the War..... 49
New Features for 1918..... 481
Printing-Ink Situation, The..... 626
Repeal the Zone System of Second-Class Matter..... 482
Second-Class Postage Rates..... 338
Short Courses for Foremen..... 50
Something for Employing Printers to Think Over..... 626
"Sound Printing"..... 482
Special Announcement..... 625
Third-Class Postage, No Increase in..... 625
War Convention of the Chamber of Commerce, The..... 194
Water-Power Legislation..... 50
Workers Needed for the Shipyards..... 754
Editorial Brain-Fag, A Haven for..... 85
Editors, Proofreaders and Operators..... 62
Efficiency the Watchword..... 335
Efficiency the Watchword with Iowa Press. 535
Eleetric Feeder Production Again Reaches Normal..... 816
Electrotypers See Handwriting on the Wall. 237
Electrotypers, Western Divisional Meeting of..... 812
Embossing, Practical Hints on..... 41
Estimating Costs on Jobwork..... 82

F

Farmer and His Newspaper, The..... 789
Fell's, E. Lawrence, Birthday..... 394
Fell, William F., Company, The Business Success of..... 375
Flint, L. N., Appointed Head of Kansas University of Journalism Department.. 108
Foreign Graphic Circles, Incidents in..... 53, 196, 341, 485, 628, 757
Franeis, Charles, A Card from..... 812
Franklin-Typothetæ of Chicago, Annual Meeting of..... 249
Franklin-Typothetæ of Chicago, Committee Appointments of..... 397
Franklin-Typothetæ of Chicago's Good-Fellowship Dinner..... 812
Freak Poetry, Now It's..... 758

G

Gaining New Business, Suggestions for.... 612
Gavit, J. P., Retires from Managing Editorship of *New York Evening Post*..... 533
German Control of Chilean Paper Trade... 664
Getting Out of the Ruts..... 741
Good English, Divergent Views of..... 792
Grant, Harlo R., Announces New Display Fixtures..... 248
Graphic Colorplate Engraving Company, New York City, Requires Larger Quarters..... 533
Gray Printing Company's New Home, The (illustrated)..... 795
Guessing at Approximates, The Fascinating Game of.....609, 737
Gummed Papers, New Sample-Book of...., 816

H

PAGE
Health of Workers in the Printing Industry, Conserving the..... 181
Holiday Orders, Personal Solicitation of (illustrated)..... 247
Houk, O. J., to Cover Pennsylvania for The Intertype Corporation..... 106
Howe Addressing Company's Removal..... 536
How to Keep in Touch..... 638
Human Weakness, The One..... 46
Hurlbut, Ira D., Editor, Printer, Inventor. 245

I

Illustrations:
African Print-Shop, with Apprentices, Elat, Cameroun..... 764
Bookbinding, Specimens of, from Master Hand of A. J. Cox.....226, 228, 229
Bringing in the Logs for the Sawmill.... 765
Brown, Blodgett & Sperry Company, Home of..... 203
Cathedral at Rheims, The..... 492
Clubhouse and Home for Oklahoma Editors..... 86
Copperplate Press, New Intaglio..... 108
Detroit News, Views in the New Plant of the..... 526
Drawing by Duilio Cambellotti for a Propaganda Booklet Published by the "Credito Italiano"..... 342
Eagle White Lead, Store-Card for..... 378
Findlay, Ohio, *Morning Republican* Newsboys' Band..... 109
Force Behind the World of Business, The — The Printer..... 48
Gray Printing Company, Fostoria, Ohio, New Building of the..... 795
Grinnell Herald, Grinnell, Iowa, New Home of the..... 535
Handy Thing, A..... 197
Ideas in the Form of Calendars and School Annuals..... 368
"Junior Bull Dog" Trimmer..... 395
Largest Book in the World, The..... 516
Lee Job and News Press, The New..... 395
Machine Composition, Specimen of Intricate, by Arthur G. Leisman..... 518
Making Type in Office of the Tokio *Asahi*..... 661
Moonlight from Rosario Beach, Deception Pass, San Juan Islands..... 638
Patriotic Wall-Card by Corday & Gross Company..... 238
Printer's Mark of Christopher Plantin... 759
Printer's Own Calendar, The..... 92
Processes Necessary to the Making of a Zinc Etching, Illustrating the..... 235
Public Press, Limited, of Winnipeg, New Home of the..... 348
Red Lake Falls *Gazette*, New Building and Plant of the..... 796
Scene in Composing-Room of Tokio *Asahi*..... 662
Schoolboys Learning to Drill..... 765
Students at Short Course for Printers, Iowa State College..... 107
Telzit Slide-Rule, The..... 814
There Are Half-Tones and Half-Tones... 762
United Typothetæ of America, New Emblem of..... 397
Waiting for Copy (Cartoon by John T. Nolf)..... 330
Importance of Good Bookkeeping..... 379
Incidents in Foreign Graphic Circles..... 53, 196, 341, 485, 628, 757
Independent Contractors..... 479
Individual Efficiency, Improving..... 81
Individuality in Machine Composition..... 367
Intertype Corporation's Eastern Sales Department, New Location for..... 248
Intertype Users, Handbook for..... 816
Iowa Printer-Foremen Go to School at Iowa State College for Three Days..... 107
Irish Press Censorship..... 348
Is Printing an Essential Industry?..... 337
Is There Need for More Protection for Type-Faces?..... 798

J

Job Composition:
Advertising Programs..... 65
Advertisement Contest, Result of..... 777
Calendars Received..... 780
Criticism Contest, Result of..... 217
Greeting-Cards Reeeived..... 641
Holiday Printing, Thoughts on..... 353
Job Composition...65, 207, 353, 497, 641, 777
Optical Horizontal Balance..... 497
Putting Selling Power Into 'Em..... 207
Job-Presses in Good Condition, To Keep.... 784
"Jobwork" to Specialty Manufacturing, From..... 327
John Swift, Superintendent — The Man Who Knew How (illustrated)..... 321
Jones, Charles D., Leaves Ullman-Philpott Company to Enter Newspaper Business. 535
Jones, Samuel, & Co., Employees of, Invest in Liberty Bonds..... 533

K

PAGE
Kaupp & Son, Philadelphia, Make Improvements..... 535
Keogh, P. B., Retires After Thirty-Three Years of Service..... 109
Kings Are Up and Coming, The..... 109

L

Lewis, A. F., Completes New York Edition of 1918 "Printing-Trades Blue Book". 536
Love for the Art, A..... 86
Ludlow Typograph, Booklets on the..... 816
Ludlow Typograph Company Opens Chicago Office..... 394
Lutheran Centennial, Printing and the Fourth..... 54

M

Machine Composition:
Alignment of Vertical Rules, Imperfect.. 240
Border Slide Gives Trouble in Casting... 802
Care of Machines According to Schedule. 801
Eccentrie Needs Resetting..... 517
Electrically Heated Metal-Pot, More About the..... 664
Electric Metal-Pots Are a Success..... 381
Gasoline Burners, How to Obtain Good Results with..... 63
How Many Errors Should a Linotype Operator Make?..... 63
How Many Hours Should an Operator Work?..... 518
How Much Time Should Be Spent in Caring for a Machine?..... 64
How to Return Cams to Normal When the Mold-Disk Is Bound with Metal.. 517
Increasing Speed on the Linotype..... 239
Lady Operator Remedies Leaky Pot Mouthpiece..... 518
Leaky Pot-Mouth..... 381
Line Governor Not Needed with Thermostat..... 663
Lower Distributor Screw Is Out of Time. 239
Machine Composition...63, 239, 381, 517, 663, 801
Magazine Plate Deflected..... 801
Matrices Bent in the Distributor Box.... 240
Matrices Drop Irregularly..... 663
Matrix Bruised on Under Side of Lower Front Lug..... 663
Matrix Damaged by Striking Rail of Line-Delivery Channel..... 63
Matrix Lug Damaged by Contact with Rail of Line-Delivery Channel..... 63
Metal Splashes from Obscure Cause..... 240
Mold-Keeper Out of Position..... 517
Molds Should Not Be Polished with an Abrasive..... 382
Recasting of Slugs, Irregularity in..... 663
Remelting of Linotype Metal..... 382
Removing Escapement on Model 4..... 518
Ribless Slugs from Linotype Mold..... 518
Slugs Bind in Ejecting..... 382
Spacebands and Matrices, Transposition of..... 664
Spacebands, Bending of..... 239
Stretching Bar-Point Prevents the Raising of Two Thin Matrices..... 663
Teeth of Matrix Are Damaged by Bruised Rails..... 64
Thin Matrices Bend in Distributor Box.. 64
Tight Lines Cause Damage to Matrix Lugs..... 517
Transpositions Can Not Be Correeted by Oiling Assembler-Slide..... 663
Wear on Matrix Lugs..... 381
Which Baek Mold-Wiper Should Be Used? 801
Withdrawing Spent Gas from Linotype Pot Burners, Method of..... 63
Machine Composition Club, Annual Dinner of..... 814
Machine Composition, Individuality in..... 367
McLaughlin, W. C., New Secretary of the Whitaker Paper Company..... 538
Meetings:
Craftsmen's First Fall Meeting..... 106
Franklin-Typothetæ of Chicago, Annual Meeting of..... 249
Northern Indiana Editorial Association, Forty-Eighth Annual Convention of. 107
United Typothetæ and Franklin Clubs of America Convention, A Review of the 94
Washington State Editors Meet at Chehalis..... 105
Mergenthaler Linotype Company Sends Out Interesting Booklet..... 538
Mid-West Box Company and the K. I. Herman Company Consolidate..... 534
Milk Bottles of Paper, Making..... 93
Miller Saw-Trimmer Company Increases Sales Force..... 248
Mistakes We Make, The..... 520
Model Country Print-Shop, A..... 797
Modern Newspaper Plant, A — The New Home of the *Detroit News*..... 525
Monotype Company Divides New York-Boston District..... 396
Monotype Specimen Book of Type-Faces, The..... 248
Movable Metallic Type, The First..... 661

N PAGE

National Foreign Trade Convention..... 668
New Keystone Manager..... 394
New Pastures for Ambitious Printers..... 466
New Printers' Buildings (illustrated)..... 795
Newspaper English..... 632
Newspaper Space, Giving Away..... 623
Newspaper Work:
Advertisements, To Promote Interest in.. 804
Advertising, The A B C of..... 803
Agent Should Get Only the Commission He Earns..... 88
An Epigram..... 803
Are Foreign Subscribers Worth While?.. 88
Business Literature Wanted..... 521
Christmas Edition, A — Somewhat Typical..... 804
Community Date-Book..... 803
Contest in Ad Composition..... 386
Correct Names of Towns, To Get the.... 88
Do Commissions Take the Profit?..... 241
How One Newspaper Met Increased Costs..... 521
"Insert and Send Bill"..... 87
Jumbling of Receipts Produces Loss..... 87
Newspaper Work.....87, 241, 385, 521, 803
No Money in This, Either..... 87
Press-Agent, A Helpful..... 804
Rate-Cards, A "Horrible Example" in.. 803
Review of Newspapers and Advertisements.....243, 387, 522, 805
Sale and Lease Value of a Newspaper, The..... 385
Sell Service, Not Space..... 522
Supplements, Rate on..... 88
Two Advertising Suggestions..... 88
Two-Dollar Country Weekly, The..... 386
"What They Say"..... 803
News-Print Marketing Conditions Again Under Federal Scrutiny..... 659
New York Master Printers' Association.... 533
New York's New Public Printer..... 103
New York the Printing Center of the World..... 206
Non-Essential Business..... 352
Northern Indiana Editorial Association, Forty-Eighth Annual Convention of... 107
Northwestern Electric Company Brings Out New Push-Button Control and Motor.. 250
Novel War-Fund Club Formed in Large New York Plant, A..... 396

O

Obituary:
Foster, William French..... 104
Hagney, Michael J..... 811
Hicks, Colonel John..... 810
Lahan, Charles Beecher..... 104
Lane, William..... 392
Lange, Louie A..... 811
Lee, James L..... 104
Lincoln, George E..... 810
McGovern, John..... 539
Ostrander, John Wesley..... 668
Parkhill, Samuel J..... 104
Pilgrim, Isaac Bowen..... 104
Polhemus, Henry Woodruff..... 392
Schell, Joseph P..... 811
Speed, Henry B..... 104
Thompson, Harry I..... 811
Turner, Harry..... 811
Warburton, Frederick J..... 392
Warrener, Harrison P..... 539
Whitcombe, G. H..... 392
Old-Time Printer Custodian of $35,000,000. 108
O'Neill, Arthur S..... 249
Organization Work:
Ben Franklin Club of Cincinnati, Ohio... 529
Ben Franklin Club of Cleveland, Ohio.... 529
Franklin-Typothetæ of Chicago..... 530
Graphic Arts Organization, Kansas City, Missouri..... 529
Organization Work..... 529
Typothetæ-Franklin Association of Detroit, Michigan..... 530
Organized Industry..... 383
Oswego Machine Works Makes Large Growth..... 670

P

Philadelphia Craftsmen's Anniversary Banquet..... 812
Philadelphia Craftsmen Have Big Meeting. 398
Philadelphia Craftsmen Have Big Night... 534
Philadelphia Firm Enjoys Big Expansion of Business, Another..... 536
Philadelphia School of Estimating a Success. 535
Pittsburgh *Post* Was Seventy-Five Years Old on September 10..... 106
Plain Facts. Just..... 374
Pleasant Side of a Printer's Life..... 376
Poetry:
Pay Till It Hurts..... 390
Sizzling at the Keyboard..... 797
The Boys on the Firin' Line..... 376
Portraits:
Baer, John M..... 380
Barrett, Walter W..... 815
Boardman, Brigadier-General C. R..... 657
Boyle, Daniel..... 814

Portraits — *Continued:* PAGE
Brady, Peter J..... 629
Bronson, Edgar S..... 85
Brookes, Morton S..... 530
Cox, Alfred J..... 227
Edwards, Charles W..... 802
Foy, John J..... 237
Francis, Charles..... 665
Gage, Fred W..... 100
Gray, George M..... 795
Gray, Gordon..... 795
Gray, James G..... 795
Gray, Merton B..... 795
Green, William Harris..... 532
Hastie, John W..... 530
Hayes, Harry R..... 669
Hurlbut, Ira D..... 245
Jenks, George E..... 813
Johnstone, George D..... 790
Jones, Charles D..... 535
Keogh, P. B..... 109
Lahan, Charles Beecher..... 104
Lange, Louie A..... 811
Lee, James L..... 105
Leighton, Clarence..... 351
Lincoln, George E..... 810
Lufft, Johannes..... 54
Mansfield, John E..... 787
McLaughlin, W. C..... 538
McLeod, R. C..... 351
Moulton, Benjamin P..... 100
Neal, Harry S..... 351
Nelson, R. B..... 530
Nichols, Fred B..... 108
O'Neill, Arthur S..... 249
Ostrander, John Wesley..... 668
Peterson, Elmer Arthur, Jr..... 56
Plantin, Christopher..... 760
Rowley, Harry..... 538
Scott, William H..... 534
Slep, Harry..... 394
Southworth, Arthur E..... 100
Stewart, Enoch W..... 790
Stone, Irving K..... 515
Stone, I. L..... 515
Warrener, Harrison P..... 539
Woodfield, C. L..... 530
Postoffice Regulation That Is Worth Knowing, A (illustrated)..... 250
Pressroom:
"Biscuit" Overlay? What Is a..... 55
Bronze Inks..... 793
Composition Rollers, The Care of..... 55
Condition of Rollers Important in Producing Good Work..... 793
Country Publisher's Trouble, A..... 513
Electricity in Stock Due to Heat..... 513
Excellent Colorwork from Australia..... 793
Half-Tone Fills Up..... 202
Half-Tone Work Needs Overlaying..... 513
Hand Bronzing Dangerous to Health.... 55
Label, Imperfectly Inked..... 201
Mechanical Overlay for Small Shop..... 201
Overcoming Trouble with Bond-Paper on Automatic Feeder..... 794
Pennants, Printing of..... 514
Plate-Marking a Banquet Invitation..... 794
Powdered Mica Eliminates Electricity from Paper..... 639
Pressman Troubled with Register on Cardboard..... 202
Pressroom.....55, 201, 377, 513, 639, 793
Print Envelopes with Flaps Open..... 793
Questions from a Pressman..... 377
Red Plate Filled Up Frequently..... 639
Register on Cardboard, To Secure..... 639
Register on Platen Press..... 201
Ruled Blank Registers Badly..... 377
Rules Slur in a Blank Form..... 639
Sale Bill Wrinkles in Printing..... 201
Slipping of Bearers Preventable..... 640
Slip-Sheeting Eliminated by Careful Make-Ready..... 377
Slurring on News and Job Forms..... 56
Speed of Press May Affect Register..... 202
Tapes Mark the Paper..... 640
Tympan Bales, More About the Working Loose of..... 55
Wants Ink Solvent for Printed Badge.... 201
Web Breaking on Rotary Press..... 514
Why Do Half-Tone Plates Show Dark on Edge?..... 794
Prices, An Experiment in..... 187
Printer and the Inkman, The..... 331
Printer's Building, A Modern (illustrated). 203
Printer's Calendar, A (illustrated)..... 92
Printer's Marks in Architecture (illustrated)..... 59
Printer's Primary Colors, The..... 225
Printing and Publishing in Illinois..... 536
"Printing for Profit"..... 665
Printing-Ink Situation, The..... 626
Process Engraving:
American Institute of Graphic Arts Program..... 58
Answers to a Few Correspondents..... 630
Chemicals Under Lock and Key, Keep... 57
Chinese Have a Photoengraving Plant... 630
Christmas Greetings..... 629
Coating Paper for Silver Prints..... 236
Copyright Complications..... 763
"Cutting Solution"..... 343

Process Engraving — *Continued:* PAGE
Dry-Plate Negatives, Intensity in..... 234
Ectypography..... 57
Enamel Formula for Zinc Instead of Copper..... 234
Enlarged Photographs with Coarse Grain. 630
Etching Aluminum..... 762
Etching Steel..... 494
Explosives Law and Negative-Making... 629
Facts Worth Knowing..... 494
Fog and Some of Its Causes..... 493
Gamboge for Stopping-Out on Metal..... 344
Ink-Roller's Importance in Line-Engraving..... 493
Iodin and Other Chemicals, Saving..... 57
Keeping Copy Clean When Engraving It. 494
Lenses Wanted by Uncle Sam..... 343
Line and Half-Tone Collodion..... 763
Lithography, Artistic, and the Other Kind 344
Make a Large Tray for Acetic Acid, To.. 763
Masking Paper for Air-Brush Work..... 344
Minimums Will Get You If You Don't Watch Out, The..... 233
Negative Intensification Carried Too Far. 763
Newspaper Illustrating, To Learn..... 233
Paintings by the Square Inch, Why Not?. 233
Photoengraver Becomes Public Printer.. 629
Photographing on Wood..... 343
Photographs, That Will Not Stretch or Shrink..... 494
Photogravure's Introduction Here..... 761
Process Engraving..57, 233, 343, 493, 629, 761
Process Formulas Some Twenty Years Ago..... 761
Processwork Preparedness When Peace Comes..... 233
Replies to a Few Queries.....58, 236
Reversing Dry-Plate Films..... 344
Rotary Photogravure Did Not Come from Germany..... 761
Rotary Photogravure or Offset for Newspapers..... 57
Rotary Photogravure Web Presswork.... 493
Saving Silver from Solutions..... 762
Seals, Dies and Stamps..... 343
Sensitized Metal Plates, Preserving..... 57
"Staging" and "Fine Etching"..... 236
Stripping and Reversing Negative Films. 58
Teaching Processwork in Great Britain.. 493
The Weekly Times Annual, Melbourne... 630
There Are Half-Tones and Half-Tones... 762
Tricolor Blocks Built Great Industries... 761
Welcome Substitute for Deadly Cyanid, A. 343
Why Not the Metric System Now?..... 58
Words "Negative" and "Reverse" Misused, The..... 236
Proofreading and Typography, Free Courses in..... 106
Proofroom:
Apostrophes, and a Word..... 791
Decimal Points..... 231
Divergent Views of Good English..... 792
Editors, Proofreaders and Operators..... 62
Elementary Grammar..... 231
Errors Made to Order..... 349
Faults in a "Manual of Style"..... 791
Logic of Pointing, The..... 231
Making Rules, On..... 349
Marks to Indicate "N" or "U"..... 632
Mistakes We Make, The..... 520
Newspaper English..... 632
Number, Same Old Dispute as to..... 631
Perversity About Questions..... 231
Points, A Clumsy Coupling of..... 61
Proofreader's Function, Varying Estimates of the..... 232
Proofroom.....61, 231, 349, 519, 631, 791
Proofroom Problems..... 519
Question About Capitals, A..... 519
Some Errors and a Lesson..... 631
Some Green Stunts by Authors..... 349
Subjunctive Form, A..... 791
Unreasonable Style, An..... 519
Utility and the Futility of Rules, The.... 350
Worcester's Dictionary..... 61
Proper Spacing and Type Selection..... 103
Public Press, Limited, of Winnipeg, New Home of the (illustrated)..... 348
"Rush" Shop, A..... 785
Sierra Paper Company Enjoys Rapid Growth..... 816
Simple Invention, but a Wonderful Time-Saver, A (illustrated)..... 814
Sinclair, Frank, Recovering from Serious Illness..... 816

Q

Quinby, Walter W., Now with A. C. Allen Paper Company..... 670

R

Ralph, Joseph E., Located..... 667
Rare Opportunity, A..... 660
Richards, J. A., Company, Announces Two New Composing-Room Saws..... 670
Rogers, Bruce, at Cambridge University... 393
Rotary Photogravure Process, The..... 473
Rowley, Harry, with the Hamilton Manufacturing Company..... 538
Russell-Cockrell Printing-Plant at Amarillo, Texas, Damaged by Fire..... 533

S PAGE

Salesman in Blunder-Land, A (illustrated). 37, 177
San Francisco Admen Busy Preparing for 1918 Convention 537
School Printing, A Plea for a Standardized Course of 465
Second-Class Postage Rates..... 338
Sellers of Printing..... 496
Selling of Printing Efficiently Taught by Nashville Typothetæ, The..... 248
Selling Printing, Some Thoughts on..... 749
Selling the Unsellable Man (illustrated)... 613
Seventy Years of Successful Business..... 669
Seybold Machine Company, A Trip Through the Plant of the..... 537
Shepard, Mrs. Clara J., Resigns Official Positions 667
Sinclair & Valentine Company, Expert Service Man for Chicago Branch of the.... 106
Sinclair & Valentine Company Present Thrift Cards to Employees..... 538
Singer, Eric R., with Sigmund Ullman Company 537
Slauson, W. G..... 250
Some Sayings of Successful Printers..... 780
Something for Employing Printers to Think Over 626
South Ameriea Uses News-Print Paper for Wrapping-Paper 230
Speaking the Buyer's Language..... 469
Specimen Review.....69, 211, 357, 501, 647, 769
Standard Engraving Company Buys Another Large Plant..... 667
Standardizing Catalogue Sizes..... 666
Starting Out Right..... 352
Stephany, J. Henry, Will Sell Stanley Process Type Metals..... 106
Stone, I. L.— Pioneer Press-Builder..... 515
Suburban Publishers Elect Officers..... 105
Supply Houses, Among the.....537, 670, 816
Supplymen, Changes Among..... 251
System in the Proofroom..... 60

T

Teachers of Printing, A Clearing-House for. 668
Teachers' Round Table:
Composing-Stick for Elementary Schools, A 788
Foreword 786
Mansfield, John E., at Boys' Vocational School, New York..... 787
Teachers' Round Table — *Continued:* PAGE
New Department for Teachers of Printing, Some Views Regarding the..... 788
Printing Teachers' Convention to Be Held in Newark, New Jersey..... 787
Teaching Spacing to the Apprentice, A Method for.....658, 786
Who Should Teach: The Theorist with Pedagogical Training or the Practieal Printer? 786
Teach Printing in Public Schools of Gotham, To 398
The Printer's Publicity:
Aiding Business 364
At Your Service..... 79
Barta Press, The..... 80
B. P. P. Imprint..... 366
Copco Facts 655
Etchings 654
For Business Reasons..... 363
Franklin Complete Service..... 78
Getting More Business..... 781
Good and Bad Printing..... 782
House-Organs, More Firms Using..... 510
Humor and Publicity..... 512
Impressions 221
Japan Paper Company..... 784
Knoxville Lithographing Company..... 653
Lee's Proof 222
Letting Out the Light..... 77
McMath, William S., Printing Company. 509
Mon-Roze-Mark 366
More Business 782
Mulls Musings 783
Pride in Your Product..... 223
Printers' Advertising, Review of..... 81
Printers Awake to Opportunities..... 781
Printing of Today..... 77
Quality in Printing..... 221
Salesman on Paper, The..... 509
Selling by Mail..... 511
Soak It!..... 512
Some Publicity Hints..... 656
Specialization 366
Stet 365
Stilted Letters 656
T & T Imprint..... 653
The Printer's Publicity.....77, 221, 363, 509, 653, 781
The Quill 783
Type Talks 224
William Eskew 222
The Romance of Types..... 667
Third-Class Postage, No Increase in..... 625
Thomson, John, Press Company, Sends Out a New Folder on the Laureate Press... 396
Trade Notes.....106, 248, 393, 533, 667, 812
Turnes, Sam J., Now with Burnett & Weinberger Company 667
Typography and Proofreading at the College of the City of New York, Courses in 250
"Typothetæ Girls" of Detroit Doing Their Bit, The 393

U

"Under Separate Cover" (illustrated).... 225
United Typothetæ and Franklin Clubs of America Convention, A Review of the.. 94
United Typothetæ of Americea, News Notes from.....252, 397, 536, 667, 815
United Typothetæ of America, Territory Assigned Executive Committeemen of.. 396
Utility and the Futility of Rules, The..... 350

V

Varying Estimates of the Proofreader's Funetion 232
Virkotype Process, Specimen Book of Products of the..... 816

W

Wanted — House-Organs, All the..... 638
Ware Coated Paper Company, New Sales Manager for 670
War Tax Returns of the Printer, The..... 636
Washington State Editors Meet at Chehalis. 105
Western Paper Box Manufacturers' Association 813
Western Type Foundry Buys F. C. Damm Company Tools, etc..... 106
West Virginia Pulp and Paper Company Opens New York City Warehouse..... 670
When "U" Is "V"..... 660
Which Is Better? Here's Why — Criticism Contest Result 217
Whitaker Paper Company's Sales Meeting, The 816
Whiting Paper Company Issues Handsome Guide on Wedding Forms..... 248
Why They Fail..... 106
Wisconsin's Leading Soldier a Printer and Publisher 657
Wood Type, Care of..... 380
Workers Needed for the Shipyards..... 754

INDEX TO ADVERTISEMENTS

PAGE

American Art Student..... 552
American Autopress Co..... 446
American Electrotype Co.....132, 281, 428, 570, 699, 822
American Numbering Machine Co.....128, 262, 411, 559, 687, 729
American Pressman 135, 272, 420, 556, 696, 833
American Printer 136, 278, 430, 574, 844
American Steel Chase Co.....143, 274, 406
American Type Founders Co....14, 19, 162, 165, 319, 544, 551, 590, 702, 720, 732
Anderson, C. F., & Co..... 606
Associated Advertising Clubs of the World.. 138
Associated Business Papers, Inc..... 572
Ault & Wiborg Co.....16, 17, 168, 169, 170, 434, 579
Autocall Co. 117, 264, 427

Babcock Printing Press Mfg. Co....11, 146, 292, 448, 592, 731
Backert, John M..... 419
Barnhart Bros. & Spindler....135, 282, 409, 565, 685, 828
Barton Mfg. Co....139, 268, 407, 556, 688, 832
Berger & Wirth.....545, 583, 710
Berry Machine Co.....7, 311, 436
Beygeh Engraving Co.....547, 693, 733
Bingham Bros. Co...10, 148, 320, 464, 608, 736
Bingham's, Sam'l, Son Mfg. Co.....18, 150, 318, 449, 578, 715
Black-Clawson Co. 143, 406, 688
Blatchford, E. W., Co.....139, 268, 404, 554, 686, 834
Blomgren Bros. & Co....118, 139, 268, 276, 404, 428, 554, 570, 686, 699, 834, 835
Boston Printing Press & Machinery Co..... 270, 567, 839
Boston Wire Stitcher.....14, 165, 319, 551, 702, 732
British Printer 136, 278, 430, 574, 844
Britton & Doyle..... 26
Brock & Rankin....135, 272, 420, 563, 696, 830
Brown, L. L., Paper Co.....257, 675, 823
Brown Mfg. Co.....143, 565, 688, 832
Bureau of Engraving.....305, 605
Burrage, Robert R.....112, 401, 673
Butler, J. W., Paper Co.....1, 145, 289, 433, 577, 705

Cabot, Godfrey L...139, 268, 407, 556, 688, 832
Campbell Printing Press Repair Parts Co... 139, 274, 402, 556, 674, 820
Carborundum Co. 142, 284, 418, 569
Carver, C. R., Co.....165, 460, 728
Challenge Machinery Co..12, 127, 166, 275, 295, 439, 455, 599, 607, 731, 734
Chandler & Price Co..6, 266, 310, 548, 698, 722
Chicago Steel & Wire Co.....421, 571, 683, 729
Cleveland Folding Machine Co.....134, 155, 296, 441, 580, 713
Collier, P. F., & Son, Inc..... 832
Collins, A. M., Mfg. Co....3, 154, 297, 440, 593, 699, 707, 735
Colonial Co. 143, 274, 407, 556, 688, 832
Crane, Z. & W. M..144, 288, 432, 576, 704, 848

Delphos Printing Press Co.....30, 173, 317, 461, 586
Denney Tag Co.....130, 262, 420, 565, 691, 828
Dewey, F. E. & B. A.....125, 270, 409, 567, 691, 733
Dexter, C. H., & Sons...132, 267, 414, 566, 698, 831
Dexter Folder Co.....5, 147, 293, 435, 581, 724
Dick, Rev. Robert, Estate.....130, 419, 693
Dinse, Page & Co...135, 272, 419, 565, 696, 828
Diver, Miss Pauline L.....274, 407
Dorman, J. F. W., Co....139, 268, 404, 554, 686, 834

PAGE

Dowd Knife Works.....437, 588, 721
Duplex Printing Press Co.....456, 457
Durant Mfg. Co....137, 274, 407, 543, 688, 832

Eastern Brass & Wood Type Co..... 274
Eastern Mfg. Co.....307, 454, 585, 846
Eastman Kodak Co..... 558
Economy Engineering Co.....274, 543, 820
Embossograph Process Co....274, 407, 554, 686, 832
Erie Lay-Boy Co.....135, 266, 419, 565, 685
Esleeck Mfg. Co....126, 259, 422, 574, 697, 722

Feedmore Mfg. Co.....161, 316, 555, 693, 839
Feuerstein, S. B., & Co.....139, 268, 404, 554, 686, 834
Fonderie Caslon 409, 830
Fort-ified Mfg. Co..... 718
Francis, Chas., Press..... 547

Gatchel & Manning.....143, 402, 688
General Electric Co..... 260
Gilbert, H. E., Co.....119, 270, 411, 571, 687, 735
Globe Engraving & Electrotype Co.....26, 164, 563, 603, 728
Globe Type Foundry.....139, 268, 404, 554, 686, 834
Golding Mfg. Co.....114, 174, 417, 682, 725
Goss Printing Press Co.....Cover, 685, 828
Grant, Harlo R..... 281

Hamilton Mfg. Co....4, 149, 290, 444, 587, 706
Hammermill Paper Co...120, 121, 424, 425, 676, 677
Hampshire Paper Co.....124, 408, 678
Hancock, H. H.....130, 262, 419, 557, 691
Hansen, H. C., Type Foundry.....421, 571, 689, 726
Hart, Leo, Co..... 688
Hart, R. A., Mfg. Co.....463, 607, 735
Hartford Times 561, 696
Hartnett, R. W., Co.....137, 274, 407, 543, 688, 832
Hellmuth, Charles ..118, 259, 426, 571, 699, 735
Hickok, W. O., Mfg. Co.....123, 266, 421, 568, 691, 835
Hoffman, A., Co..... 543
Horton Mfg. Co....123, 167, 426, 462, 602, 733
Hotel Cumberland 428, 570, 702
Hotel Martinique 552, 696, 830
Howard Paper Co.....405, Cover, 827
Huber, J. M.....122, 409, 683
Hunters, Ltd. 694

Ideal Coated Paper Co...118, 283, 416, 575, 682, 734
Illinois Electrotype Co.....139, 268, 404, 554, 686, 834
Imperial Engraving Co.....268, 407, 554, 686
Imprint Matrix Co..... 402
Intertype Corporation ..116, 264, 303, 564, 589, 730

Jaenecke-Ault Co. 25,272, 319, 463, 607
Jones, Samuel, & Co.....122, 269, 422, 561, 694, 726
Juergens Bros. Co...139, 268, 404, 554, 686, 834

Kast & Ehinger....118, 259, 426, 571, 699, 735
Keller Printing Co.....543, 688
Kidder Press Co.....27, 172, 315, 463, 606, 723

PAGE

Kimble Electric Co.....129, 271, 418, 459, 680, 821
King, Albert B., & Co.....142, 274, 407, 556, 674, 832
King Engraving Co.....139, 268
King, Harry W.....137, 256, 407

Lagerman Press Co. of New York..... 729
LaMonte, George, & Son.....126, 269, 422, 555, 697, 822
Lanston Monotype Machine Co....8, 9, 160, 291, 438, 601, 709
Latham Machinery Co....14, 172, 403, 562, 690, 723
Lead Mould Electrotype Foundry.....143, 272, 406, 561, 696, 820
Leeds Central Technical School..... 265
Letter-Pack-It System 175, 309, 551, 684, 843
Lilly, Eli, & Co..... 143
Linograph Co. .....Cover
Lustre Chemical Co..... 404

McCain Bros. Mfg. Co.....132, 280, 423, 559, 694, 726
Manz Engraving Co.....139, 268, 404, 554, 686, 834
Matrix Ruled Form & Tabular Co.....21, 279, 301, 450, 598, 711
Megill, Edw. L.....110, 253, 399, 540, 671, 817
Meisel Press Mfg. Co.....23, 166, 309, 455, 599, 725
Mentges Folder Co.....23, 157, 415
Mergenthaler Linotype Co.....Cover
Miehle Printing Press & Mfg. Co.....20, 151, 308, 445, 582, 708
Miller Saw-Trimmer Co.....29, 281, 423, 569, 595, 712
Mittag & Volger...139, 268, 404, 554, 686, 834
Monitor Controller Co...119, 273, 423, 569, 683, 727
Morgan Expansion Roller Truck Co..... 282, 420, 565, 685, 833
Mountain Mill Paper Co.....125, 128, 265, 269, 417, 426, 567, 574

Nashua Gummed & Coated Paper Co..... 125, 258, 414, 566, 697, 831
Nashville Printers' Club..... 287
National Association of Printing Ink Makers 596, 597
National Lithographer 135, 282, 419, 556, 696, 830
National Machine Co..... 829
New Era Press.....137, 157, 407, 452, 688, 727
N. Y. Revolving Portable Elevator Co..... 139, 268, 404, 554, 686, 834
Northwestern Electric Co.....152, 403, 562, 700, 836

Oswego Machine Works.....28, 159, 294, 443, 594, 716

Paper Dealer 142, 406, 556, 674, 820
Parker, Thomas & Tucker Paper Co..... 130, 262, 420, 557, 685, 828
Parsons Paper Co.....133, 259, 406
Patent Cereals Co.....128, 273, 602
Penrose, A. W. & Co., Ltd...111, 254, 400, 541, 672, 818
Philadelphia Printers' Supply Co.....404, 556, 688, 834
Photo-Chromotype Engraving Co..129, 415, 833
Pioneer Paper Stock Co.....137, 402
Pollock's News 139, 268, 407, 556, 688
Pressmen's Home 565

PAGE
Printer & Publisher.....136, 278, 430, 568, 844
Printing Art 136, 278, 428, 570, 702, 844
Printing Crafts School.....559, 687, 835
Printing Machinery Co.....128, 270, 423, 559, 691, 729
Process Engravers' Monthly..135, 272, 420, 556, 692

Queen City Printing Ink Co.....24, 158, 302, 843

Redington, F. B., Co.....137, 274, 407, 543, 674, 832
Regina Co. 137, 157, 407, 452, 688, 727
Richards, J. A., Co.....606, 726
Riessner, T. 834
Roberts Furniture Co..... 717
Roberts Numbering Machine Co.....698, 822
Rogers, E. B.....113, 274, 404, 543, 688
Roko Mfg. Co.....25, 167, 319, 462, 602
Rouse, H. B., & Co..123, 258, 316, 452, 700, 722
Rudgers, Cort A..... 462

Scott, Walter, & Co.....2, 171, 304, 442, 591, 714
Seaman Paper Co.....277, 413, 553
Seybold Machine Co.....15, 153, 163, 312, 313, 447, 584, 719
Shepard, Henry O., Co.....131, 137, 274, 407, 543, 688, 832
Sheppard Printing & Pub. Co..... 834
Sheridan, T. W. & C. B., Co..... 439
Sinclair & Valentine Co.....119, 174, 427, 546, 695, 829
Sprague Electric Works.....25, 167, 299, 462, 602, 727
Star Tool Mfg. Co.....135, 266, 420, 565, 685, 828
Stokes & Smith Co.....114, 273, 414, 564, 680, 730
Strathmore Paper Co.....261, 550
Stuebing Truck Co.....25, 167, 411, 555
Sullivan Machinery Co.....139, 268, 404, 554, 686, 834
Supreme Forest Woodmen Circle.....411, 563

Tabaline Co. 22, 156, 314, 549, 689, 832
Tatum, Sam'l C., Co.....283, 460, 718
Taylor Registering Projector Co..... 123
Telzit Slide Rule Co..... 834
Thompson Type Machine Co...12, 267, 410, 546, 592
Thomson, John, Press Co.....300, 453, 600
Ticonderoga Pulp & Paper Co.....122, 262, 421, 568, 689, 839
Type-Hi Mfg. Co.....137, 256, 407
Typo Mercantile Agency..... 828

Ullman-Philpott Co. 276, 568
Ullman, Sigmund, Co.....Cover
Union Glue Co..... 130
United Printing Machinery Co....116, 275, 315, 552, 695, 837
U. S. Shipping Board.....840-841

PAGE
Vandercook Press ...27, 258, 316, 452, 700, 838

Want Advertisements 110, 253, 399, 540, 671, 817
Warner, R. P., Electric Co.....130, 685
Warren, S. D., & Co.....681, 824
Washington, Geo., Institute.....117, 276, 402, 543, 686, 832
Wells & Co..... 13
Wesche, B. A., Electric Co....137, 274, 407, 543, 674, 834
West, James 113, 274, 407, 554, 686
Western States Envelope Co.....133, 258, 426, 558, 687, 835
Westinghouse Electric & Mfg. Co.....126, 284, 416, 566, 603, 732
Weston, Byron, Co.....113, 267, 417, 561, 697, 822
West Virginia Pulp & Paper Co.....604, 825
Wetter Numbering Machine Co....122, 269, 561, 683, 838
Whitaker Paper Co.....115, 263, 298, 451, 679, 826
White, James, Paper Co.....130, 266, 419, 557, 685, 828
White, L. & I. J., Co....125, 266, 409, 567, 689, 839
Whiting Paper Co.....127, 271, 412, 575, 690
Whitlock Printing Press Mfg. Co.....306, 458
Wiggins, John B., Co....142, 272, 410, 557, 693, 833
Wiley, John, & Sons.....265, 831
Wing, Chauncey 130, 262, 419, 563, 696



THE great highroad of human welfare lies along the old highway of steadfast well-doing; and they who are the most persistent, and work in the truest spirit, will invariably be the most successful; success treads on the heels of every right effort.—*S. Smiles.*

The INLAND PRINTER

The Leading Trade Journal of the World
in the Printing and Allied Industries

Vol. 60 OCTOBER, 1917 No. 1

LIBRARY OCT 8 1917 U.S. PATENT OFFICE

HOW TO START A PRODUCTIVE ADVERTISING SERVICE

By WILLIAM WOLFSON

BECAUSE printing in itself is a service, it is natural for the printer to ponder upon the problem of broadening that service beyond the scope of the average print-shop and thereby make his own shop individualistic. Many of the craft have taken to specialization. And, due to the coördination, what printer has not at one time or other entertained the thought of business-building through a subsidiary advertising service?

By advertising service, let it be understood that all the possible elements comprising direct-mail publicity assistance—plans, art, copy, engraving, printing—are meant; and that included in the genus are the species of master printers who have endeavored to create sales for themselves through application of one or more of these elements.

The inclination or determination there, how does the printer begin? Irrespective of what prompted him to innovate the special service—the employment of a clever compositor or of an exceptionally trained salesman; arrangements made with a seasoned advertising man, or a commercial artist, or with both; the discovery of a latent knack or talent in himself for finding and developing marketable ideas—the inevitable result in the great majority of cases has been that the printer plunges into the extensive system without a proper amount of consideration.

For instance, this is how one printer commenced: He employed a man well versed in the mechanics of the production of printing, who could attractively and originally lay out publicity-matter, who was a versatile and clear writer, a good thinker and doer. The list of customers was circularized. A list of prospective customers was also circularized. The purport of the message was, "We have opened an advertising service. Get the benefit of our ideas, suggestions, experience. Send for our man to confer with you." Now, the circulars were very trim, for the stock was choice, the printing executed with thought and care, the appearance impressive. Three or four thousand were mailed. Great disappointment prevailed when very few returns came in. The printer could not understand it. Had he not given of his best? Had he not made it easy for the recipient to answer by means of a most unusual post-card enclosed? Something went wrong, but what was it? Worse yet, out of the few inquiries he secured an order for 10,000 letter-heads, that was all; and he had thought of a number of large runs on booklets, catalogues, what-not!

Another printer reasoned it best to mail a house-organ to a selected list regularly. He could not afford an elaborate affair; but, seeing what appeared to be a news sheet printed on a blotter, hit upon the idea of putting what he had

1-3
39775

to say upon a post-card. Three different cards were mailed in as many weeks. He had one or two casual calls, was complimented upon his idea, but all the business that emanated was very little. So he discontinued his house-organ.

It must be remembered that the printer is limited in rendering advertising service — limited in capability, in time and in money. After all, his main work consists of turning out printed-matter at a profit. He, therefore, must conserve his forces, direct them without waste and with telling effect. To do this he must use not the extensive but the *intensive* system.

To differentiate, associate the word "scattered" with the extensive system, the word "concentrated" with the intensive system. Both systems are nicely illustrated by the contrasting methods of land cultivation in the United States, as carried on by the native owner of a vast area on the one hand, and by the foreign-born farmer (the Italian or the Japanese) with his few acres on the other. The former, despite his superior domain, frequently grows less to the acre than does his alien neighbor who works every available inch of the limited territory, yet sows and reaps a better, a comparatively larger, and a more diversified crop. One "scatters" his forces, the other "concentrates." Nevertheless, the extensive system has its good points, even in advertising service, but as far as the average printer is concerned it is not the system to start with, though it can be utilized in modified form and dovetailed into the intensive system.

Let us liken the intensive system to a locomotive, in order to bring home the proper method of procedure. It is apparent we must drive our engine along the lines of least resistance. We can not drive it on the ground. We must have tracks. Shall we tear up the earth, lay a bed and nail down tracks? Consideration of the great energy that must be consumed in such a task — not mentioning the high costs — leads us to negative the suggestion. Well, then, why not ride along tracks already laid and used by all businesses? Why not go via the letter route, since it means adding but a little spur of our own?

Since the letter route is the main or the trunk line, over which the prospect rides, let us dig into its possibilities. A simple classification divides printed-matter going along the letter route into three broad classes: First, the sealed envelope. Second, the unsealed envelope. Third, mail-matter without envelopes at all.

There are many subdivisions. In the first class are the wrappers or the envelopes. How can you enhance their value in an advertising and selling sense? Experiment. Then the letter-head. Most concerns have but one form. How can you improve this standard form? Lay out letter-heads for various sales letters. I devised a letter-head — a novelty letter-head, I call it — in two colors, warm and cold. The warm ran in a border around the page; the copy in two colors at the top; and at the bottom was inserted an oblong panel with the words, "Concern," "Address," and "Attention of," one under the other, followed by three lines of leaders. The idea was, all the recipient had to do was to follow the admonition in the body of the form letter (toward the close) and fill out the three blank lines, then mail back the letter in an enclosed envelope to receive further particulars, goods, etc. I designed similar letter-heads of this novelty style for four different businesses, and the returns in each case were surprisingly large.

Many current letter-heads can be corrected. I did some advertising work for a furrier who had a letter-head most grotesque, albeit expensive, printed in four colors and gold. It was an elaborate smudge. The envelope, too, had the same design in miniature for a corner-card, and was unintelligible. A neat two-color letter-head and envelope reduced the cost of printing considerably. Any printer could have set up in type something better than the monstrosity, and gained in confidence and increased business what he lost on the additional impressions.

Another subdivision of the first class is the enclosure that may go with the letter. There are booklets, leaflets, return envelopes, order forms, blanks of all kinds, post-cards, fac-simile testimonials, coin-cards, small envelopes for stamps, blotters, calendars, sample-cards holding swatches, bulletins, reprints of advertisements, etc. Make up your own detailed list of possible envelope enclosures, adding original conceptions from time to time. In working along this direction, remember that the salient argument for the envelope enclosure is this: That the sales letter must be cleared of matter

better in evidence as an enclosure, in order that the human side of salesmanship may have free swing. Arguments, logic, prices, etc., are fortified by a typographical attire. Persuasion, human interest, the play upon the emotions — these belong to the letter, which is the most intimate form of advertising.

As with the first class, so with the second and third classes going over the letter route. To the second belong catalogues, booklets, samples, etc. To the third, all manner of direct-mail matter. The printer should gather samples of all classes, to be filed for future study. They will prove a veritable mine of usable suggestions, of practical use every day.

Do not think you begin your service by announcing to your present customers and to those whom you would have as customers your readiness to serve them, for this is merely incidental. What printed-matter is issued on the subject is, after all, an announcement even though you do urge instant or early acceptance of such service. Things are accomplished by doing, not by a declaration of willingness to do. By all means, let people know you are prepared to serve them; do not stop there, or keep on announcing, but march ahead and assist them. Use initiative.

The easiest way is to work upon a few of your choice customers. You have — every printer should have — a file containing at least one specimen of each job of each account. Delve into one file at a time and see what you, your advertising man, your entire force can evolve in the way of a sales idea worthy of being clothed in type and applicable to that one business or to several. Then make up your dummy, with copy, and hie away to the customer. Be sure you have attended to details; that you are conversant with all arguments in favor of your idea; have different samples of stock; are prepared to submit alternative or modified suggestions; are ready to quote prices and delivery. At this stage, you have something definite, something tangible to *sell* to your customer. If your ability as a salesman is slight, get some one with ability more pronounced. This is all important, since further business hinges upon it. Once you sell a customer in this way, and you please him, you gain his confidence; and it will surprise you to find how often you will be called to confer with him relative to his sales problems. Naturally, you may not score the first time. Try again. You should file the data, however, as it may be used in original or altered form on some other proposition.

It is well for the printer to make it his policy to present his ideas in a pleasing manner. Food served by well-groomed servants, in elegant ware, with clean linen, sparkling silver, soft music, make satisfaction the more complete and the edibles more palatable. One large publishing house maintains a "make-it-pay" department. They submit their ideas to advertisers, the artwork and copy of a good grade, all between an attractively printed folder designed to play up the contents. Ever consider the presentation. In fact, as you progress and your judgment in these matters matures — when you come to really know the requirements of particular companies — when you create some new and interesting idea — get out a press proof, an actual sample of what you intend furnishing, with the concern's name on it, and all.

A critical reader might say that we, in this way, focus too much attention upon customers and that new accounts are thereby not secured. The answer is that it is best to exhaust present resources; that it is easier to secure a foothold in organizations with which you have had dealings. Remember, it takes but a few good accounts to put an advertising agency upon a profitable basis. If you can get all the printing of some of your customers, and can get them to use more printing for the benefit of all parties concerned, you will gain as much and perhaps more than is to be derived from the acquisition of further accounts. The central idea, as the caption of this article reads, is "how to start." And immaterial from what angle you render service, you have already begun so far as your customers are concerned.

Now, then, to show how to fit the extensive method or system into our scheme of "a productive advertising service." Extend in order to intensify. Utilize the extensive system — the "scattered" method — as a finder.

One way to work the extensive system is to mail to commercial houses an offer of something concrete, such as a series of letter-heads, criticism of current printed-matter, copy for sales letters, booklets, etc., the use of stock cuts free,

or offer a specialty in printing originated in your plant and successfully tried out. If the average of returns warrants, the same proposition may be repeated on all kinds of lists. A pulling stunt of this nature proves worthy of extension to distant cities. Here, permit me to suggest that should you conceive of and develop some printing specialty that pays — a happy thought that proved profitable to the first customer or two on whom you tried it — safeguard it and make it exclusively your own through legal registration. I have in mind a mailing-folder with circles, squares and other geometrical figures cut out by dies, and which folders, when ready for mailing, upon pressure applied at the edges reveal a progressive picture as the first illustration framed by the cut-out shifts. They are called "moving-picture folders," and no doubt the originator sells many stock and especially designed folders at a good price. A New York printer has a small envelope enclosure that folds to show a portion of a fac-simile check on top. The customer's copy is printed at the same time with the check plate. Both these ideas have been protected.

Another manner of following the extensive system is in your own town. The list of prospective patrons must be compiled with care. Put down well-rated concerns, preference being given to advertisers in various publications. Plan your entire campaign in advance, not one piece of mail-matter at a time. Have your plan embrace mailing dates and full details; in other words, let your plan be a schedule as well. Adhere to that plan, whatever the results of the first few mailings. Send something different each time: a letter, a folder, a booklet, a message-gram. Make provision, too, at a predetermined date, to start one or more men to follow up those companies who do not respond. These men are to get orders, if possible. But impress upon them that they are to bring back from each place visited as complete a collection of the company's printed-matter as possible.

I wish to recall, at this point, the question of proper presentation. Your salesmen should be provided with ample samples put up neatly. For instance, if you are soliciting orders for letter-heads, have samples of letter-heads bound between leather covers, with the name of your organization in gold lettering, and also an explanatory line — *Advertising Service Department.* Inasmuch as you are rendering advertising service, do not show blank letter-heads, but letter-heads with form letters printed thereon. In the same manner, be attentive to all phases of the problem. Be intensive. The material these men gather should be handled in the way you went through your customers' files.

So far, we have treated the subject matter from the angle of the medium sized or large commercial house. It would be unwise to conclude without viewing the ordinary retailer, a good subject for intensive and extensive cultivation. The average retailer does not require printing in quantities. Five hundred letter-heads and envelopes last him a long while. Occasionally, you may run across a small merchant who, of his own accord, has cheap hand-bills printed and distributes them in his neighborhood.

Yet I know of a concern which serves scores of druggists in Greater New York, and perhaps other cities, supplying them with a series of display-cards. Another concern applies the same idea to butchers, and furnishes the paper strips, with the names of the different meats and cuts printed thereon, for pasting on to the store windows. One Western printer makes most of his profit by printing laundry slips. He is able to give a better grade of stock, and his slips are distinctive because printed in two colors. So successful has been this branch of his trade that he recently installed an automatic two-color press which runs on his laundry slips exclusively. A late investigation satisfied me that his particular field is by no means covered. Were I a printer I would have my artist draw several attractive border designs for the type-matter of my laundry slips. I would retain my trade by having each customer's name and address hand-lettered and printed from an individual plate with a little characteristic slogan of my own devising printed beneath.

Real advertising service can be rendered the small retailer. Take the druggist, the hardware store, the grocery man — how many of their customers know just what is carried in stock? Take the optician, the candy store and others. Are their businesses so prosaic, so arid, so commonplace that *nothing* can be said that their customers will be pleased to read — to know? A little plowing here will turn up many profitable

ideas. Then, if you can not sell the retailer on advertising service, sell him advertising-matter through an appeal to his vanity. Arm yourself or one of your employees with a camera, film-loading, and go the rounds. Snap interiors, exteriors, above all a "close-up" of the proprietor. Develop and print the films and paste the prints on your dummy blotters, circulars, booklets, etc. Show the retailer himself, as he will look in print, and the appeal is often too strong for any but feeble resistance. Of course, when quoting, costs should be considered, including enlarging of negatives and retouching, since the photographs for the most part will be crude. A camera of the Graflex or Reflex type, such as used by newspaper men, is best. But I have obtained splendid results with a little six-dollar camera as well.

The foregoing is but suggestive. All that I have endeavored to accomplish is to point out a path to more business through closer coöperation between the buyer of printing and the producer. And as the buyer will not, the printer should make the contact through a service wider in scope than he is now rendering; in other words, through true, effective advertising service.

A SALESMAN IN BLUNDER-LAND

THE FIFTH YEAR — By MICHAEL GROSS

SOME one, I can't remember who, once said or wrote: "A salesman that handles a side-line is like a fellow courting two girls. He's bound to be caught and lose the best one, and he'll never be happy with the other one." Words true as gospel, but it wasn't until my fifth year in Blunder-Land that I proved it to my own satisfaction.

Despite my many blunders, in the five years I had built up quite a trade and my sales were steadily mounting. But, as is usually the case when a salesman makes more money than he needs, I found that I needed more money than I made. It was just about this time that a friend of mine went into the electric flasher-sign business, and, flashers being practically a new thing then, he soon had orders enough to keep him tied down in his shop filling them.

One day, after lunching with him at his invitation, he showed me a pocketful of contracts that he had received in the morning's mail. "I've heard you say," he began, "that you could use more money. Now, here's your chance to earn, in a few minutes' spare time, again as much as you now get for a week of selling printed-matter. You see," he went on, "it isn't necessary to sell my line; it sells itself. All you have to do is walk around an hour or so each day and collect orders. You show a man photographs of the different styles of flashers we make, let him pick out the one he wants, get his copy and have him make out an order. Simple, isn't it? I'll give you twenty per cent of your sales. If you only sell one two-hundred-dollar sign a week you've made forty dollars, and you surely can sell that."

Thus outlined, the proposition certainly looked rosy, and I said I would chance it. My friend gave me a brief lesson in the essential talking points and I left, promising to solicit orders for his line at the first leisure moment. Luckily, the very next day I found myself with seven hours to spare. You say it is impossible to have seven spare hours out of an eight-hour day? Evidently you have never taken out a side-line at which you thought you could make more money than by selling your regular stuff.

My friend had certainly not exaggerated the merits of the proposition, for the very first hour I ran across a concern that wanted a flasher-sign for the front of its retail store. It happened to be one of my regular customers, too — the Calkins Candy Company — and I killed two birds with one stone, for Mr. Calkins also wanted a sketch made up for a show-card. I rushed back to my office, put in the request for a show-card design, and then streaked it for my friend's place to get his flasher-sign sketches. Within an hour I had returned to Mr. Calkins, he had selected the style of sign he wanted, given me the copy and handed me an order for one electric flasher at $150, which meant $30 in commission for me. When I collected my commission, on handing the order to my friend a

little while later, I thought it was the easiest money I had ever earned, and actually hated myself for not waking up sooner.

In a week the show-card sketch was ready and I took it around to Mr. Calkins. "I didn't get that electric sign I gave you an order for," he told me as soon as I came in.



"It isn't necessary to sell my line—it sells itself."

"Oh, we're working on it," I said. "You ought to get it most any day now." I showed him my sketch, was asked to leave it, and then, considering the rest of the day as spare time, I went out after more electric sign orders. When I got back that night, my boss called me into his private office. "Did you put in a good day's work today?" was the first question he asked.

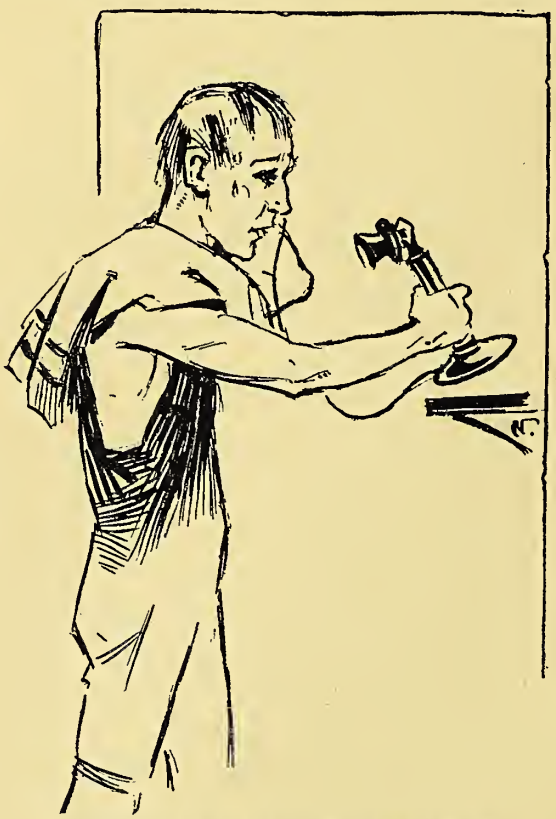
Surprised, I stammered out that I had surely worked hard.

"For this firm?" was his next question.

I couldn't make out what he was driving at, and my puzzled expression must have betrayed the fact, for the boss started to explain. "About two hours ago," he began, "Mr. Calkins, of the Calkins Candy Company, called up and said that he had the sign you made for him, but wanted a few slight changes in it. He asked whether we couldn't send over a man to make them. I remembered the sketch you had submitted to him this morning, and told him it would be better if he sent it back and let us fix it up here. He seemed surprised at my suggestion, but said he would do it that way if I preferred it. About an hour later, a motor-truck drove up to the building. Four men jumped off and lifted down a large electric sign. They carried it through the door and I had just begun to wonder, as I watched them from our window, where they were going, when the freight-elevator doors opened and in they came to our place with the sign. 'Is this the Blank Printing Company?' the leader asked. I said that it was. 'Well, here's the sign that Mr. Calkins called up about. He wants the top line of letters shaded in black.'

Thinking that there had been a mistake, I called up Mr. Calkins. He told me he had bought the sign from you, but, having forgotten which one of your houses it came from, had called us up on a chance. When I told him to send the sign right over, he naturally thought he was on the right track, but a little while later, happening to notice the name on the bill, he saw his mistake and was just going to call me when I phoned him. It was a very annoying mix-up.

"Now, here's the point," the boss went on; "unless you sold Mr. Calkins this sign at night,



"I'm afraid I'll be at this man's office too late."

a fact I very much doubt, you used the time I was paying you for to do it, which is just as much a form of robbery as if you had put your hand

into my pocket and taken the money out. Do you realize that fact?"

Put in this manner, I would have had to be mighty dense not to see the logic of the statement. I confessed that, while it had never struck me that way, I realized the truth of the charge, and promised to swear off side-lines for good. Since that time I have found that the most fun and the most money lay in bucking one line and bucking it with all your might, main and brain.

Determined to show the boss that I was thoroughly repentant, I now buckled down to work in earnest and for three months things went along so smooth that I prided myself on being completely out of Blunder-Land. But pride goeth before a fall, and all too soon the crash came. I had gone to hear a celebrated sales-manager speak one evening on the subject of getting under the customer's skin. Don't just sell a man, he advocated, make a friend of him; know his history, his habits and his hobbies.

The lecture made a deep impression on me and I decided to put the theory into practice. Accordingly, at my first call the next day, I asked the office boy, before I entered my man's office, what hobby his boss was interested in. "He's a nut on photography," the boy assured me, and, being an amateur photographer myself, I figured the order was as good as mine.

I hadn't spoken to my man five minutes when I managed to switch the conversation around to photography and he bit like a hungry trout. We had been discussing the subject for about an hour, and I had almost begun to believe that sales-manager had the right idea, when my man mentioned that he intended taking some snap-shots in his house the following Sunday.

"You don't mean snap-shots," I corrected him. "You mean time exposures. Snap-shots taken indoors will be underexposed."

"Like fun they'll be," my man answered. "I know better."

Now this was sheer foolishness, for I had learned, from six years' experience, that the thing was impossible. At the end of an hour I had succeeded in convincing the customer that I was right, but — and mark this well — the argument, and the fact that he had to admit defeat, so incensed my customer that I lost the order that I had come in for. Since that time I have always found it much better, in dealing with a customer, to lose an argument and book an order than to win the argument and lose an order; also, that the more you confine your talk to business in a man's office, the better off you will be and the closer you will get to your customer, especially if your line interests him.



He read me the riot act good and proper.

At about this time I commenced looking on myself as a real salesman and started running around with the *real* salesmen from several other shops. They speedily convinced me that *real* salesmen get orders without having to use the old-fashioned method of hustling for them, and so, on very hot days, they would drag me down to the beach with them for a swim. About four-thirty in the afternoon I would call up the boss, tell him I was detained at a customer's and would not be back. Oh, yes, I learned the tricks of *real* salesmen very fast. I found that even with taking a day or two off this way every week I still sold above my quota, so my conscience did not give me any trouble. If it had, I would have soothed it with that ancient argument that the other salesmen speedily taught me: "The boss is paying us for selling stuff, not for working hours. If you could get orders at midnight, sleep all day and still sell your quota, he would be satisfied. All he wants is orders." I did not realize then that the man who takes it easy is on the road to incompetence, while the

fellow who loafs on the job and thinks he is fooling the boss is only fooling himself.

One hot, sweltering day in August after a nice afternoon spent in the surf, I decided it was time to call up the boss and give him my daily spiel. I got my office on the bath-house telephone, told the boss I was down-town, and did not believe I could finish my list in time to get back. The boss said I could go home when I was through. I hung up the receiver and walked out to the end of the raft. I was just about to dive off, when the bath-house keeper called to me that I was wanted on the telephone. One of the other salesmen, having agreed to meet me at the bath-house that afternoon, failed to appear, and I, of course, imagined that he was telephoning me now to make his belated excuses. I ran to the telephone, took down the receiver and said "Hello." The voice I heard in answer to my greeting nearly knocked me over. It was the boss. "What street did you say you were in down-town?" he asked. "I didn't quite get it before; I believe some one cut us off." By the very nature of the question I naturally inferred that the boss did not know where I had really called from, so I said I was in Market street.

"Good!" he said. "Mr. Smith, one of our old accounts on the same street, just called up on another wire and wants a man to come right over. I told the operator to say you would be there in a few minutes. Can I depend on you?"



The new typist looked so bewitching that I just stood and stared.

What could I say? "I'm afraid I'll be at this man's office too late," I finally stammered out, in desperation.

"You won't be, if you do as I tell you," the boss answered, in a voice that I knew, from previous experience, meant fire-works. "Just take two more dives, get your hair good and dry, then run over to see Smith" — and with that parting shot, I heard the "clickety-click" as the boss hung up his receiver.

There was a late-afternoon ocean-breeze blowing and I was in my bathing-suit, but I certainly sweated for the next few minutes. That the boss knew where I was, I was now certain. How he found out, I did not discover until the next morning, when one of the salesmen who had been in the office at the time told me all about it. It seems that as soon as I got through telephoning, someone called me on another wire and the switchboard operator had shouted to the boss to try and hold me. But I had already rung off and the boss immediately called Central and asked to be again connected with the number that had just called. In a few minutes he had the connection, but a strange voice answered his greeting. Surprised, he asked who was on the wire, and the man — who happened to be the bath-house keeper that had called me to the telephone — told him what and where the place was. That woke the boss. He asked that I be put on the telephone again and what followed, I knew only too well.

When the boss came in that morning, he read me the riot act good and proper. I think it was the closest he ever came to firing me outright. Despite my blunders, he had always seemed to see some good in me and had invariably forgiven my mistakes cheerfully and willingly, realizing that I was doing my best. But for shirking he could find no excuse and he said he was through. I was so contrite, however, and seemed so conscience-stricken, that he let me off. The boss was certainly blessed with a kind heart.

As I ponder, in retrospection, on my next blunder, I can not help thinking that it is the only one that could just as readily happen to me now, for I have always had, and still carry, a soft spot in my heart for the ladies.

I called on one of my customers one morning, and the first thing I noticed, as I entered his office, was the new typist—a sweet, demure little blond. She looked so bewitching that I just stood and stared. My customer, seated across the room from the girl, must have noticed the direction of my glance, for he smiled and said: "Pretty nice, eh?"

"Certainly is," I heartily agreed. "You can't blame me for looking."

"No, I can't," my customer admitted frankly. "I'm rather glad that an experienced man like you is interested enough to look."

I did not know just how to take this, but, deciding it was meant as flattery, I said: "I don't think you'll find many that won't stop and look."

"Nothing will please me better," my man answered, to my intense surprise.

"The trouble is," I assured him, "most people won't be satisfied with just one look. They'll all want to stop, stand and stare."

"I hope they do," came back the mystifying answer. "The more they stare the better they'll remember, and the better will be results."

"What do you mean, 'results,'" I asked lightly, although I was wondering what he was driving at.

"Why," he answered, "don't you see that the more people are attracted and the more they stop and stare, the more apt they will be to buy?"

"Buy!" I snapped out, flushing guiltily at the very connotations of the word. "I'll bet my right arm a king's ransom couldn't buy that girl."

"Girl? What girl?" my customer asked in evident bewilderment.

"Your new stenographer, sitting across the room there. The one you're talking about," I answered hotly.

"The one I'm talking about," my customer almost screamed. "Why, you simpleton, I'm talking about the show-card I've just bought; the one that's hanging right over her head. Wasn't that what you were looking at before?"

Of course, I had all I could do to convince my customer that I ever thought of anything else but girls, but even now I believe that, given the choice between looking at a beautiful piece of printing or a beautiful girl, I would choose the girl every time.

PRACTICAL HINTS ON EMBOSSING

By ROBERT F. SALADÉ

MANY printing craftsmen and others have, no doubt, often admired the excellent advertising literature which comes at intervals from the specimen-printing department of the Keystone Type Foundry, Philadelphia. All of the typographers, pressmen, bookbinders, etc., employed in this private plant are artists in their lines, but the man who plans and directs the work—Charles W. Smith, superintendent—is an art-printer of great skill. For more than two decades Mr. Smith has been designing practically all of the attractive publicity matter sent out by this house. He is not only a highly educated typographer, and an expert layer-out and designer; in addition, he is a trained platen and cylinder pressman, and has rather an extensive knowledge of intricate paper-cutting, bookbinding, stitching-machines, folders, saw-trimmers, perforating-machines and other devices of this class.

Among the leading products turned out in this establishment is a great deal of process colorwork, commercial art printing, half-tone plates and embossing. It is with the embossing that this article is chiefly concerned. In this plant much really beautiful embossing is being produced under the direction of Charles W. Smith. Fine embossing—large portraits of immortals like Benjamin Franklin, and other figure work—is one of his first-rank hobbies. It is very interesting for the lover of art-

printing to watch Mr. Smith directing one of his skilled platen pressmen in the intricacies of embossing. He does not sit at a desk and explain his ideas; instead, he stands right in front of the machine involved. Occasionally he takes off his office coat to do some difficult piece of work himself. Recently, the writer was fortunate in being able to see Mr. Smith directing the make-ready of an unusually deep embossing-die. The subject was a large portrait. The press being used for the work was equipped with an electric plate-heater.

The following technical information is offered for the benefit of printers who may desire to know some facts about the practical side of embossing as done on ordinary platen presses. Mind, these facts are from one of the leading printing craftsmen in the country—a man who is a master of art printing and embossing. This information should be of priceless value to the pressman who is not an expert in the work of embossing.

"If you have no objection, give me an idea of *your* method of embossing," the writer asked of Mr. Smith.

"Well, first the platen is stripped of everything, and if the clamps are in any way loose, they are held tightly by inserting a few small pieces of paper between the clamps and the platen," began Mr. Smith.

"Next, a sheet of common book-paper, about an inch larger all around than the stock to be embossed, is glued to the platen. This sheet is rubbed with the hand until it is smooth and almost dry. Over this is then glued a sheet of strawboard, chip-board or pulp-board, about the same size as the paper. I think that the strawboard is best for the foundation for the male die, or counter, in embossing. However, the chip-board, or pulp-board, may be used, although they are not so hard and tough as the strawboard.

"Through pasting the sheet of paper to the platen of the press, and then applying the board, the latter adheres more firmly than if it were stuck directly to the platen.

"We use one of the hot-embossers. These devices consist of a steel base which is locked up in a form in the same manner as type or plates. The base is so constructed that the brass female die can be attached to it in any desired position by means of screws. Insulated wire leads from the plate-heater to the electric-light socket over the press. Three different degrees of heat may be obtained. These electric hot-embossers, or embossing-plate heaters, can be used on any make of platen press with success. Of course, the Universal type of press gives the best results in heavy embossing, on account of the powerful construction of such machines.

"We have done very good cold embossing on various kinds of platen presses; but, without question, the electric hot-embossing is the more sharp and lasting. For extra large embossing-dies regular embossing-presses, steam or electrically heated, should be used. I must say, however, that we handle some heavy and deep figure dies on regular platen presses without any trouble.

"Cutting and building up the counter, or male, die properly is the principal thing in embossing. This is especially true when making ready the counter for a figure die such as a portrait, form of a human, animal, etc. The round curves, 'hills and hollows,' as well as the fine lines in plates of this class, must be worked up in the counter with great care and skill. It is not a good plan for the pressman to let the embossing composition care for all the detail.

"Our system of making the counter, or male, die is as follows: An inked impression of the female die is printed on the strawboard foundation on the platen. Then a number of inked impressions of the female die are taken on kid-finish stock. Suppose the subject is the bust of a woman: Small circles and ovals are cut from the various rounded places in the prints, and the pieces of kid-finish stock are then pasted in proper position on the foundation strawboard. After the first cut-outs have been pasted on, others slightly larger are pasted over them. This is done with half a dozen of the kid-finish sheets until all of the round and oval parts of the subject printed on the strawboard have been worked up accurately. The embossing composition should then be applied, after having 'pounded up' the foundation of kid-finish stock by taking a number of impressions.

"In our experience, the best embossing composition is that formed of Alabastine, fish-glue and sodium silicate. First, the Alabastine and

fish-glue are mixed to the consistency of soft putty. Then, just previous to putting on the composition, a small quantity of the sodium silicate is added. This formula will dry as hard as glass, and it will stand up for a very long run, doing good work throughout.

"The composition is applied sparingly over the foundation of kid-finish stock. A sheet of French folio is spread over the composition mass before taking the first impression. The efficient pressman will hold a sheet of oiled tissue or folio between the die and the counter while the male die is being 'pounded up.' It is well to have the female die heated when working up the detail in the counter-die. The press should be run for several minutes so that every crevice in the female die will come out sharp and clear in the counter.

"When making a counter-die for embossing lettering, panels, and other plates not classed as figure dies, the flat portions of the counter-die should be carefully cut away. A sharp make-ready knife is used, and the cutting is done as close to the relief work as possible. This cutting should be done on a bevel. When all of the flat parts of the counter are cut away, there is nothing to prevent the raised detail from entering the intaglio plate to its full capacity. This means perfect embossing, provided the carving in the plate is not too deep for the kind of stock used. In cases where the female die is too deep, causing the embossed sections of the stock to break, a sheet of tin-foil is laid over the female die to reduce its sharpness. Of course, the sheet of tin-foil is to remain over the die during the entire run.

"Cutting away the flat or blank portions of the male die not only eliminates unsightly 'ironing' in the finished product, but it reduces the impressional strain on the press as well. After all of the cutting has been done, a sheet of light-weight gummed paper may be pasted over the entire make-ready so as to make it smooth for feeding purposes. Pull a number of impressions before the gummed paper becomes dry, so that the sharpness of the counter will not be impaired.

"Whenever possible, an embossing form should be made ready toward the end of the work-day so that the counter-die may dry firm over night. Otherwise the counter should stand for at least an hour before proceeding with the run.

"In cases of very long runs of heavy embossing, it may be essential to repair the counter-die occasionally. This can be done by 'patching up' with a little of the composition, allowing it to dry, as with the regular male die."

FROM COPYHOLDER TO PROOFREADER

No. 1.—By H. B. COOPER

NOT "From Log Cabin to White House," though a part of our journey to achievement is by the same long, yellow, dusty road that Abraham Lincoln traveled. Thank God for that old, winding way, with its associations, and that we may walk in it! Most of us do not have to start at the log cabin, and we never get in sight of the White House. But, for a little stretch, until we reach circumstantial or self-imposed limits, we are permitted to keep company with other travelers who are pressing onward to make the utmost that is possible out of their lives.

The proofreader's goal is somewhere, not so very far, along this road. We have learned to do our share of the world's work by helping others to do theirs more perfectly. We love books, and we are content to live in a sort of No Man's Land, bounded on one side by the colony of literary folk—book men, magazine men, newspaper men—and on the other by representatives of the typographical art. We are a submerged class, our names unknown, and not for a million dollars could there be purchased for advertising or other purposes a comprehensive list of proofreaders throughout the country. At the same time, no book is published without the aid that we are so ready to give—that we have learned to give by keeping in touch continually with our neighbors on both sides. They come to us, knowing well that we

understand what they want and can get it done for them. Literary folk pay us money to read their books and to bring them up to typographical standards, while printers are dependent upon our keeping their work up to a standard of literary excellence. Between them, we find enough to do; sometimes more than we can do.

From the proofreader's point of view the goal is "somewhere, not so very far," along the road. From the copyholder's view-point it seems very, very far — almost unattainable. I know, because I have been a copyholder myself. And there was no one to show me the way; I had to find out for myself that it took years of development along two different lines, as hinted at in the preceding paragraph. Besides, these lines did not run parallel for me. When I was at school I could not make any headway with proofreading — indeed, I forgot all about it, and prepared myself to be a teacher; when, during vacations, I was copyholding and setting type at the case I was in another world from my school friends, but there I could not make any headway in proofreading either. It was not until there was a "merger" between the two that I discovered I had an aptitude for what has since proved to be my life-work.

I am writing this article for copyholders, and I wish that only the ambitious ones would ever begin the work that may or may not lead to proofreading. I have known so many of another type, whom I would weed out of the ranks if I could. There was Mamie ——, who did not so much as try. Ignorant? Of course. Making mistakes from morning to night, and not caring! One day, instead of writing "Chicago, Ill.," as she was directed to do on a package of proofs to be mailed to Chicago, she wrote "Chic, Ill.," and was ready to let it go at that. When I asked her to write "Chicago" in full, she refused me pointblank with the words, "I'm going home. *Where's me money?*" I have never forgotten it: *"Where's me money?"* What do you think of her as a proofreader in the bud?

Then there were two boys who I am afraid were "lazy, good for nothing," though I never actually call anybody that. They were mixed in with a number of other coypholders, some of whom were most responsive when called. It gave the good-for-naughts the chance they were looking for, to shirk; and they began to vie with each other as to which could do the less work in a day. Finally they came to an agreement, and shook hands upon it every morning, that neither should do any work at all, except as he was called by name and ordered to do it. We had to collar the boys, almost, if we wanted them to do any reading for us after that. And always, to start the day, was that paralyzing handshake by way of agreement that they would "soldier"!

All over the country dozens of young people, fitted for copyholding or not, are every day being hired or fired. Regardless of such essentials as a fair education, adaptability to the work of a proofroom, good health, good eyesight, punctuality, proper deportment toward proofreaders, pronunciation in helpful copyholding, they are provided as "helpers" — or "hinderers" — to the long-suffering proofreaders, who must get along with them for a time, at least, until better ones can be found. And in the intervals when copyholders are not needed to hold copy, and have nothing to do, many are apt to get worse instead of better by reading the trash they ordinarily indulge in.

Just at this point in my writing I was called from my desk by a man who knew of my interest in one of the new "systems" which is advertised to supersede stenography. It is the "machine way," and alleged to be faster, plainer, easier, and all the rest! He wanted to enroll me as a student at the business college which has bought fifty machines and signed an exclusive contract to teach all applicants in this city. I asked explicitly for terms. "Only blank dollars a week," he answered, "for a course lasting about four to six months — though we do not limit it, the length of time depending upon the individual student. After that you will be able to command a twenty to thirty-five dollar position — indeed, the positions are going begging, for there are not qualified students enough to fill them." "Do you allow the students to use your machines while learning?" I inquired. "No, they pay fifty-odd dollars for a machine of their own at the beginning of the course," he answered rather uncomfortably, as though he wished I would say no more about that part of it. But I was inter-

ested, and I exclaimed: "What! Make students buy their machines before they know whether they are going to like the new system, or succeed with it! That is putting up a big stake." "It *is* a big stake," he admitted. "You tie them all up at the start!" "We *have* to tie them up—just like children. Then they keep at work until they have finished. Otherwise they would not practice. As it is, we have taught the course already to more than a hundred persons, and not a trifler among them. Can you beat that?"

Now, my readers, remember at just what point of this article I was interrupted. I was telling about the triflers that drift into proofrooms all over the country, with no intention to stay or to learn. Is it strange that what my caller told me fitted right into my story, and I wanted to hang up a sign over every proofroom door: *"No Triflers Admitted"?*

At least I will hang it up here before I continue my discussion of the subject, "From Copyholder to Proofreader." It is no four months' course, but rather four years of preparation that I am talking about to copyholders who are in earnest. I wish we could require them to put up a big stake, not only to keep the triflers out, but to help win success for all who are worthy.

With the exclusion of triflers and those who are physically and mentally unfit to hold responsible positions, it is still a great problem how to keep copyholders from falling by the wayside. Some quickly learn the routine of the proofroom; being excellent readers of copy, and orderly in marking and putting away the proof sheets, they are a great help to the proofreader; they are supposed to keep tab on everything that passes through the proofroom, to be able to find anything immediately when it is called for, to take messages to the compositors, to carry proof sheets back and forth, etc. The more a copyholder learns to help in a proofroom, the more the proofreader is apt to reciprocate in little ways, by showing how things are done, and why. There is a great giving away of professional secrets in a proofroom, and reserves are broken down between proofreader and copyholder when they are mutually congenial. It is an opportunity for the copyholder to learn everything there is to learn about proofreading, if things could be learned simply by looking on. As a matter of fact, however, immaturity of mind is a serious barrier to acquisition, and many copyholders have no grasp at all of what is most important.

Revising is more or less routine work, though it is responsible work that only the best copyholders can be trusted to do. Some of them learn to be wizards at it. The best reviser that I ever had was a girl getting only ten dollars a week until I made representations to the foreman that brought her an increase to twelve. At the same time he told her that she had reached the limit for that office. Her reading of copy was faultless, so that we never misunderstood each other; and her revising gave me a sense of security that nothing would go wrong. She was alert and watchful continually. I felt sure that she would make a good proofreader. "Next time you want a raise," I said to her, "you can not get it in this office, but you can get it outside. Take your life in your hand and make the venture. There is no reason in the world why you should not succeed." "Yes," she said, "there is: I can not punctuate any more than a baby. I read right over the comma places without any suspicion that a comma should be there if it isn't there. I'm afraid I'm hopeless. If I could go to an office where there was only figure work I'd go in a minute; but I couldn't do the other. Besides, I don't have to go. I can have lots of pretty clothes and good times on twelve dollars a week, without risking the loss of my position."

"Ah," I thought, "she is not willing to put up the stake, because she *doesn't have to.* I could teach her about the commas if she really had a mind to learn, just as I taught myself when the law of necessity ruled my life. The time came when *I had to learn about the commas*—I learned them all right."

It was only another illustration of how from the beginning until now Nature has subjected us all to the law of necessity, to bring out the best that is in us. Where there is no necessity to do, there is often "nothing doing."

But would the copyholders for whom I am writing like to hear the story of how I learned about the commas? It may contain some helps and suggestions for them, so I will not forget to tell it in the next issue.

THE ONE HUMAN WEAKNESS

By EDGAR WHITE

SAID an old editor to me when I was floundering about the edges of newspaperdom: "Get all the names you can. Don't mind those who say they would rather not get in print—that is affected modesty. They all like it, and they will like you all the better for getting them in as often as you can, unless they are up for stealing or wife-beating. Then they are a little squeamish. Otherwise, they want to be in. It is the one great human weakness."

Experience since then has taught me the truth of the old editor's words. I have never made a person mad by putting his name in the paper. I have often aroused deep hostility by leaving names out, even when it was done accidentally, and I have had people call at the office and give me a severe lecture because their names were omitted from reports of functions in which they took a more or less prominent part, and they nearly always attributed the neglect to ulterior motives.

Every man thinks he is blessed with more than the ordinary sense of modesty, of a desire to avoid public notice and commendation. I have had men tell me directly they did not wish their names used in connection with some event, and then become offended because they were taken seriously.

Toward the close of a dull summer, Joseph J. Heifner, editor of the Macon (Mo.) *Times-Democrat,* found himself in urgent need of $300 to keep things going. In early September there was to be a fair and harvest home festival in his town, and he was considering a special advertising edition for the event. But on figuring it out he could not see the $300 profit, because the expense of extra advertising men, printers and material would absorb most of the income at the prevailing advertising rate.

The money had to come and it had to come quickly. There was no alternative. The editor worried over the problem night and day. One day an auctioneering friend came in and left copy for an advertisement, with directions to get a cut to run with it.

"Have it double-column or bigger," he said.

"Say, Billy," remonstrated the editor, "you don't want a double-column—a single will look nicer in the paper."

The auctioneer, who was a big, rough-and-ready fellow, laughed.

"I know what you are thinking, Joe," he said. "That I am blessed with too much gall. But you are on the wrong mule—that is not it at all. It is not because I think I am a Polo Belva Deer, or whatever the gentleman's name was, but it is because I want people to know what I look like so they will feel acquainted. It helps business."

"I know, but wouldn't a single-column do just as well? It is much neater. Nine men out of ten would prefer the smaller cut."

"That is just where you are dead wrong," declared the auctioneer, "and I dare you to make a test of it."

"How will you test it?"

"Easy enough. Tell them you are getting out a 'well-known citizen edition,' and that you want their pictures to go in at $2.50 for a single-column and $5 for a double. I've got ten bucks that says you'll sell more doubles than singles, and that a lot of them will stand for a three-column cut."

"Just the cut?"

"Yes, with the name under it, of course."

That would be easy money if it worked, but the editor was not so sanguine. Still he had to try so as to prove his own idea. He took samples of single and double column personal engravings to one of the leading merchants.

"I have been thinking of getting out a pictorial edition," explained the editor, "to be distributed during the harvest home festival."

"All right," replied the merchant; "I will fetch my photograph down after dinner, and have you get a cut made."

"Single or double?"

The merchant looked at the samples.

"I like the double best," he said; "there is more life to it."

After the editor had seen eight or ten pros-

pects the work of soliciting was practically over. The dealers started talking about the enterprise, and the news spread all over town. The butcher, the baker, the barber, the harness-maker, the ice-cream man — everybody wanted to be in as a "well-known" citizen of the town. And, of course, a well-known citizen could not think of using anything less than a double-column cut. Several took three-column cuts at $7.50. Not one objected to the price. It was the easiest campaign for business the editor ever conducted. Even the doctors went in, because it was not against the ethics to have your picture in the paper. In some cases a few descriptive lines were put under a cut, but even that was not demanded.

The patronage was surprising. It came from every quarter. It was the first real chance some had to get in the limelight, and they did not let it get away. The original intention was to print a ten-page paper, but the plans had to be changed swiftly for twelve, fourteen, sixteen and finally to a twenty-page edition. On the first page were a few stock cuts, local factories and buildings, some cows and mules, and a column or two of text. There was just enough reading-matter on the other pages to keep the pictures of the "well-known" citizens from getting too close together.

The edition netted over $300, and the people said it was the best thing ever published in the town. A great many extra copies were sold.

The auctioneer came around after it was all over and leaned on the office railing.

"Well?" he said.

Mr. Heifner produced a ten-dollar bill.

"You win," he declared.

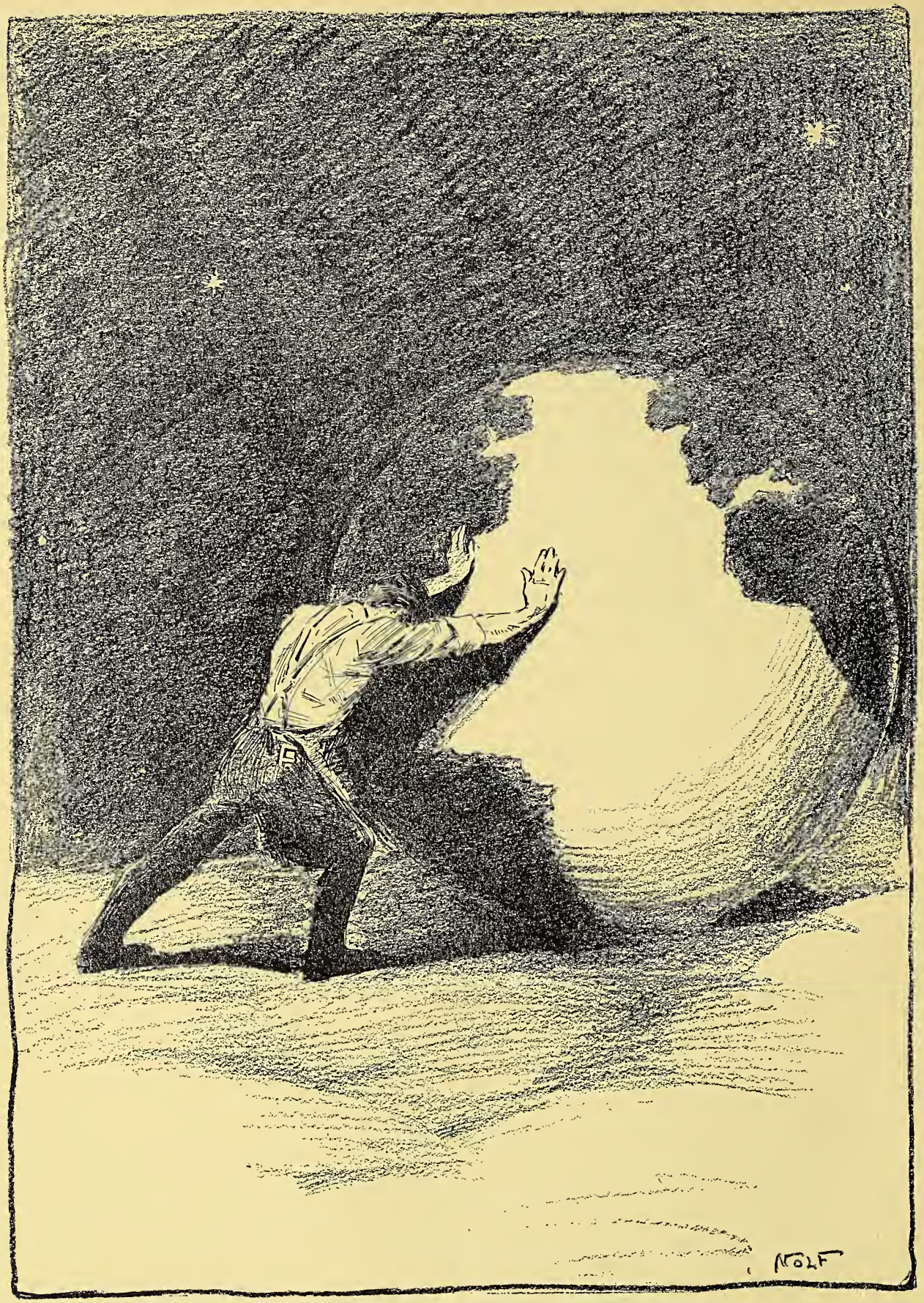
"Keep it," returned the auctioneer. "Or, if you want to do a little something to help along, order me another cut — a three-column one this time."

Now, the people of Macon are no different from the people in other towns. They are just humdrum humans, with the ordinary human ambitions and failings. The same plan could be carried out as successfully in any enterprising American city. Getting right down to brass tacks, a man would rather see his picture in print than to have a column of laudation. He may be bald-headed, cross-eyed and square-jawed, but it is his head and he is proud of it. And you could not do him a greater favor than to place it where a lot of people can see it. That is why the makers of cartoons enjoy such popularity among public men. There are other human weaknesses, but this one, from President down to shoe-shine artist, is common to all. Try it in your own paper.

THE PRINTER'S POWER

PRINTING has not yet come to its own. It is young yet, and it is democratic. It has yet to make its great record. Sweeping into its grasp the arts of the artist, the photographer, the designer, the colorist, the paper-maker, the engraver and the book-binder, and laying tribute on all the other arts, it is most directly influential in molding the thought of the nation.

—Henry Turner Bailey



THE FORCE BEHIND THE WORLD OF BUSINESS—THE PRINTER

Drawn by John T. Nolf, ex-Printer.

EDITORIAL

THROUGH an oversight the name of the designer of the cover used on the September issue of THE INLAND PRINTER was omitted, and we take this opportunity to express our regret and give the proper credit. The design was one of the many submitted in the recent contest conducted through the Job Composition Department of this journal, and was the work of Fred E. Ross, of Denver, Colorado.

LOOK well to the efficiency of the plant. It is more necessary at present, probably, than at any other time in history. The call has come to many of our boys to give their service to the country. Before long, others will, undoubtedly, be called, and some will be taken for those industries engaged in furnishing the necessary equipment and supplies for the boys at the front. In many instances, it will be difficult to fill their places in the shop or office. Therefore, methods must be devised to increase the efficiency of the plant and enable those remaining therein to increase their production in order to make up for those who have gone. Labor-saving devices and methods should be investigated and installed, and all waste motion eliminated or reduced to a minimum.

IN gathering material for his book on printing, which will be published in the near future, Mr. Charles Francis, of the Charles Francis Press, of New York, made a discovery that should cause leaders of the printing industry to take action toward having a change made in the methods of compiling the census of the industry. Printing has been placed fifth in position among the leading industries of the country by the Bureau of the Census. Not satisfied with the statistics given in the reports of the Bureau, and desiring to obtain first-hand information, Mr. Francis sent a statistician to Washington to make an examination of the records. It was found that with the manufacture of all of the products connected with printing included under one head, as they should be, the industry is rightfully entitled to third instead of fifth place. For instance, paper and the machinery used in the printing-trades are placed under separate heads. These, and all other items connected with the production of printed matter, should be included under the one general heading, "Printing and Allied Industries." The importance of these industries demands this, and a movement should be started to have it done when the next census is compiled.

Labor Matters in Connection with the War.

A recent bulletin issued by a committee of the Chamber of Commerce of the United States, which is coöperating with the Council of National Defense, sets forth a part of the Government's policy with regard to labor matters in connection with the war. Throughout the bulletin strong emphasis is placed upon statements of the Secretary of Labor — to whom the various government officials look for information or advice regarding labor problems — to the effect that employers and employees should not attempt to take advantage of the existing abnormal conditions to change the standards which they were unable to change under normal conditions. All agree that industrial peace should be promoted during these times of concentrated national energy, and the spokesman for the Government has taken the position that industrial peace will be promoted by continuing the status existing when the war began, so far as standards of hours and recognition of unions are concerned.

A resolution submitted by the Executive Committee of the Committee on Labor to the Council of National Defense included the following statement: "When economic or other emergencies arise requiring changes of standards, the same shall be made only after such proposed changes have been investigated and approved by the Council of National Defense."

It can not be too strongly emphasized that the present crisis demands the greatest possible coöperation between the employer and employee. The united effort of both will be necessary in order to bring about the successful termination of the war, and all should work together for that end. All differences, whatever their nature, must be settled promptly and amicably so that industry will not be impeded in any way.

Water-Power Legislation.

While, to many, water-power legislation may not seem to have any direct connection with the printing industry, it does have a direct bearing on the industry and is of vital importance. Bills are now before the House of Representatives and the Senate which provide for the passage of a law authorizing the Secretary of the Interior to issue to responsible citizens permits covering a period of fifty years, or more or less, as the one to whom the permit is issued may elect, which allow the making of improvements on water-power lands and guarantee protection by the Government.

These bills have received the endorsement of the American Newspaper Publishers' Association, the Southern Newspaper Publishers' Association, and other organizations, and the Committee on Paper of the first-named organization is strongly urging publishers to do all in their power to secure the passage of the bills.

It is pointed out that the proper development of much of the water power of the country would have a beneficial effect on the production of newsprint paper, which at the present time is at a critical stage. As has been set forth by *The Fourth Estate*, "the economical manufacture of newsprint hinges on four things: The low cost of wood; transportation; management; low cost of hydroelectric power. . . . Nature has largely segregated her natural resources in the far western States. There the forests necessary to the manufacture of wood-pulp and paper line the banks of the falling water. Far more spruce, larch and hemlock timber is coming to fruition and wasting each year in our western forests, contiguous to also wasting water power, than is sufficient to produce, at cheapest cost, all the wood-pulp and paper required by the newspapers of this country."

Matters of this character demand the united effort of all connected with the industry.

Short Courses for Foremen

A new departure in the extension of education in subjects pertaining to printing was inaugurated by the Iowa State College at what was called a "Short Course in Printing," a brief report of which appears in the news section of this issue. Heretofore the short courses that have been conducted in various sections of the country have been devoted primarily to the business or editorial sides of the country newspaper, or printing-plant, and have been open mainly to the editors or proprietors. On this occasion the course was for the foremen and compositors, and the subjects selected for discussion were for their special benefit.

This should offer a good suggestion to schools or printers' organizations in other districts. Bringing the foremen and other workers in the plants together in this way, and giving them the opportunity to listen to talks by those who are authorities in their special lines, and also to discuss the best methods for conducting their departments and for improving the work, would have a marked influence toward putting the business on a more profitable basis. The subjects selected should not be confined to mechanical problems, but should also deal with the business problems so as to give the workers a better understanding of what confronts the one who is distributing the product of their labor to the consumer.

Employers would be greatly benefited by sending their foremen, and, if possible, some of the other workers, to short courses of this character — to such an extent, indeed, as to warrant their bearing the expenses of the trip and paying the men for the time they are away.

"Cost of Health Supervision in Industry."

The loss to industry through the absence of employees, caused by sickness or accident, has proved a serious problem and has directed considerable attention and investigation on the part of experts in various industries. Printing is not what is generally called a hazardous occupation; nevertheless, accidents are not infrequent, and those working at printing are not immune from sickness. In many cases, both the employer and the employee are saved considerable expense and annoyance by having minor accidents attended to immediately, or by the detection of disease or illness while in the early stages.

An eight-page folder bearing the above title, recently issued by The Conference Board of Physicians in Industrial Practice, contains some interesting data regarding the annual cost of health supervision, gathered from plants of various sizes and engaged in safe as well as hazardous operations. Ninety-nine plants are listed in the table shown, two being engaged in publishing. Of these, the average number of employees in the first is given as 141; the second, 3,217. In the first plant the total medical and surgical cost was $56, and the average cost per employee was 40 cents. In the second the total cost was $3,417, and the average cost $1.06. It is safe to state that the saving to both the workers and the employers far exceeded these amounts.

In view of the fact that the cost is extremely low, it would seem a wise investment for every employer to establish health-supervision service.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

MORE ABOUT COPY EDITING.

To the Editor: ST. JOHN, NEW BRUNSWICK.

Mr. Saladé's article in the August number of your magazine struck a responsive chord in my experience. About eight years ago, in a large office, I was placed temporarily in charge of a battery of six monotype keyboards, just installed. They were "manned" as follows: One by a young lady compositor of ability who had had considerable experience on the keyboard; two by women compositors of all-around experience in book and job work; two by young lady typewriters, and one by a school-teacher who wished to change her vocation — the last five having been given two or three weeks' instruction on the machines by arrangement with the management of the monotype manufacturer.

The first job was a thousand-page biography for another concern, set in 12-point Scotch-face on 14-point body, in a measure not wider than eighteen ems pica. The copy was manuscript [MSS.] — put it this way: M[u]SS.[y] — irregular in style, erratic as to capitalization, and spasmodic as to punctuation; the principal points being the dash (—) and the exclamation point (!). Worse than the average, because it had been written hurriedly in collaboration, and to meet an emergency market.

At sea in regard to the qualifications of the outfit, I started in to edit the copy. While working on the second round of takes, the foreman summarily prohibited its continuance, insisting that the copy should be given out as it was, with brief instructions in regard to general style. You can imagine the result! I must confess that the school-teacher ranked next to the leader in general results, while the two compositors were the tail-enders — due, perhaps, to a deficient early education. The regular office hands made the corrections, and in many instances could have almost set the type by hand in the time consumed. The book had to be on the market immediately — was on the press almost as soon as the revises were passed—otherwise it could hardly have gone through, for the narrow measure and the large type required the most careful handling.

In another office (both concerns were among the largest in the New England States) much of the work consisted of law briefs or bankers' circular letters, the copy for which was generally handed in about 5:00 P.M. and the page proofs were required at eight o'clock the following morning. Here, also, the copy was divided among some half a dozen women operators, who were prohibited from working after a certain hour in the evening, each of whom had to edit her own copy under certain very "general" instructions. The corrections were made by the male compositors — most at time-and-a-half and some at double-time rates. After spending about three hours one evening in practically resetting a galley of 11-point on 12-point, thirty ems wide, I suggested to the assistant foreman (in charge) that it would save much time and expense to have the copy edited, and was told that there was "no time" to do that, but to "rush her through." Consequently, instead of one competent editor, there were five or six, indifferently qualified, on the machines, and three or four more in the persons of "emergency" readers called from the office force, involving a frightful waste of time and money in the completion of the job. It sometimes appeared as if it were deliberately intended to make the bill as large as possible.

Shortly after leaving the employ of the last concern, I am informed an "expert" was called in, at an expense of $10 a day, to practically "show" them, and his first pointer was: "Edit your copy before it goes to the keyboards." Very much of the "expert" service could be eliminated if the employers would condescend to listen to the common-sense suggestions of competent employees.

Mr. Saladé's article is so much in the line of office efficiency, and to me such a self-evident proposition, it occurred to me that it might gratify him to know of one appreciative reader. OLD TIMER.

A REPLY TO THE URGING OF YOUNG PRINTERS TO THE REALIZATION OF FUTURE OPPORTUNITIES.

To the Editor: BRIDGEPORT, CONNECTICUT.

Many articles urging the young men to wake up to the opportunities of the future have been written in your valuable trade paper, as well as others, and they always attract my attention. I have noticed that the young man is thus urged, but no definite information is put forth for him to work upon — hence this reply. I will relate as briefly as possible some of my own experiences.

At an early age I commenced an apprenticeship of seven years in an old-fashioned office in England, obtaining a fair knowledge of composition and presswork. During this period, realizing that it was necessary to get all the knowledge possible to become proficient, I attended evening courses in a trade school. Finally I started out as a journeyman and went to work in a newspaper office to gain a practical knowledge of the linotype, make-up of the paper, and whatever else that could be laid up for future use. Following this I worked in various job-offices.

Feeling that my opportunities were limited, I came to America seven years ago and have worked on newspapers and in medium-sized job-offices, holding successfully positions as linotype and monotype operator, compositor, stoneman and foreman, always paying attention to any changes and improvements in the trade.

Two years ago I was obliged to leave the trade owing to a general breakdown, and took up a side line of outside

work. After eighteen months I improved and decided to return to the craft, and I calculated that, for health reasons, it would be advisable to obtain an executive position. Being a practical man, I thought it would not be difficult to break in, but after sending out over two hundred letters to proprietors and managers, and interviewing several printers, was surprised to find that practical knowledge did not seem to count, and no executive seemed to think it worth his while to train an ambitious and conscientious, practical man to relieve him of his executive duties. Some even expected a practical man to possess the knowledge of an experienced executive already. I could very easily have taken a position by professing a knowledge that I did not possess — but, merely having the practical experience and adaptability, no chances were taken — even when the question of salary would not have prevented my acceptance of the position for the valuable experience it would offer.

I have *studied* and have followed the trade papers every month for some years, and in spite of past failures my ambition to become a successful printer has by no means diminished. If any one can show the "light" to the would-be executive, out of the thousands of young men in the trade, I feel confident that it would be appreciated.

There is room at the top, but that space will increase if the employing printers do not take an individual interest in the training of young men. An interest thus taken would prevent the ambitious printer from starting out for himself with only the workroom experience. For, if he does not fail, he will, in all probability, make the old mistakes of the past printers.

I do not lay claim to being an "efficiency expert," but have saved operating expenses of my employer by common sense, only to find that he took all the credit and encouraged (?) further efforts by refusing to raise the wages of any employee.

No doubt there are employers that do things taking up a great deal of time in order that the coming printer may receive the benefit of their experience, but there are also many business men who write, urging the young man to be ambitious, who, if they looked around, would find very fine material patiently plodding away that would not delay taking up any prospect offered — young men that would work with diligence and most earnest application to duty in order to justify the interest that had been taken.

G. A. A.

"SWIFT" HAND COMPOSITION.

To the Editor: PHILADELPHIA, PENNSYLVANIA.

Some time ago I saw a communication in THE INLAND PRINTER concerning some of the "old-time swifts," when hand-composition was still in vogue to an almost universal extent. I refer to those *good old days*, way back in the eighties, when a man had to do some tall hustling to hold a job on a newspaper especially, and a comp. was considered very inferior if he could not manage to *average* his 1,300 to 1,500 an hour on matter off the hook, just as the copy ran. It was in those good old days when the takes, especially on a Friday night, as well as Saturday afternoons and Saturday nights, ran very heavy on "Among those present were:" for the Sunday editions. The old-time comps. will very readily recall the time. In those days I held down a frame on one of the Philadelphia morning papers, and can remember to this day the "hustling," nerve-racking rush when the forms were about to be closed, and the men got two and three-line takes so as to get the late news into type in a hurry. And at that time there used to be some "swift" setting.

But what I wanted to write about most was a "stunt" that I used to work at that time, which, while not desiring to make any claim to swiftness, really brought up my average considerably with very little effort. At first, the "method" worked a little slow, but after some practice and patience I noticed a very great improvement in the working of it, and also a corresponding lengthening of my "string" at the end of the run.

I first selected some of the most used words, such as "the," "and," "Mrs.," etc. I would first pick up the letter "t" for the word "the" and then the space to be used before the word, thus picking up two types with one movement towards the stick instead of two, then I would pick up the letter "e" and on the downward movement also pick up the letter "h" at the one movement toward the stick. The same with the word "and" and all the other words. The object was to make as few movements with the biggest obtainable results, and you would be surprised to notice the difference in the amount of work accomplished after the method once had been mastered. There is virtually no limit to the saving of unnecessary movements when you are once used to it, and after a while it comes naturally to you to pick up the letter farthest away from the stick in the hand, and as your right hand moves toward the stick to pick up the second letter. Of course, you see that it always meant the transposition of the two letters, and in setting the word "the" you really pick up the letters in the following rotation: "t," "e," "h"; and the word "and," "a," "d," "n," etc., but as I said above, after a little practice the work comes naturally and without any effort. In other words, by using this method you get the benefit of three letters for every two movements you make, and when you figure the extra saving in movements in a night's work, believe me, it amounts to quite a bit. For quite a number of years, now, I have not done much "typesetting," but recently, in talking over this very matter with a friend, I went to the case to give him a practical illustration of my argument, and I was surprised to find that I had lost none of the old-time method in doing this. It is just like swimming or skating — when you once know how, no difficulty is experienced if you set out to swim or skate in after years.

I am not writing this in any sense of braggadocio, but just as a mere matter of "ancient" history, and to give the present-day youngsters something to read and think about, viz.: that in the old days there were just as efficient and painstaking men who endeavored to lighten their labors as in this strenuous, efficiency-seeking day, and what is more, they "got there." I also recall the fact that when I tried to explain the method to others, some of them remarked that it was too much of an effort to always remember the correct transpositions, and that they would "stick" type in the old way, same as their grandfathers did. I have, in my time, worked out quite a few labor-saving "stunts" in the printing business, and have always found pleasure in simplifying the work, but the greatest trouble in putting them into practice was the fact that the men always complained about the necessity of using their brains too much to carry out the ideas. You know some men are "mere machines," and can do only what has been hammered into them. No initiative whatever. I recall that, about two years ago, I was doing a little experimental work along certain lines to make work easier, and one of my men made the remark: "If this keeps up, you'll have machines doing our thinking for us, and we'll only have to watch the machines do the work." Some people do not seem to appreciate any effort to lighten their labor.

J. D. M.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE members of its staff having entered the army, the Bicester *Herald*, Oxfordshire, has ceased publication, after sixty-two years' existence.

ON May 31 the number of the issue of the London *Daily News* was 22222, and on June 22 the issue of the London *Evening News* was numbered 11111.

BECAUSE of the paper shortage, and the war conditions in general, *Process Work* will, during the remaining time of the war, be published quarterly, instead of monthly.

ARTHUR SPURGEON, managing director of the Cassell publishing house, London, has been appointed a member of the Royal Commission on Paper and Papermaking Materials.

AS MUCH as £5,000 was obtained from waste paper during the past financial year by the Cleaning and Lighting Committee of the Edinburgh Town Council. This year the revenue from this source is likely to be less, as the Paper Commission has fixed a price for waste paper.

OF the employees of the Clarendon Press, Oxford, up to June last, 324 have joined the army. At last accounts twenty-two have died, at the front or elsewhere; nearly one hundred were wounded, of whom twenty-five have been discharged from service and have gone back to their old work with the Clarendon Press.

PRINTING-INK makers allow no slackening in their endeavors to overcome the shortage of raw material, in the shape of dies formerly obtained from Germany. Inquiry has shown that the dye-manufacturing trade in Germany is in a combine, and that the Government decides the prices. Profits are divided among the manufacturers, and losses are made good by the Government. It is generally believed that, unless a protective tariff be imposed, the newly organized British dye industry will have little chance for existence against the state-aided German industry.

THE last half-yearly report of the Typographical Association reports a decrease in membership of 276 during the previous half-year. Most of this number is due to the war, 181 being recorded as killed or as having died from wounds. The balance is accounted for by lack of new members, there being few apprentices as well as few young journeymen joining the association. The executive council has been busy with the relaxation of rules, and has been successful in staving off the introduction of the female compositor and pressminder. Considering the fact that the Typographical Association has one-fourth of its membership serving with the forces, and the consequent loss of 6,329 weekly dues payments, the report is pronounced a satisfactory one.

GERMANY.

OWING to the shortage of gold, there is a prohibition of the use of gold-leaf for bookbinding purposes, and the majority of the makers have suspended manufacture.

JUDGING from statistics in the recently issued edition for 1917 of the "Handbook of German Newspapers," the newspapers of the country are suffering rather heavily. The number of dailies has fallen since the previous year from 3,500 to 2,938, the remainder suspending publication permanently or for the duration of the war. The daily circulation of the papers seems to be maintained. Fifty-five dailies have a circulation up to 500 copies, while there are others with a circulation of over a quarter of a million. The low prices of German dailies appear to be kept up. There are only 805 the subscription price of which exceeds 2 marks (50 cents) per quarter, while 1,366 charge 1½ marks and less per quarter. The majority of the dailies (1,450) call themselves non-party papers, 479 are Conservative, 400 are Centrist (Catholic), 216 belong to the National Liberals, 277 are Radical and 70 are Socialist.

ITALY.

TO SAVE paper, the Government decrees that office and writing papers are to be sold in single sheets only, legal papers excluded; and posters larger than 12 inches square and all handbills and circulars are prohibited. Official publications are to be suspended or reduced wherever possible. Magazines and reviews are to be reduced to one-fourth the size in use before June, 1915. Waste paper collected by the Red Cross Society has been put at the disposal of the Government, and 1,000 tons a month are turned over to the mills for remanufacture into news-print paper. A manufacturer recently wrote: "For over two months not a pound of cellulose has arrived in Italy, and everything indicates that none will arrive for a long time to come. The only actual supplier of cellulose and mechanical pulp on our continent is Scandinavia, and the only quotations obtainable are f. o. b. shipping point. Shipment of pulp on contracts made some time ago are no longer being made from these ports. The few steamers that left before the blockade took refuge in other ports, and all things indicate that they are not willing to continue their journey. For this reason it is impossible for our country to obtain cellulose now or in the future."

RUSSIA.

AS A result of the political changes in this country, authorities on paper believe that the pulp and paper industries in Finland will shortly enter a new era of prosperity.

IF we are to believe the somewhat fragmentary press dispatches, union printers had no little influence in the revolution in Russia. It is said that the night after the first outbreak all the newspaper printers quit work, so that the capital was without newspapers. This stopped the avenues of communication for the Government and made the dethronement of the Czar possible.

AUSTRALIA.

IN South Australia a proposal has been put forward for the putting up of a mill to make paper and cardboard from cereal straw, large quantities of which are obtainable in that state, but are at present burned by the farmers. The Imperial Institute has supplied information about a new process for the production of paper from straw, together with samples of paper produced by it, and the cost of the plant required.

SPAIN.

A ROYAL order prohibits the exportation of all kinds of paper and board, with the exception of hand-made paper, paper cut into sheets for envelopes and writing-paper, cardboard shaped into boxes and other articles, straw packing paper and cigarette paper. The export embargo includes paper clippings, waste paper, rags, etc.

NORWAY.

THE *Tidens Tegn*, one of the principal papers of this country, states that the expenditures for news-paper were: In 1914, $50,000; in 1915, $75,000, and in 1916, $110,000. The estimate for 1917 is $225,000.

SWEDEN.

THE newspapers of this country have brought about an arrangement by which $60.75 per ton is to be paid for news-paper as a maximum price.

Written for THE INLAND PRINTER.

PRINTING AND THE FOURTH LUTHERAN CENTENNIAL.

BY HENRY LEWIS BULLEN.

IT was in 1517 that Martin Luther, on October 13, nailed to the door of the church in Wittenberg the famous ninety-five theses denouncing the sale of indulgences. From this event the Reformation is dated, and this year in many Protestant communities throughout the world its fourth centenary will be celebrated. Printers are entitled to share in whatever glory attaches to the spread of Luther's idea. Some weeks ago a member of the committee which is arranging the celebrations in America visited the Typographic Library and Museum in Jersey



Johannes Lufft.

City to obtain such data as it might have "relating to the influence of Lutheranism on Printing." The gentleman was informed that his search should be for information "relating to the influence of Printing on Lutheranism." Undoubtedly the rapid spread of Luther's ideas was due to the then new art of printing. There were reformers and protestants before Luther, such, for instance, as John Huss (1370-1415) and John Wyclif (1320-1384), men as ardent and as conscientious, whose efforts had a local and limited influence because there were no printers to aid them. Next then, we say, to Luther himself was the printer who with little less peril printed Luther's theses and the first editions of his numerous works, including his translation of the Scriptures. Quite apart from theological considerations, Luther's Bible, the first in the German language, was an event of great importance to the German people. It had great literary merit. Before it was put in the hands of the politically divided and oft-warring tribes of Germans, there was no standard of language in Germany. There were many jargons and dialects. A recognized authority, writing in 1860, said that "Luther's Bible created for the German people the unified language which for centuries has been the single bond of the politically rent and divided tribes." The printer of this great work and other early works of Luther was Johannes Lufft, of Wittenberg, whose portrait we have found in a collection of one hundred and fifty full-page folio copperplate portraits of printers, printed, in three parts, in Nuremberg in the years 1726 to 1742. This collection, "Icones Bibliopolarum et Typographorum," issued by Frederic Roth-Scholtz, is very rare. The only copy in America is in the Typographic Library and Museum. In Bigmore and Wyman's Bibliography this collection is stated to be "an excessively interesting volume, which it is to be hoped will at some future time be reproduced for the benefit of typographic students who are not able to acquire so costly a collection." Probably the portrait of Johannes Lufft therein is the only one in America, but now, thanks to Roth-Scholtz, whose admiration of the power of printing induced him to a great expenditure, we are able to exhibit to the readers of THE INLAND PRINTER the portrait of the owner of the great typographic engine of the Reformation. Lufft, not unlike the embattled farmers at Concord bridge, fired the gun (with Luther's powder) that has since then, more than any other, determined the conduct of men and the policy of nations. Printing is indeed the supreme engine of progress, and no great thing is done without its aid.

The good effects in a literary sense of Luther's Bible were paralleled by the so-called King James version of the Bible used by English-speaking people. That also standardized a language theretofore lax in rules and practice. We mention this for the purpose of showing those persons who look upon printers as mere "hewers of wood and drawers of water" for authors and publishers, that the standardization of the German and English languages depended upon the circulation of the standard among all the people. The work of Luther and the translation of the commonly used English version would have been just as scholarly and sublime if they had been embodied in a few hand-written copies. Their work would have been as water held in the clouds, if Printing had not afforded the means of releasing it in beneficent rain showers to fructify millions of minds. All these translators, let us remember, received their learning from books made by printers. So true it is that our art holds the keys of learning, incomprehensible as that fact remains to those of us who rate printing with merely mechanical occupations. Lift up your heads, ye printers!

LAST CHANCE TO PAY.

Here is an editor who admits that he expects to have to spend eternity in the same place where delinquent subscribers go. Hear him: "Some one has got it all doped out that this world is going to end next Sunday; don't make a mistake now, next Sunday. He got all of his figures out of the Bible, so it is all true. In the meantime we want to advise any one who owes this paper anything to hustle around by Saturday at farthest and settle up, if such person wants to make his calling and election sure. Of course, if you wake up Monday and find you are still alive, you will have the satisfaction of knowing that you don't owe the paper a cent. Besides, we don't want to spoil the pleasures of the next world by meeting any delinquent subscribers in it. We don't want to make it embarrassing for them."— *The Publishers' Auxiliary.*

IT pays to take care of all the accessories in the printing-plant — even the sponge. To prevent this useful adjunct from becoming slimy and "dead," give it a bath once in a while in soapy water. After thoroughly forcing the water through the sponge several times, rinse it in clear water and let it dry over night. The sponge will be greatly rejuvenated by this treatment and will give much better service as a result.— *R. E. Haynes.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Hand Bronzing Dangerous to Health.

(1887) A correspondent inquires if, on a long run, hand bronzing is dangerous to the health of the bronzers.

Answer.— On several occasions we have referred to the danger of hand bronzing unless provisions were made to prevent the inhalation of the metallic dust. This can be done by providing respirators for those directly engaged in the work. The respirators are fastened over the mouth and nostrils with an elastic band passed behind the head. The device contains a pad of gauze which effectually prevents any of the fine metal particles reaching the throat or air passages. They are quite inexpensive. They may be procured through any wholesale drug house. In addition to the danger from inhalation of the metal, it is advisable to warn bronzers not to handle food unless the hands have first been washed.

The Care of Composition Rollers.

(1886) R. Dollahite, of Rockspring, Texas, makes the following suggestions regarding the care of composition rollers: "As all printers know, the condition of the press rollers is one of the most important points in the production of good printing. It took us a long time to learn just how to care for composition rollers. We first learned to wash them with gasoline. This proved a failure. Then we began running the rollers in lubricating oil when we would stop the press at quitting time. It took us several years to learn that this plan is also a failure, because the ink will dry under the oil. So far, the only way we know of that is a success is to take the rollers out of the press at quitting time. Then we put lubricating oil on an old rag and rub every particle of ink off the rollers. At the same time we make the ink on the disk thinner by the addition of lubricating oil and rub it off with a rag. You will find this way of caring for rollers more trouble than the others, but it pays to practice it when doing high-grade printing."

What Is a "Biscuit" Overlay?

(1885) An Iowa publisher writes that he would like the formula for the "biscuit" overlay. On making further inquiries, he describes the overlay as follows: "This overlay is made on heavy paper, and is red in color. It looks as though an impression had been taken with heavy ink, offset on back side, and then sprinkled on both sides with flour or something of that sort. It appears to have been baked."

Answer.— We think the description identifies it to be the ordinary flour overlay. The following description was published several years ago: "Distribute some bookbinders' black upon your job-press, but do not reduce it. Set the guides and take several impressions of your half-tone plate on onion-skin, French folio, or some other smooth, thin paper. Spread some ordinary flour smoothly upon a board and lay the printed sheets face down upon it. Shake off the surplus flour and feed through the press again to the same guides, placing a sheet of paper over the print to prevent the flour adhering to the cut. Then lay the floured sheets upon a warm stove lid or other similar place to dry and bake the ink. Next, with your knife scrape away the flour from the high lights, after which coat each sheet with diluted mucilage. When dry, place in register upon your tympan, using one, two or three of the floured sheets, as the results require."

More About the Working Loose of Tympan Bales.

Judging from the number of replies received, there must be a great many causes for the working loose of tympan bales on platen presses. The following additional letters have been received: Michael Carrigan, Madison, New Jersey, writes: "In the matter relating to the working loose of tympan bales, I would advise the pressman to have his forms locked considerably below the center of the chase, especially those which require a heavy impression. This will tend to keep the platen and bed firmly locked during the impression — it will prevent the tilting of the platen and the consequent drawing of the tympan from beneath the lower tympan bale, as is often the case when working heavy forms locked in the center of the chase (perpendicularly) on presses of the clam-shell type. This is sometimes due to the worn condition of the platen-lock (under feed-board), which fails to hold the platen in parallel alignment with the bed when the form is heavy and is not placed below the center of the chase." Joseph M. Hibacek, St. Louis, Missouri, suggests that the pressman use more stretch sheets over his tympan so that the bales fit tighter. Also to see that his grippers do not touch too early on the upper end, as this will tend to draw upward on the top sheet. Charles R. Hager, Easton, Pennsylvania, offers the following suggestions regarding tympan bales: "I have noticed that when the tympan bales work loose it is usually because they are not properly adjusted to the platen, being sprung out of shape. If they are removed and squared up at the corners and the curve taken out in the center it will invariably remedy the trouble." The Model Printing Company, Glenside, Pennsylvania, suggests that "the pressman may overcome the rising of the tympan bales by drilling a hole through each bale from the side about one-half inch from top and bottom edge of platen. Make the hole in the bale large enough for the shoulder of the screw and drill and tap the holes in the side of the platen to correspond. This plan is effectively used by the Miller Saw-Trimmer Company on the presses using their self-feeding devices. This is a certain remedy for this trouble." A Mobile, Alabama, pressman writes: "In regard to article 1877, I will offer a suggestion as to the cause of tympan on a 10 by 15

platen press coming up from bottom tympan bale. I think that the bale is sprung, and, if so, would suggest that it be taken off and bent so it will hold the tympan tight all the way across. If this doesn't help, attach a strip of emery cloth with fish-glue around the bale, or put a few nicks on the inside of bale with a center punch." Alvin Ernest Mowrey, Franklin, Pennsylvania, suggests the following: "To the New Jersey pressman who complains of having trouble with the tympan working loose from the bottom tympan bale, I suggest that it is very likely due to the bale being spread or bent outward in the middle. It is a simple matter to remove the bale and have it straightened. The point of contact between the bale and tympan should not be tighter on the ends than in the middle. If anything, the middle can stand being a little more snug, because the middle is where the bale has a tendency to spring outward."

Slurring on News and Job Forms.

(1884) A Canadian publisher submits a copy of his newspaper and specimens of railroad blanks. All of the samples show slurring at one point or another. He writes as follows: "I am having considerable difficulty with slurring, and submit specimens printed on a ——— press, six-column quarto, on which we also print our paper. Realizing that slurring is frequently caused by a loose tympan, I have been particularly careful to have it perfectly tight, and have renewed it, with no appreciable difference. You will notice the same peculiarity in all specimens, that the slurring is in the center of the type-matter. In Form 26, a heavy impression, almost amounting to embossing, eliminated the slur to some extent, but it was, of course, impossible to run the job that way. Notice the difference between exhibits one and two of that form. We print numerous forms for the railroad, often running into the tens of thousands, and it is causing some anxiety, as the purchasing agent is particular with the work. Everything that I can think of to solve this problem has been tried without success, and I would be very grateful if you can clear up the difficulty. Am enclosing a proof of our paper, turned through the same press by hand, on which you will notice that the edge opposite to the feed edge is slurred. When turning through a proof, just before the paper completes its journey, and as the delivery grippers are about to grab the sheet, it seems to be under a great strain. This is not noticeable when power is on, and the slur to a great extent disappears. What are the cause and remedy? Is a rubber blanket the correct foundation for a tympan on a press of this type? If not, what is? Should the impression screws be adjusted in order to alter the tympan for different kinds of work? It seems to me that this type of press does not lend itself to a quick change of tympan when altering from newspaper to job work, other than by altering the screws."

Answer.— The slurring is probably caused by lack of close contact between the cylinder and bed bearers. As the press is used for both newspaper and job work, we believe you can improve the printing of the paper and the railroad blanks by not using a rubber blanket as a base for your tympan. Also, when you have the right amount of tympan on your cylinder you should not alter the impression screws. Keep the cylinder down tight on the bed bearers so there can be no slipping, and you will at once prevent slurring. Your tympan may be made up as follows: (1) base sheet of hard packing-board; (2) cover pressboard with a piece of unbleached muslin, drawn tight; (3) cover the fabric with a sheet of hard manila, oiled on both sides; (4) a number of sheets of news-print; (5) a sheet of hard, smooth manila. You will note that No. 4 is an uncertain amount of news-print paper. The right amount will be sufficient to bring the packing up even with the cylinder-bearers. Lay a column-rule across the tympan and bearers to determine the amount needed. When you have the right amount on, and also the top sheet of manila, place a newspaper form on the press and a strip of thin paper on each bed-bearer, which must be free from oil. Turn the press until the cylinder is on the impression in the center of the page; be certain it is not in white space between pages. Try drawing out the narrow strips on cylinder bearers. If you find that the strips can be drawn out, turn the press off the impression and turn down the impression screws on both sides. Repeat the former test, bringing the cylinder around again on the impression and drawing out strips of paper. When you finally have the impression so that the strips will not draw out, you have the proper contact between cylinder and bed bearers. Pull an impression on paper and observe the way it prints. If it is not clear enough, the addition of one or two sheets more of print-paper will make it print better. You should avoid changing the impression screws thereafter. When more or less impression is desired, add or take away the sheets of print-paper under the top sheet. The railroad blanks may be printed without undue slurring by using a few sheets of book or flat paper or a few sheets of hard manila under the top sheet, and by removing a corresponding number of soft news sheets. The hard packing can be secured from your paper-dealer. If you can not secure the hard packing, use a tympan of hard manila covered with muslin, and about six or eight news sheets and a top sheet of hard manila.



An "Inland Printer" Enthusiast.

Elmer Arthur Peterson, Jr., seven-months-old son of Elmer A. Peterson, assistant to manager of circulation and book departments of THE INLAND PRINTER.

DO YOU WANT TO GET IN ON THIS?

YOU are a buyer of Engravings, as well as other things.

Every day you are seen by traveling men, salesmen, order takers and dubs, trying to sell you.

The salesmen are easily detected. After the first call you see them gladly. (And probably learn something from each of them.)

Sometimes, when in a reflective mood, you try to analyze why freckle-faced, red-headed Bill Smith appeals to you and immaculately groomed and manicured J. Percy Jones does not.

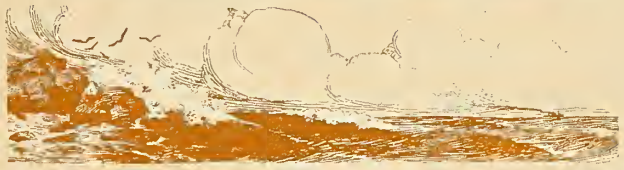
And then you remember that Joe Brown, also red-headed and freckle-faced, makes you tired and M. Horace Robins, whom you suspect of wearing corsets, sells you every trip.

Then you give it up and say, "Oh, it's the man's personality, I guess," and you let it go at that. All of which brings us to the point.

We believe a House can have a Personality in very much the same way. Take ourselves for instance:

We get orders from all over the country.

There are other Engraving Houses which do



very good work, and their prices may be as low as ours.

And yet we have many customers, at a distance, who send us work constantly, and we have come to the conclusion that our House must have something of a distinctive Personality.

A *Personality* which is made up of the combined personalities of all our workers. Every one of us trying to play square with his fellows, every one co-operating to get the work out *right* and get it out on *time*.

And all of us trying to be *just*, *courteous* and *prompt* in dealing with *you*.

"Nothing remarkable about that," you say. As to principle, no. As to practice—think it over. Do *you* get such service from *your* Engraver?

H. A. Gatchel C. A. Stinson

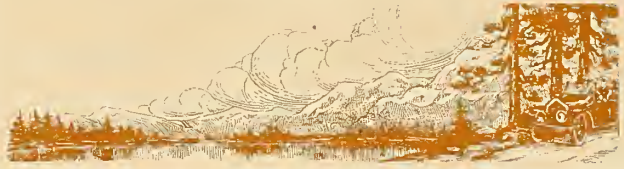
GATCHEL & MANNING

Designers and

PHOTO-ENGRAVERS

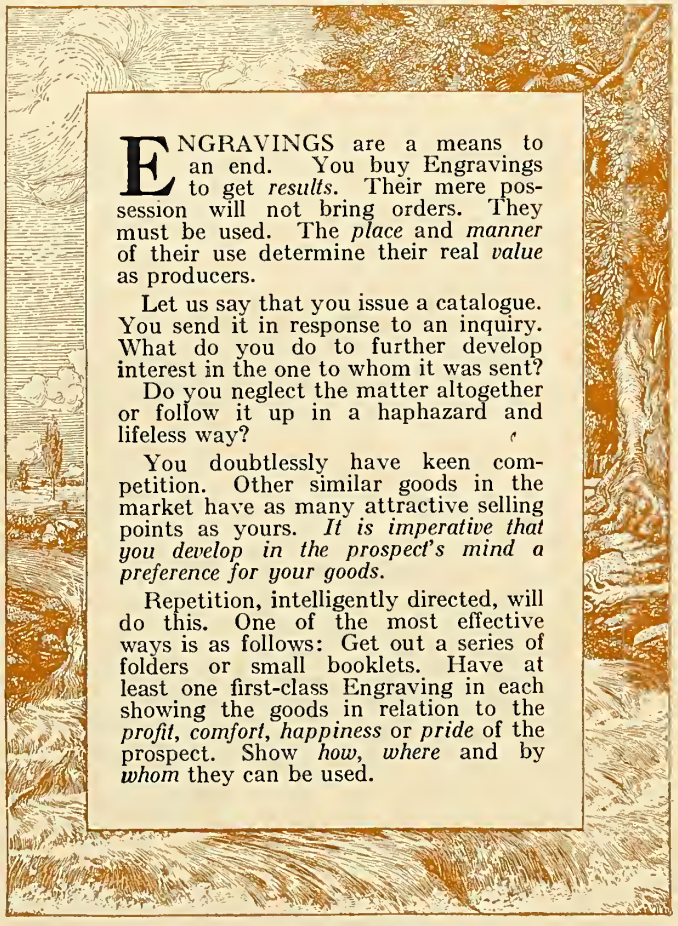
in ONE or MORE COLORS

PHILADELPHIA



HOUSE-ORGAN SUGGESTIONS

Two pages from *Etchings*, published by Gatchel & Manning, Designers and Photoengravers, Philadelphia.



Line Reproduction from Pen Drawing



Line Drawing Double Printed with Halftone Screen

HOUSE-ORGAN SUGGESTIONS

Two pages from *Etchings*, published by Gatchel & Manning, Designers and Photoengravers, Philadelphia.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Keep Chemicals Under Lock and Key.

Not only because chemicals have become so costly, but for sanitary and any number of reasons, processworkers' chemicals should be kept in a dark closet in a cool, dry place, and locked up. There is much evaporation and waste in permitting chemicals to be kept promiscuously on the top shelf of a hot darkroom. Ether, ammonia, alcohol and other volatile liquids should be on the floor in a cool place. It is a good plan to dip corks in melted paraffin before restoring them to bottles so as to make them air-tight. Our women folk, in the sealing and keeping of preserve jars, can give us pointers on the keeping of chemicals.

Ectypography.

J. P. Murray, San Francisco, writes: "I have a customer whom I want to favor with little jobs entirely out of my line. He wants certain names set in a bold gothic type, transferred to zinc and etched so that the letters are raised. Can this be done?"

Answer.— This is one of the oldest of relief-engraving processes. It is called "Ectypography," with the accent on the "pog." The method is simply to take impressions from your type in a good lithographic-transfer ink on thin lithographic-transfer paper. Have a perfectly clean sheet of zinc ready and transfer the ink to the zinc, dust the transferred letters immediately with powdered resin, asphalt or dragon's-blood powder. Heat the zinc until the ink melts and absorbs the powder, then all that is necessary is to etch the zinc until the letters are in relief. All of which appears simple, but you had better get a photoengraver to assist you or you will fail to get results.

Saving Iodin and Other Chemicals.

"Employer," New York, asks: "Next to nitrate of silver, the most expensive chemicals we have are iodin, iodid of potassium and cyanid. All three of these are used in what my photographers call 'cutting solution.' When I have seen them use it they seem to have no care as to how much they use, for they let much of it run away in the sink. Is there not some way to conserve these expensive chemicals?"

Answer.— In this department for August, 1906, page 719, an inexpensive "cutting solution," or reducer, as it should be called, was described. It is too long to reprint here, but it will be copied and mailed for $1. The trouble is that photoengravers make up this expensive reducer without regard to proper proportions, and consequently there is much waste. This same reducer is used by the makers of bromid enlargements and one of them gives this advice in *The British Journal of Photography* as to preparing the solution most economically: To make up one ounce of a 10 per cent solution of iodin, weigh 45 grains of iodin on a watch crystal, in the scales, as iodin will attack anything but glass. Weigh out 60 grains of potassium iodid, put it in a glass mortar or graduate and pour half a dram of water over it; stir with a glass rod until nearly all the iodid is dissolved, then add the iodin and stir. The iodin crystals should dissolve immediately. If they do not, stir and then add water drop by drop until they do. Once the iodin is dissolved, water can then be added without danger of precipitating the iodin. Now this is the stock solution of iodin made with the least quantity possible of potassium iodid. A saturated solution potassium cyanid can also be kept on hand so that by mixing small quantities of both and diluting, the reducing solution can be made. The latter can be conserved by a careful operator or wasted by a careless one.

Preserving Sensitized Metal Plates.

R. de Barrios, New Orleans, writes: "I want to know if there is any way of sensitizing metal plates with bichromatized glue at night, for instance, so they can be printed upon the following day. I have tried it and find that metal plates if sensitized for only twelve hours will either not develop at all or develop with a thick scum. I want this information for a special purpose, and if I succeed in what I am doing will let you know about it for publication in your valuable paper."

Answer.— The writer experimented on the preservation of bichromatized gelatin films and succeeded in preserving photolithographic paper for a few days, but it is so long ago he has forgotten just how he did it. These can be taken as facts to begin with: Heat, humidity and an excess of bichromate will bring on insolubility of the glue without the action of light, so that to preserve sensitized metal plates the least amount of bichromate should be used and the plates should be kept in a cool place away from moisture. An air tight box in which dried calcium chlorid would be kept with the sensitized plates should preserve them for a time. Or, blotters saturated with calcium chlorid or ammonium carbonate and then dried in an oven could be used to pack between the sensitized metal plates when storing them in a dry, dark room. These are suggestions for the direction in which experimenting might be begun in the matter.

Rotary Photogravure or Offset for Newspapers.

"Publisher," Chicago, appeals to THE INLAND PRINTER to help him out. He has been importuned by different solicitors as to the merits of both "gravure" and offset supplements and he has also tried to keep track of the progress made by those two methods himself, but he can not decide the question. He wants to adopt the method that promises reliability, and gives the better results

through economy in the paper cost, and production must also be considered. In other words, which method promises to be the one possessing the greater advantages for newspaper supplements?

Answer.— The proper reply to this question is of interest not only to newspaper publishers but to the workmen who are undecided as to whether photogravure or offset promises the better future for them, and it might be said that both methods depend largely on the skill of the workmen, and the reason they have not progressed faster is due largely to the lack of skilled workmen. THE INLAND PRINTER, in December, 1908, printed the first article on photogravure and has told of its progress ever since. Offset printing has also been followed from its inception. In fact, covers have been printed in that way for several months to exhibit offset printing at its best. This department has held that offset printing is a chemical process due to the repulsion of water for grease. Rotary photogravure is a mechanical printing method and will consequently be more reliable than offset printing. It has also been held by this department that only cheap news print paper is required for rotary photogravure. All of which has been borne out by the New York *Times* experiences. They put in offset presses nearly two years ago, but failed to get results. They have now tried printing rotary photogravure on news print for their Sunday magazine supplements and it is a great success. There is a new web perfecting offset press being built that may give even better results, so it is too early to give a decision.

Replies to a Few Queries.

"Etcher," Atlanta: You can not get fish-glue in dry form. The article your dealer sold you as fish-glue is most likely isinglass, which will not make as good an enamel as fish-glue, which comes liquid like molasses.

E. J. P., Camden, New Jersey: You spelled it "Benzene" on your order and the chemical supply house sent you "benzol," which is, of course, more expensive than "benzine." It is benzine you need to dissolve rubber gum.

Joseph Cullen, Philadelphia: As you can not get potassium cyanid, use sodium cyanid — and if that is out of reach you can use a strong solution of hypo to fix your negatives.

"Lantern," Pawtucket, Rhode Island: Sorry I can not direct you to where you can get a cheap bromide paper for enlargements. The best is usually the cheapest.

"Lichtdruck," Hoboken, New Jersey: You can work the collotype process best in this country west of the Alleghanies. You require a regular amount of moisture in the workrooms, as registered by hygrometers, and this can be maintained anywhere as is now done in tobacco storehouses and woolen mills.

"Publisher," Boston: Write to The Typolith Company, Battle Creek, Michigan, and that firm will tell you just how the half-tone on antique stock was printed that you saw in these pages.

American Institute of Graphic Arts Program.

The American Institute of Graphic Arts, with headquarters in the National Arts Club, New York city, has, under the presidency of Arthur S. Allen, decided for the coming season to give one of the directors charge of each lecture meeting. The chairmen and the subjects discussed for the coming seven months will be as follows:

October, J. Thomson Willing, chairman, "Lithography and Its Present Developments"; November, Fred W. Goudy, chairman, "Type-Faces"; December, J. Thomson Willing, chairman, "Book Making — Illustrating"; January, Edward B. Edwards, chairman, "Design"; February, Ray Greenleaf, chairman, "Poster Art"; March, William E. Rudge, chairman, "Photography"; April, Hal Marchbanks, chairman, "Catalogues and Booklets."

Stripping and Reversing Negative Films.

From the Eastman Kodak Company, of New Jersey, comes a booklet advertising some of their products under the title "Collodion," etc. In the letter accompanying the booklet they request that their service department, where they teach "practical short cuts" through operations, be mentioned. Here is one of their "short cuts" for stripping a negative, taken from the booklet:

After a negative is dry, coated with a rubber film and then with stripping collodion and soaked in acetic acid until the film begins to lift, the booklet's instructions are:

"Remove the plate from the bath and lay over it a piece of thin paper and bring into contact with rubber roller or other squeegee. Lift one corner of the paper and with it a corner of the film, which may be started with the point of a pocket-knife, and the paper and film drawn off together. For reversing, the film is now transferred to another piece of paper, the paper and film trimmed with a scissors and then laid on the glass, preferably moistened with gum water."

In a regular engraving plant, should they use paper, they would see that it was so wet that all the stretch was given it before laying it on a negative film. But then, they would not use paper at all or scissors to trim films. The trimming is done when the negative is cut around with the point of a penknife before it is put in the acetic acid bath. They have in use a "practical short cut" which is to strip and turn the film without paper over to its glass support.

Why Not the Metric System Now?

Alvaro de Betancourt, Santiago, Chile, writes: "Please permit me to suggest to your esteemed publication that it would be conducive to better business relations with our country if you would adopt the metric system for weights and measurements. We measure everything in that way, as do the nations we have been doing business with before the war, and we prefer to do business with firms that use the metric system in their catalogues, and in the measurements of their machinery and all goods."

Answer.— Engravers are most anxious for the adoption of the metric system in place of the present English system. Here is an example of the confusion we are at present suffering from: An ounce of metallic silver weighs 480 grains, while an ounce of silver nitrate weighs but 437½ grains. Solid chemicals are purchased by avoirdupois weight, while formulas call for apothecaries' weight, which is quite different. In avoirdupois weight a pound is 16 ounces, or 4,000 grains, while in apothecaries' weight it is 12 ounces, or 5,760 grains. A photoengraver buys negative cotton in one-ounce boxes, containing 437½ grains, while his formula calls for 480 grains. Our weights and measures are said to be the same as those used in Great Britain, and still there are many differences, as for example: The British pint is 20 ounces while the U. S. pint is 16 ounces. The American plants manufacturing munitions and equipment for European governments are now using metric measurements and it is likely they will so continue. Our own Thomas Jefferson, when he was Secretary of State, formulated a decimal system of weights and measures which he embodied in a report to our government. This report was made May 20, 1790. The metric system was adopted in France nine years later and was legalized in this country in 1866, just after our Civil War. The present war may bring about its general adoption.

PRINTERS' MARKS IN ARCHITECTURE.

When one approaches Albany, New York State's capital, from the south, attention is attracted to a stately building of Gothic architecture at the Hudson River water front. It is the new home of the *Albany Journal.*

A conspicuous feature of the façade of the building is the intelligent use of printers' emblems in panels above



Francois Regnault, 1481.

the windows of the second story. They give a distinctive character to the building and establish it at once as a home of the printing art.

There are twelve of these panels. Six of the printers' marks least known are reproduced here to show how boldly



Johann Gruninger, 1494.

they are cut in the stone and how the architect has made them conform in composition to the spaces they were intended to fill.

To describe them in chronological order, there is the



Lucantonio Guinta, 1495.

one of 1481, of François Regnault, a famous French printer. He used the elephant as his emblem, which suggests, in passing, that if the *Albany Journal* adopts an emblem the Republican elephant should be a conspicuous figure in it.

In 1494 Johann Gruninger adopted his emblem. He was the first to use the word America in type. He estab-



Valentin Fernandez, 1501.

lished his printing-house at Strasburg, and his was the first printers' mark used there.

The date on Lucantonio Guinta's emblem, a fleur-de-lis, is 1495. He established a printing-house at Florence



Jehan Petit, 1520.

and one at Venice, the business being continued from 1480 to 1598.

In 1501 Valentin Fernandez adopted the printer's mark shown in the panel at the top of this column. He was the



Louis Elzivir, 1595.

first printer of Lisbon. His lion has a foliated tail and is sticking his tongue out as if defiant of competition.

Jehan Petit made use of the emblem shown in 1520. He was the founder of the family of French printers and publishers which continued its prosperous existence for 336 years.

The date of the mark selected from the many variations of the emblems used by the founder of the famous

house of Louis Elzivir is 1595. The Flemish printing-house of the Elzivirs continued from 1583 to 1680.

The other printers' marks include, of course, Fust and Schoeffer, taken from the Psalmorum Codex-Mainz. This was the first book to bear a printer's mark, and is dated 1457.

Aldus Manutius, of 1502, is represented by his beautiful device of a dolphin twisted around an anchor, which he first used in an edition of Dante.

William Caxton, the first English printer, who established his printing-house at Westminster, and used an emblem for the first time in 1487, is also represented.

Christophe Plantin is represented with one of the emblems he used in 1557. His printing-house was doing business in Antwerp until the last half of the nineteenth century, when it was given to the city as a museum of printing.

Other marks used are those of Sanctus Albanus, an English printer located at St. Albans. In 1480 he published the third book printed in English.

Spain is represented by the mark of Juan Rosenbach, who established himself in Barcelona as early as 1493 and continued his labors in other cities of Spain.

Written for THE INLAND PRINTER.

SYSTEM IN THE PROOFROOM.

BY MAE FAIRFIELD.

IN publishing houses, a great many of the seemingly trivial mistakes — but mistakes which have caused much misunderstanding between customer and printer — result from lack of system, or from carelessness, in the proofroom. Loss of copy or customer's proof, not knowing what has or has not been checked for the press or foundry, just which is the final O. K., which copy "goes" in cases of doubt, etc., are a few of the stumbling-blocks in the way of the proofreader, and, as a proofreader is known only by his mistakes, I would advise and urge upon each one in charge of a proofroom to establish some system — crude though it may be — for his own and others' guidance.

Upon taking one position, I found that first one reader, then another, had come and gone with the stigma of "incompetency" following him, when I could readily see that he had only been the victim of a lack of system. Sometimes three or four customer's O. K.'s on the same job were in the ticket, not dated, and it would have taken the proverbial Philadelphia lawyer to tell which one would be safe to check press sheets by. And I don't think this is an unusual case.

I was fortunate in having for copyholder at this time a woman with a mature mind, one who knew the value of system, and who was willing to coöperate with me in bringing about a change for the better. The following is our way of getting results, and this experience may be of value to others.

When "copy" comes in, it is, of course, numbered consecutively, either by the customer or in the front office, but I shall only deal with it after it enters the proofroom.

We had blank "dummies" made of 8, 12, 16, 24, 32, 48 and 64 pages each. These were kept in the proofroom and on all "small work"— this is a job-office — the copy as it came from machines was pasted in, with name of customer, number of job and date on the outside. Of course, in bookwork this is not always advisable, but the copy is always carefully clipped together *before reading*. If pages are found missing, they are looked up before the job is started. The copyholders are then required to initial every page as it is read and are held responsible for the continuity of the copy.

In this shape, the dummy is given to the printer to set all headings, and as this is all done by one man, his having copy properly paged and in book form enables him to easily tell which are main and which subheadings. Then, too, every person employed on the job has the ticket number and customer's name on his *copy*, so that there is eliminated the time it usually takes the make-up to get started on the job.

In reading galleys, the reader or reviser puts date at upper right-hand corner of each galley. The copyholder signs each page of copy with initial as she reads. By this method, everybody concerned knows by a look at either proof or copy just what has and has not been read, and is governed accordingly.

When proofs of a booklet, unless it is to be sent out in color, go to a customer, they are either pasted in a dummy or sent out in galley form. If the dummy is used, the second, third, fourth or fifth proof is pasted over proof No. 1, so that the customer *at all times* has access to each proof he has seen on his job, and can estimate the result of his alterations, thus eliminating a "kick" on the bill for alterations.

The copyholder continues to sign each page of either proof or copy she reads with her initial until a job is read for foundry or press, when she uses a check ($\surd$) instead of her initial.

In cases of forms that are work-and-turn, work-and-back, or to be inserted, or which, for any reason, skip about instead of running consecutively, the reader can always tell just what forms or pages have been printed by looking at the dummy — whether for color or black — and by the absence of this check just what remains to be printed. This precludes the possibility of getting wrong pages into forms.

When the proof is returned by customer O. K.'d, it is kept in proofroom in pigeonholes until checked for press, when it is carefully wrapped, dated and filed away.

The pasting into dummies is easily and cheaply done by copyholders or boys, and is then ready for everybody's reference who has to handle that particular piece of work — a further help in the avoidance of errors.

By the use of this system, simple though it may seem, not a page of copy has been lost in four years — and this is a large place. We know at all times just what has been read, what checked for foundry or press, and what has been printed. It is a very simple system, and eliminates waste time for compositor, proofreader, stoneman and, eventually, of course, the foreman; and I venture to say that no one in this particular office would want to go back to the old hit-or-miss method.

BEN FRANKLIN KNEW THE PRINTING GAME.

Ben Franklin may have been "Poor Richard," but he was also the originator of "How to Make Money in the Printing Business."

After Robert Morris, the financier of the Revolution, started the Bank of North America, one of the directors offered a resolution that they issue notes of the denomination of one cent, and the director remarked, to further his resolution, that Mr. Benjamin Franklin had just imported some paper from London suitable to print the notes. He admitted later that Franklin suggested the resolution.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

A Clumsy Coupling of Points.

A. F., Springfield, Massachusetts, writes: "I have noticed in dictionaries the use of a dash after a semicolon. In other cases (many, in fact) no dash is used. Is there some special significance in this combination?"

Answer.— Such coupling of points used to be common, and of course it was done with a distinct purpose. It survives in the "Webster's New International Dictionary," and possibly elsewhere, but that is the only dictionary I know of that uses it. There the semicolon and dash together is used for the same purpose that is served by the colon alone in the "Century Dictionary." Such coupling is now generally considered unnecessary, if not actually wrong. It never really served the purpose for which it was intended as well as that could have been done without it.

Worcester's Dictionary.

T. F., New York, asks: "Can any one explain the present lack of copies of Worcester's Dictionary in printing-offices where we are told to use Worcester spelling? I am one of the many who have been taught that Worcester was the best authority on spelling, and naturally I spell as I was taught. I can't say now, as I would have said in my school days, that one who spells in another way does not know how to spell, because that other way is now really much more common; but I find in this a stumbling-block that seems to be unnecessarily troublesome. Certainly many people still insist on spelling according to Worcester. How can they expect proofreaders to do it without a dictionary for reference? Of course it is well known what the main differences in spelling are, but are there not many peculiarities for which the record is needed?"

Answer.— It is not difficult to answer the first of these questions if we take it merely as requesting information as to the scarcity of the books. That scarcity arises principally from the fact that the work is, as publishers say, "out of print." Its publishers stopped making it many years ago, and the time is fast coming when Worcester's Dictionary will be among the rare books of former times. But as to actual explaining of the fact the task is not nearly so easy. The publishers are themselves among the persistent users of the so-called Worcester spelling. When the dictionary had gone so long unrevised that it was badly behind the time as a record of the language they began to remake it. But after ten years' work had been done and an immense sum of money had been spent, the firm stopped it, and it never has been resumed. I do not know the exact reason, of course, but I suspect it was largely because the editors were revolutionizing the spelling.

The gist of our letter is the problematic position of proofreaders with reference to this particular style of spelling. Until a time not long gone everybody knew the common distinctions between the two systems of spelling known as Webster's and Worcester's, but since the loss of the Worcester Dictionary we have had no full printed record by which to prove correctness of practice. No insurmountable difficulty has resulted, but this has created a condition of uncertainty that may be uncomfortable, to say the least. It is unfair for any one to order printers to spell according to Worcester without having the copy edited so carefully that it can be literally followed. For the guidance of those who have to work from copy that has other spelling in it we have now only a few lists in books, or special lists on style-cards in printing-offices. Those for whom such lists are not provided must simply do the best they can from their own stored-up knowledge.

Worcester's fame has outlived his work in a peculiar way, but probably this is in line with the survival of notions of all sorts from one age to another. We still have an occasional instance of reference to Lindley Murray as a grammatical authority, but many more citations of Goold Brown, who was considerably later. The lexicographer's experience was much like that of these grammarians. Their grammars were made because they perceived clearly that their predecessors had not done the best work possible, and they were strongly impressed with the idea that they knew how to teach grammar better than it had been taught. Each in his day built up a large following, and even yet retains much of it, Brown a little more than Murray, largely because he was more recent.

Joseph E. Worcester began his work on dictionaries by working under Noah Webster, the first maker of an American dictionary. As Webster was an innovator in spelling, and immediately became the subject of virulent criticism therefor, his young American rival, when planning a work of his own, was drawn to the conservation of the orthography of the language as then in use. Meantime, before the publication of his large dictionary its rival had secured a strong hold among the American public, although the public had not accepted all the changes in spelling. Soon the American people became almost equally divided in their adherence to the two systems known as Webster's and Worcester's. It is an interesting and curious fact that much of Webster's spelling was discarded in the first revision of his dictionary, and much more in later editions, and what now remains of it is frequently called American spelling, in distinction from British; whereas the spelling so long called Worcester's is the British spelling with a few changes actually introduced by Webster. The orthography of the real Webster's Dictionary is not now known by that name, the name being now given to a system that Webster would have scorned except in a few instances, but its name being retained merely by reason of the persistence of the publishers in calling the successive editions "Webster's International" and "Webster's New Inter-

national." Worcester's has not had such experience, but his dictionary has been allowed to die.

It is decidedly unfortunate that we have no longer a Worcester's Dictionary, nor even a dictionary with the Worcester system of spelling. It will not be so unfortunate for the people of the time when everybody shall have stopped the reference to that style of spelling as "Worcester's spelling."

Written for THE INLAND PRINTER.

EDITORS, PROOFREADERS AND OPERATORS.

BY F. HORACE TEALL.

THE three classes of human beings of whom I have here undertaken to write are, like all other humans, subdivisible into innumerable smaller categories, based on character, temperament, etc. Some editors are liberal-minded and leave all details to proofreaders; many of them insist on having their copy followed in every respect, to the extent even of not adding or removing a comma. In fact, we have editors of all grades of intellectuality, and of all possible grades of ability. I speak now of their ability to decide small details of form in language only. Editorial work often includes much business responsibility, which may and does frequently find as its best exponent a man less than mediocre in literary execution. It is not uncommon to find truly successful editors who do not know how to spell, punctuate, or capitalize; and among them are some of the most arbitrary sticklers for their own way.

Proofreaders are so variously estimated that it is almost impossible to describe their status adequately. No one who does subordinate work could be more exposed to faultfinding, reasonable and unreasonable, than these professional faultfinders. At their highest rating they combine the most crucial editorial function with that of mere literal correction, and in their average trade position they are held to the merest imitation. I have seen the assertion quoted, as coming from a prominent publishing house, that no printer's proofreader was allowed even to query anything found in copy! Evidently these publishers supposed their authors and editors made perfect copy, and all the printer's proofreader had to do was to correct errors made by the operators.

Operators are the men we now have almost entirely in place of the former typesetters. Among them are many able men, intellectually equipped for all exigencies, some of whom may become our best proofreaders or editors. But, while this is true, it is also true that operators are first and foremost mere mechanics, and among them are inevitably a large majority who never can hope to be anything other than mere mechanics.

No attempt at invidious comparison is intended here. While the three general classes named are necessarily ranked in the order given as to authority and responsibility, the lowest rank certainly includes some who are at least potentially intellectual equals of those who stand highest; but as long as they remain subordinate they must obey orders, and not expect to control in any authoritative way.

Here we reach the exact reason for thus differentiating the various workers. It is done to lead to the question of style for printers. An operator, having seen something about word-division which differed from his opinion about it, wrote that he should continue to divide certain words in a certain way until that way is regularly established. He also asserted that operators make the styles in such matters, evidently meaning that editors do not take the trouble necessary to assure the correctness of such details. There is some reason for this view, but not enough to constitute a basis of safety. The most potent objection is that it would place authority in incompetent hands.

Punctuation, capitalization, and all the other little details are not commonly regulated in writing copy for printers. Writers can not burden their minds with such minutiæ while writing, lest their thought be too much disturbed, or even destroyed; but they do not place any reliance for the necessary provision upon the machine operators. I have no hesitation in averring that the proofreader will always be the special victim of faultfinding, and seldom the recipient of praise. If there is such a thing as relative importance among those engaged in the production of printed matter, it must be awarded according to responsibility.

Many opinions have been expressed on the question of how our prevailing styles of punctuation, capitalization, compounding, and division have been evolved. Some of these opinions are scholarly and reasonable, and many are not. Strange to say, the least reasonable of all the nonsense has come from the men reputed most scholarly. Some of the silliest stuff ever uttered used to be in the writings of men who were reputed to be great thinkers and writers. Among the old-time asininities perpetrated by our great scholars, none was more asinine than the frequent assertion that printers had styles of their own and insisted that things must be done their way. The man who pays can always dictate, no matter who the printers are, though the man best qualified will not always be dictatorial.

But little profit can ever be had from bickerings as to the source of authority in such matters. Some one method is sure to be practically better than any other, even if people differ in their opinions. One thing, it is sure, they will not differ about: When they have selected — if they ever do select — a universal style-card, they will not quarrel over the standing of its maker, if any one person is its maker, whether he is an operator, a proofreader, or an author or editor. But, while the thing may be done by some one never before known for scholarship, it is much more likely of accomplishment by some known expert.

From those who study language details most intensively are chosen the men who edit our large dictionaries. Naturally, therefore, the most authoritative source of decision on language forms is the dictionary. One of the least generally settled details is the division of words at the end of lines. Formerly lexicographers divided words into syllables only for pronouncing, with no thought of furnishing a practical typographic guide. But the editors of Webster's International Dictionary studied this subject practically, though, as was inevitable in a first effort, inadequately, and that dictionary was the first that furnished a fairly practical guide. The latest so-called Webster's, the New International, made many improvements, but not enough to give an impeccable system.

It remained for the New Standard Dictionary to make a separate department of the division of words, edited by a practical printer. He made no pretension of absolute final accuracy, but there is no possibility of doubt that his record as given in that book is the best and most workable yet made.

Nobody can do better than follow the New Standard absolutely. Nobody can do worse than follow the original Standard. That would be almost as ridiculous as to imagine that machine operators could subvert usage by persistence in error long enough to establish such error as correct practice.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Matrix Damaged by Striking Rail of Line-Delivery Channel.

A Michigan operator submits a thin matrix with its back lower lug damaged. The nature of the bruise indicates the injury was received when leaving the assembling elevator, it being the first character on the left end of the line. This trouble appears to damage small "i's," "l's" and "t's" more frequently than other characters, owing perhaps to the frequency of their position at the beginning of a line and to their fragile nature. We suggest that the operator raise his elevator with less force, which will not cause the matrix on the left end to rise in the path of the rib on the back plate of line-delivery channel. Another prevention measure is to keep the long duplex rail in the assembling elevator in its inward position. There is a swinging device attached to the front plate of the line-delivery channel which will effectively prevent such troubles. (See reply to other Michigan operator.)

How Many Errors Should a Linotype Operator Make?

A Maine publisher writes as follows: "I am much interested in this question: How many errors should an average linotype operator make in setting a given amount of type? I understand that many other conditions enter into the general question of errors in composition, including speed, size of type being set, the severity of proofreading, etc. Assuming, however, an operator is working under no particular pressure — at ordinary speed, from good copy, and with conditions normal — how many errors will the ordinary operator average? Possibly you can give me either some figures or your own estimate. Either would be much appreciated."

Answer.— This question has been asked a number of times, and our answer has been that one error to one thousand ems is considered negligible. This answer is given advisedly, as we have consulted proofreaders and the opinion seems to prevail that where conditions of copy and machine are good there need not be more than one error to a thousand ems. We would like to have the opinion of operators and proofreaders on the conditions that lead to the best proofs. Perhaps it may bring about a correction of some of the evils that beset operators.

Method of Withdrawing Spent Gas from Linotype Pot Burners.

An Australian linotype machinist desires to know of an approved method of ventilating machine room.

Answer.— The method employed in some Chicago plants consists in connecting each machine pot chimney with a 2½-inch pipe, which in turn is connected to a pipe of larger diameter. This latter pipe is attached to a fan driven by an electric motor of suitable size, with the result that the noxious gases are withdrawn by forced draft. On a ten-machine plant the large pipe is suspended by wires from the ceiling. The large end of the pipe connected to the motor is 10 inches in diameter and it tapers down to 2½ inches, corresponding in size to the pipes running to each pot chimney. No angle elbows are used on pipe connections, all such turns in the pipes being curved to facilitate the draft. The outlet pipe to the outer air, which passes through the wall from the 18-inch fan, is 10 inches in diameter. All pipes are of galvanized iron. The Illinois State Factory Bureau approves the plan outlined above in a general way, as it complies with the state sanitation laws.

How to Obtain Good Results with Gasoline Burners.

O. T. Foglesong, of Memphis, Missouri, writes: "I read an article recently on the gasoline burner, and as I have had quite an experience with one I thought I would let you know how to handle it. First, keep the burner clean. Use the best of gasoline, generate with wood alcohol, and watch it closely. I notice a Pennsylvania operator has trouble with mouthpiece freezing. The best way I know to keep the heat right in mouthpiece is to take the burner off and, with a fine file, file the burner cap off just a little, on the side that throws the flame in mouthpiece — that will throw more fire in the mouthpiece, with the best results. I also made a wire hook and placed it on the rod that holds the burner in place — one end on the rod and the other on the burner controlling valve — and that holds the burner up a trifle higher and works somewhat better. I want to be sure the air chamber is set right so air and gasoline mix properly. I set mine about half way — that is, the hole in air chamber half way up in burner."

Matrix Lug Damaged by Contact with Rail of Line-Delivery Channel.

A Michigan operator submits a matrix with the back lower lug bruised in a manner that indicates violent contact with the right end of the line-delivery channel rail. The accompanying letter reads: "Please examine the enclosed matrix and tell me if it is damaged in the distributor box. I have no distributor stops to speak of. As it is a month since I wrote you concerning damaged matrix walls, I wish to say that I have noticed no difference in print, but hair-lines do not appear. Am using 'Not-a-bur,' as you advised."

Answer.— The damaged lug on the matrix which you sent is not due to distributor trouble. The matrix doubtless was the first in a line, and on moving to the left, out of the assembling elevator, the lower back lug struck against

the rail of the delivery channel. You can prevent the bending of the back lower lugs of "i" and "l" matrices by keeping the long duplex rail of the assembling elevator pressed in. When the rail is in this position it will prevent the rising of the end matrix. If your front delivery channel-plate is not equipped with a channel-aligning piece, it would be a good plan to order one. Look up the catalogue and examine illustration of piece "No. D-1123." As you have not mentioned the model of machine you operate, we are unable to state which piece you will require. However, you will be able to tell by examination of illustrated catalogue whether or not you have the attachment. Continue to use "Not-a-bur" as directed and your slugs will not show hair-lines.

Teeth of Matrix are Damaged by Bruised Rails.

A Newfoundland operator submits a matrix with several teeth damaged on the forward side. His letter reads: "I am enclosing a lower-case 'n' matrix which shows damage on the teeth. The rest of the matrices on this machine are all right, but the lower-case 'n' seems to get damaged in a way I can not account for. The machine is a Model 5 and has been running close on to ten years. To all appearances it transfers from first elevator to second, and from second to box bar, all right. There are no burs on the second elevator or box rails that I can see. I have ordered a new second-elevator bar and a distributor shifter cam-rider, as the distributor shifter seems a little bit 'jumpy' in transferring matrices to box bar. I have also put in a new box bar."

Answer.— The damaged condition of the teeth suggests that the bruises were from damaged rails on either second-elevator bar or distributor-box bar. It is quite likely that the distributor-box bar is at fault. We can not figure that it can occur from any other cause. Examine carefully the fourth front rail of both bars for bruises, as the trouble is probably caused by such bruises.

How Much Time Should be Spent in Caring for a Machine?

A Wisconsin publisher writes: "We have a Model 8 linotype, operated by one man, who has entire charge of it. Can you suggest about the proper amount of time he should spend caring for the machine? It seems to me his non-productive time is altogether too high. Any information will be gladly received."

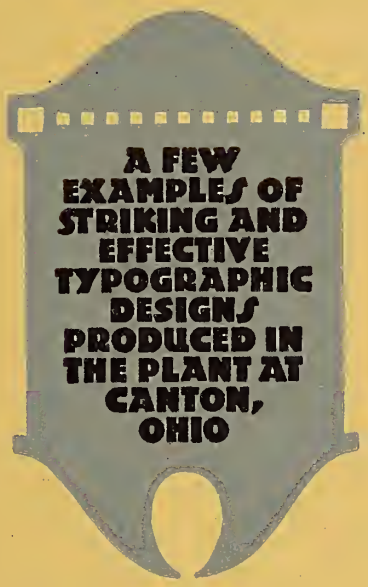
Answer.— We believe four hours a week should be spent in keeping the machine oiled and wiped clean. Besides this, the spacebands and plunger should be cleaned daily. The metal need not be skimmed oftener than once a week. A machine that is not given proper attention soon causes the operator loss of time, which will be proportionately greater as the time goes on. To be specific, spacebands should be cleaned daily. The plunger should be cleaned every day. The front and back of the mold should be cleaned daily, and the pot mouthpiece should be wiped off and the cross vents opened every day. The vise-jaws should be wiped free of metal dust and scale every day. This work will probably take twenty minutes. The general oiling and wiping of the machine and the occasional oiling of the keyboard cams, and the cleaning of the rubber rolls, need not be done except at week-end intervals. The cleaning of the magazine and matrices will also be an occasional treatment. If the foregoing points are persistently neglected there will be much time lost here and there that will ultimately aggregate much more than four hours a week. On the other hand, if the operator conscientiously gives attention to all of the details enumerated he will have a well-running machine, giving the minimum of lost time during operation. You refer to machine care and attention as non-productive. We call it non-chargeable. While it is true that the time spent does not produce any actual work, it may be classed as necessary labor to prevent ultimate loss of time, which, in the aggregate, is one and the same thing.

Thin Matrices Bend in Distributor Box.

A California operator submits several thin matrices with characteristic marks caused through being caught and bent by the distributor screws. The letter reads: "I enclose herewith matrices damaged in the distributor. This trouble occurs with thin matrices, perhaps three or four times in the course of a night's work. I have found that when several small matrices are sent in together, two thin ones will be lifted at once, with the result that the lower front lug of one of them is bent. At other times a thin matrix will be caught by the lifter at the side instead of the bottom, slipping, as it were, and consequently not carrying it high enough to clear the top rails of the box. I tried a new lift, as the one I have seemed to be worn quite a little above the seat, but the seat itself is not worn and no more than one thin matrix can be held on it at a time, but the new lift would not work at all. When I take the box off and try running thin matrices through they seem to lift all right, one at a time. The bar point is not worn, though the rails may be worn a little, but not enough to let two matrices pass at once when examining it, or when turning the distributor by hand. Can you give me directions how to make a test to determine whether the mouthpiece is true or warped? Is it best to have the 30-em liner in, and spread the red lead or ink over top and bottom of back of mold, or have in a long liner?"

Answer.— Judging from your statement and the condition of the lower lugs, we are of the opinion that the faces of the top rails are worn and it will be necessary to stretch the bar point to prevent two matrices rising at one time. To do this, remove the box and take out the bar. With a hammer and punch stretch the point of the bar outward. Put the bar in the box, and before putting the box in the machine place one of the thinnest matrices and operate the lift so as to raise the matrix. It should have just room enough to pass the point without interference. If it should happen that the point interferes, dress it off with a fine file so as to permit the thin matrix to pass freely. After this is done, place the box in the machine and run in a line of figures. Turn the screws by hand and observe, as the matrices are lifted, how far the upper ears clear the top rail. There should be at least $\frac{1}{32}$-inch clearance. Adjust by screw on lever. When the figures go through with proper clearance, run in a line having the thin matrices, such as i, l, period, comma, and quotes, observe how the lift picks them up. If the bar point is properly stretched and the lift is set right the thin matrices should lift singly and cause no further trouble. You should order a set of rails, both upper and lower. To test the pot mouthpiece, proceed as follows: (1) Draw out mold disk, remove back mold wiper and scrape back of mold with a sharp piece of brass rule. (2) Coat the back of the mold uniformly and lightly with red ink. Then clean off pot mouthpiece. (3) Close vise after fixing the mold disk back to place. Allow the cams to make one or two revolutions, then draw disk forward and examine test on mouthpiece. This transfer of ink on mouthpiece will show the condition of contact between the two parts. The contact should be fairly uniform.

THE SERVICE PRINTING Co.



THE INLAND PRINTER
CHICAGO

THE SERVICE PRINTING Co.

1206 TUSCARAWAS ST., W. ▼ CANTON, OHIO

BELL PHONE
651

DESIGNERS
PRINTERS

STATE PHONE
2777

THE
SERVICE
PRINTING
COMPANY
CANTON
OHIO

THE
SERVICE PRINTING Co.
DESIGNERS ▼ PRINTERS
1206 TUSCARAWAS ST., W.
CANTON, OHIO
▼

A. SAGERMANN

J·G·SMITH & COMPANY

MAHONING ROAD
& WINFIELD WAY

REAL ESTATE
INSURANCE

CRYSTAL PARK
CANTON, OHIO

J·G·SMITH & COMPANY
REAL ESTATE AND INSURANCE
CRYSTAL PARK · CANTON, OHIO

ASSOCIATED WITH THE CANTON ENGRAVING & ELECTROTYPE CO

THE DIRECT ADVERTISING SERVICE
CREATIVE LITERATURE THAT TELLS THE
PROSPECT WHERE AND HOW TO GET
YOUR GOODS

K. M. STEMLER CANTON, OHIO

VOL. 59 NO. 3

THE INLAND PRINTER



JUNE ▾ 1917

Striking cover-design submitted in recent contest,
by The Service Printing Company, Canton, Ohio.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Advertising Programs.

One of the most vexatious problems the average compositor must face is the treatment of school annuals, programs, race-meet programs, etc., in which display advertising appears. A good example of work along this line is rare indeed. An examination of the majority of such booklets and folders which come to the attention of this writer shows than an error of assumption on the part of the compositor or designer, or lack of thorough consideration on the part of the purchaser of type for the plant, is responsible for the ordinarily unsatisfactory appearance of that kind of work.

Taking up the first cause, we find the compositor or designer thinking somewhat along this line: "Now, I must set these advertisements differently so that each will stand out." What more logical to such reasoning than the idea that to obtain distinction many different type-faces must be used? Good intentions, but poor logic. Contrast is difference or distinction, but when everything, particularly every advertisement in a program-booklet, or folder,

LET YOUR NEXT SUIT BE

A Hart Schaffner & Marx

It will prove positively that GOOD CLOTHING costs less in the end and you have the satisfaction of correct Style and Perfect Fit.

LIEBERMAN BROS.

Northwestern Auto Co.

K. A. SUNDAHL, PROP.

AUTHORIZED "OVERLAND" AGENCY

Storage Battery Service Station

Repairing and Accessories

THIEF RIVER FALLS, MINNESOTA

THE KLEANALL

ANDERSON & LARSON, Proprietors

DRY CLEANING
AND
STEAM PRESSING

313 LABREE AVE. N. 'PHONE 522

The question has been raised, "Does variety of type-faces lend distinction to display advertising, and does the use of different styles in every advertisement cause each to stand out apart from the others on a page?" The example above seems to refute argument to that effect.

Printing by Electric Light

CROFOOT, NIELSON & CO.

BLUE PRINTERS

Blue Printing
Black Printing
Blue Line and
Color Printing

Rectigraph Photo Prints
Mounting and
Supplies

Special service always—Speed and Results
Big floor space and equipment for

180 W. Washington Street CHICAGO

H · F · DUNCAN · *Professional Photographer*

will supply your wants in photography in all branches · solicits the patronage of every one and caters largely to the Illio and all student trade.

Donchaletemtellyadifferunt

DUNCAN · · 614 East Green Street · · CHAMPAIGN

On the other hand, this example illustrates the advantages of using one series in obtaining a harmonious, inviting and readable page. Where so many type-faces are used as in the example at the left the eye can not accommodate itself to the swift changes from one form to another.

is different there is no distinction. If you doubt this, just take up an advertising program where every advertisement is set differently — particularly in different sizes and styles of type — and ask yourself which one stands out most prominently. You may think one does because it is different from the rest, but, before assuming your point is proven if you disagree with assertions made above, visualize another crowd, all except one of which are dressed in black, that one in white. There you have real contrast, real distinction.

THE STAMP

The Task of Type in Advertising

Employment of Efficient Typography is as Important as Good Copy and Art Work

By F. G. WINTER

II.

IF all type arrangements were planned solely for ease of assimilation of the advertiser's message how much greater would be the return! Unfortunately the typeing of too large a proportion of printed matter is done under the dictation of the dilettante who has very decided notions about typography with little real experience. The attempt to secure distinction, usually achieves only uniqueness, which, like charity, covereth much.

As accessories to crimes typographical we have the type-founder, with the never-ending procession of new type-faces, and the tyro printer who buys all these new types, and foists on his clients poorly conceived typesetting in the new faces under the delusion that the novelty of the face imparts the distinction that only careful thought in arrangement will lend.

Logic dictates that type should be easy to read. This pertains as much to the type itself as to the arrangement of the type elements. Many faces in use today are hard on the eyes, if not actually difficult to decipher. Figure III is a reduction of an eight-inch two-column newspaper advertisement set in Pencraft, a face which is not easily legible. The resetting, Figure IV, in Monotype Goudy and its Italic, has more of the air of distinction, the quality that type is called upon to impart in this instance, and is much easier to read.

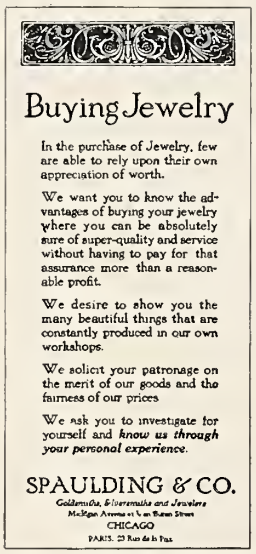


Figure III

Hand-lettering is usually resorted to in order to achieve the final word in distinctiveness, but too often falls far short of the desired result. Plain type, properly handled, is much to be preferred to the average hand-lettered form. If lettering is desired procure the best.

The lettering in Figure V illustrates this point. The spindling lettering of the body is hard to read and is not suitable for use with the beautiful and very appropriate border design. Figure VI, reset in Caslon, is easier to read and the gentle reader can easily determine whether this advertisement from Vogue is any less distinctive as reset. It is the border and heading which imparts the suitable atmosphere and the message can just as well be set in type, at quite a saving.

The desire for hand-lettered effects has led to the designing of such types as the Pencraft, previously mentioned, Pabst and Powell (now happily almost extinct) Artcraft, Packard, Drew, Kennerly, Forum Title, Cloister Old Style and its italic, the new Goudy Old Style with Italic and its heavier companion, Goudy Title. Some of these, we predict, will soon disappear from general use because of their complex and hard-to-read lower case letters. We have already pronounced taboo on Pencraft, and would extend the ban to cover Artcraft with its jarring lower-case g that fairly pops out from a printed page; and also Packard and Drew, both of which are best characterized by the general term "fancy faces."



Figure IV

It is not entirely impossible to secure good results from any of the tabooed faces in small display forms, but much better effects are possible with the "hand-lettered" faces that more closely follow the classic Roman capitals and which have lower-case that really harmonize with the capitals. Kennerly, Cloister Old Style and Goudy Old Style are such and are as easy to read in large pages as they are in small masses of a dozen words.

Experiment with the faces we have tabooed will demonstrate that their use as body type is not feasible because of their tendency to tire the eye in reading. When they are used these faces should always be leaded out. This is true also of Della Robbia, which

An interesting article on typography. **(Conclusion on opposite page.)**

appeals to you, but some one else will think differently and select another. All of which proves that your assumption about contrast, distinction, emphasis, etc., in giving each advertiser "distinctive" treatment is wrong. But to go further, if examples are at hand, take another program in which all advertisements are set in one style of type except one, which one is set in a contrasting style. It will stand out, and both you and whoever you ask about it will select it as the one emphasized. The comparison is identical as with two advertisements, in one of which many lines are displayed and another in which only one line is prominently emphasized. In the former the displayed lines counteract the effect, or nullify each other, whereas the broad distinction between the lone displayed line and the surrounding text, which offers no counteracting influence in the latter, causes that one line to stand out. One more example: Visualize a crowd of women all dressed in different costumes. Perhaps the brightest color will stand out, but, before assuming your point is proven if you disagree with assertions made above, visualize another crowd, all except one of which are dressed in black, that one in white. There you have real contrast, real distinction.

Since it is proved that advertisements are not given emphasis when they are set as differently as possible and in as many styles of type as the equipment of the office affords, that object may be discounted. It is granted, too, that it would be unfair to select one for such emphasis.

The most serious result of following that idea of setting each advertisement different from all the rest, however, is not the loss of what the designer thought of obtaining — distinction for each — but rather an inharmonious appearance which is most displeasing. Although some few combinations of different type styles are not unsatisfactory, too many faces in a job are certain to result in an inharmonious whole.

Undoubtedly, therefore, the best plan to follow is to use not more than two faces, these to be of the same shape — preferably of regular proportions. One may be slightly bolder than the other for display purposes, but they should

by all means be of the same shape and proportions if pleasing results are desired.

This leads us down to the second cause for unattractive appearance of advertisement programs — improper type equipment. Whether, from a desire to accommodate erstwhile customers, to gratify their own immediate fancy or from lack of business judgment, most printing-plants, especially small plants, are equipped with small fonts of two or three sizes of a great variety of type-faces. There will be, for example, 8, 12 and 18 point of Cheltenham Bold; 10, 14, 24 and 36 point of Adstyle; 18, 30 and 48 point of Hancock, etc.— no complete series, no full-weight fonts. As is so well stated in the "Cost and Method" department of this issue, time lost resetting lines, picking sorts, etc., would soon pay for a complete family.

With roman and italic of one series the compositor does not have to worry about type harmony. If he but use good judgment he can manipulate these by changes of sizes, from lower-case to capitals and italic, etc., in such a way as to give each advertiser effective display and distinction — to the point where it does not conflict with good typography. The average advertiser unfortunately thinks incorrectly regarding distinction, about as the compositor does who considers that if all advertisements are different each will stand out above the other. What the advertiser is most concerned in is the results which his advertising will bring, and an advertisement to bring results must invite reading and be readable. A conglomerate mass of many and varied sizes and styles of type can not invite reading, for it is not pleasing to the eye. It can not be readable to the point where comprehension by the reader is entirely clear, and with force, because the eye can not easily accommodate itself to the swift changes in sizes and styles of type. Four lines bearing one line of thought — one sentence — are much more readily comprehended if set in one style of type than if each line is different.

Now, have we proved the advisability of using one style of display in advertising programs? We feel that we have, but to make our points clearer we are showing on page 65, side by side, pages of the two classes. In the first, perhaps the advertisement set in bold type stands out a trifle more prominently than the others, but those others do not. The argument we have endeavored to disprove is that *all* will stand out if set differently.

THE STAMP

has beautiful Roman capitals (in the historic sense), but an inferior and difficult-to-read lower case.

Simplicity of Arrangement

Of equal importance to legibility in type is simple arrangement and the contrasting of the different masses in a type form to assist the eye to absorb the sense without conscious effort. This constitutes the major portion of the art (or craft) of typography and is commonly called "display." Hard and fast rules can only be laid down for the basic elements, beyond which it is a matter of individual taste and inclination.



Figure V

The entire effort should be toward securing smoothness of arrangement and the avoidance of any implication of doing "stunts." Borders may be used, color resorted to in order to tone up a form, or be taken advantage of when used to illustrate a product or for realism in illustration — all at the discretion of the typographer, but never use such border or color as will interfere with easy absorption of your entire story.

It is well to consider the size of type that will suit a particular size of page and prepare just enough copy to fit, rather than be too verbose and use small type that will be only half read. Ten-point for a continuous story and eight-point for catalog descriptions is about right for a $6\frac{3}{4}$ size envelope booklet. Ten or twelve point for a Number 10 size envelope booklet or 6x9 inch booklet, with 12 point as a minimum for 7x10 to 9x12 inches, and 14-point for anything larger. Catalog pages of course are an exception.

[18]

THE STAMP

In this connection we suggest limiting the length of lines of the various sizes of type. Six-point should be set not more than four inches wide, eight-point not over five inches, and ten and twelve-point not over six inches. Where the area to be filled is wider than this, it is better to set in two or three columns, with not too much space between the columns. Quite often the man who prepares copy will unconsciously limit the typographic possibilities of his copy by his arrangement of the points in his story. If all copy were prepared with an eye to its value in display, much more effective printing could be produced.

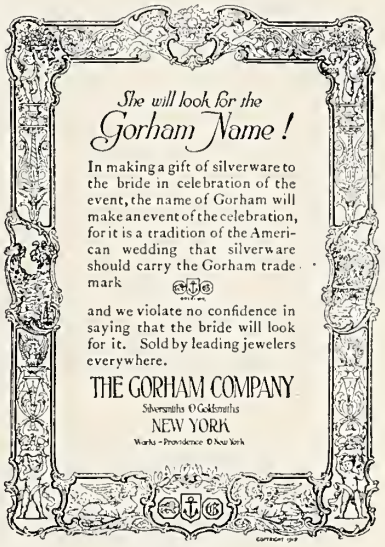


Figure VI

Main display lines should be at the top or at least above center on a page, unless there is an illustration above, in which event the problem is merely to balance cut and the display lines.

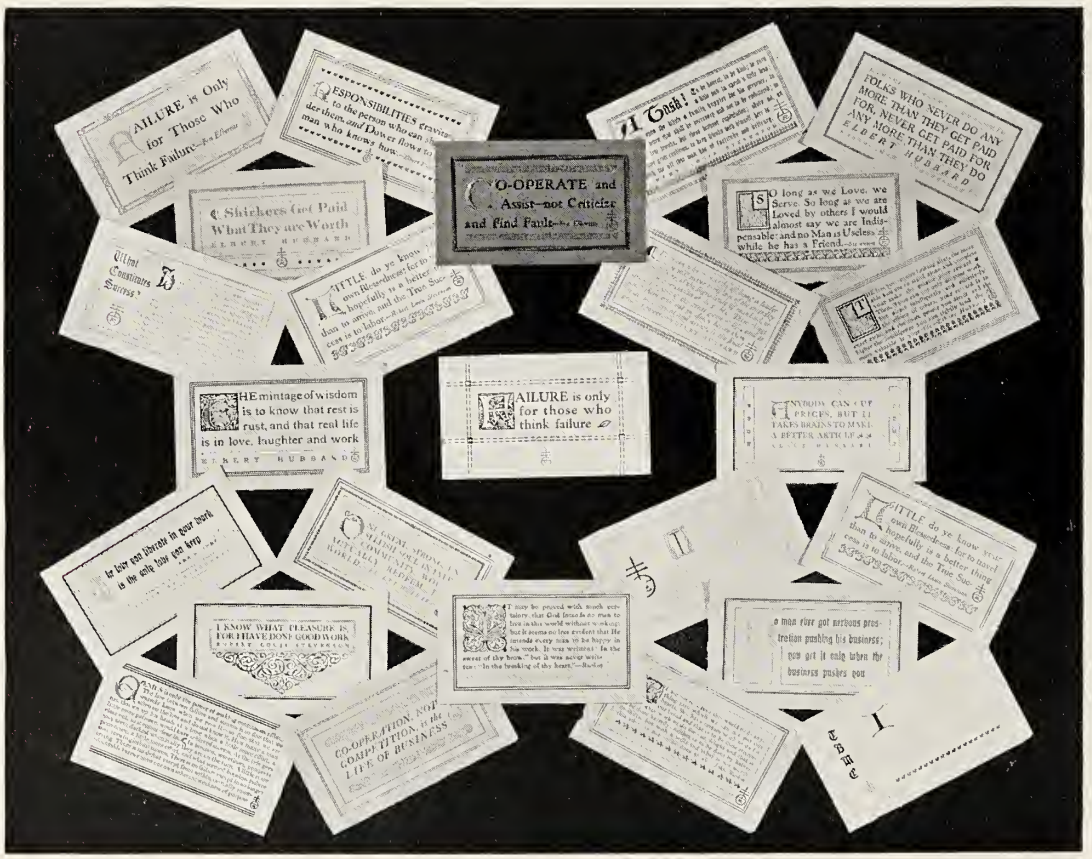
One of the cardinal principles of typography that is often violated is the putting into prominent display of an incompleted thought. When any part of a form is set in larger type than its surroundings it ought to make sense, so that the casual eye will not get a false impression and turn from your plea.

Some ideas outlined in this article may seem in a measure repudiated by the success attendant upon the use of methods herein condoned. The truth is that a great deal of advertising succeeds because the force of advertising has been invoked and the machinery of publicity started, but smoother operation of the part wherein type enters can be had if the type is allowed to do its bit more efficiently.

[19]

Four pages from house-organ of The Faithorn Company, Chicago.





Representative Typography from The Roycroft Shop.

Interesting groups of specimens reproduced from a handsome advertising booklet recently issued from the unique printing-plant established by the late Elbert Hubbard, "Fra Elbertus," at East Aurora, New York. Produced under the direction of Axel Edwin Sahlin, superintendent of composition.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

J. C. Bucholz, Cleveland, Ohio.— The card for Robert J. Bucholz is cleverly designed, and the lettering, though not perfect, indicates considerable talent on the part of the designer, your son.

Elmer S. Thrasher, Detroit, Michigan.— Your work is exceptionally neat, and to ordinary, small, one-color work you have cleverly given an appearance of class and quality. We commend, also, good judgment in display.

The Adver-Press, Chicago, Illinois.— The pink blotter is interesting in arrangement and should therefore prove effective advertising, especially since it is also well printed and readable.

Alfred Ollivant, Brooklyn, New York.— Specimens of your good work appeal to us as being pleasing in appearance and eminently readable. You use old-style Caslon and Bookman to excellent advantage. When will better type-faces be designed and cast?

Woody Printing Company, Ogden, Utah.— The blotters printed in colors and illustrated by various seasonable, appropriate and interesting pictures in half-tone are such as are certain to command attention. This is a valuable consideration in advertising of any sort.

Beers Printing Company, South Bend, Indiana.— The cover of the 1916-17 program-booklet for The Thursday Club is a beauty, and the entire work, as well as that on the 1917-18 booklet, is excellent. There is no basis for comparison between these programs and the one for 1915-16.

H. W., New York city.— We pay no attention to anonymous communications. We consider our space too valuable to be given over to what is often only an effort to "get something on" somebody. If you desire helpful, constructive criticism on your own work, send it in under your full name.

Rand Avery Supply Company, Boston, Massachusetts.— We admire the clever samples of typographic work you have favored us with. We have no fault to find with them in any particular. The soft colors used are in part, at least, responsible for the very pleasing appearance of the work.

Stettiner Brothers, Inc., New York city. — The card-announcement, "A Third of a Century," in which you chronicle the completion of thirty-three and one-third years of successful business, is a very pleasing and effective piece of work. No doubt the secret of your long and successful business life lies largely in the excellent quality of the work you do.

Joe W. Short, Ottawa, Ontario.— Your private stationery combines dignity with beauty, a combination that leaves nothing to be desired in printing of this character. The card is similar in design to the letter-head, harmony in this particular being quite pleasing.

Axel Edw. Sahlin, East Aurora, New York.— The booklet, "Business Printing," is interesting and unusual in every way. The other specimens in the collection sent us are also of high order, being consistently designed and printed in a unique style which is characteristic of all Roycroft craft. Several are reproduced on page 68.

The Lees Company, Cleveland, Ohio.— The dress in which you clothe the advertising matter prepared by you is sure to command attention and excite interest. We have long admired the effective literature sent out by The Cleveland Trust Company and must admit that we have never seen bank advertising that compares with it in general all around quality.

O. A. Blevins, Ossian, Indiana.— Specimens are ordinary. Read other reviews in this department for pointers on the use of text in combination with block letters. We suppose the "Pussyfoot" people wanted their letter-head the way it was printed, hence must presume you would not have set it in that over-bold, bizarre style. It could have been made equally striking had smaller type been used.

Eugene Jacob Vacco, Pittsburgh, Pennsylvania.—The specimens are not at all ordinary, as you state, but are especially neat and effective. You seem to realize the value of simplicity and we hope you will remember always that you have opportunity to exercise your best talent and judgment on the simplest of work. No one realizes the value of color and the increased opportunities afforded by the better class of work more than this writer, but do not lose sight of the fact that one of the surest roads to success is in doing the common things uncommonly well.

Charles R. Soyner, Jacksonville, Florida.— The several examples of work submitted by you are of exceptional merit. They possess points of originality and distinction which, combined with good design and readable types, make them especially valuable from a publicity standpoint. We would suggest that you avoid carrying the style in which the letter-head folder and the Mason Hotel dinner menu cover are designed too far. The package-label is especially effective.

L. E. Miller, Milwaukee, Wisconsin.— We heartily agree with you in your good opinion of "Driver Dan," the new trade character by whose aid you hope to advertise Sterling Motor Trucks to increased advantage. If future "Driver Dan" advertising is as effective as the first booklet, a copy of which you sent us, we predict a healthy growth for the Sterling factory. Besides being cleverly written, this particular booklet possesses the added valuable qualities of being effectively designed and especially well printed. The pressman deserves praise.

Our Perfumes Impart a Delicate and Pleasing Fragrance that Reminds One of Sunshine and Roses

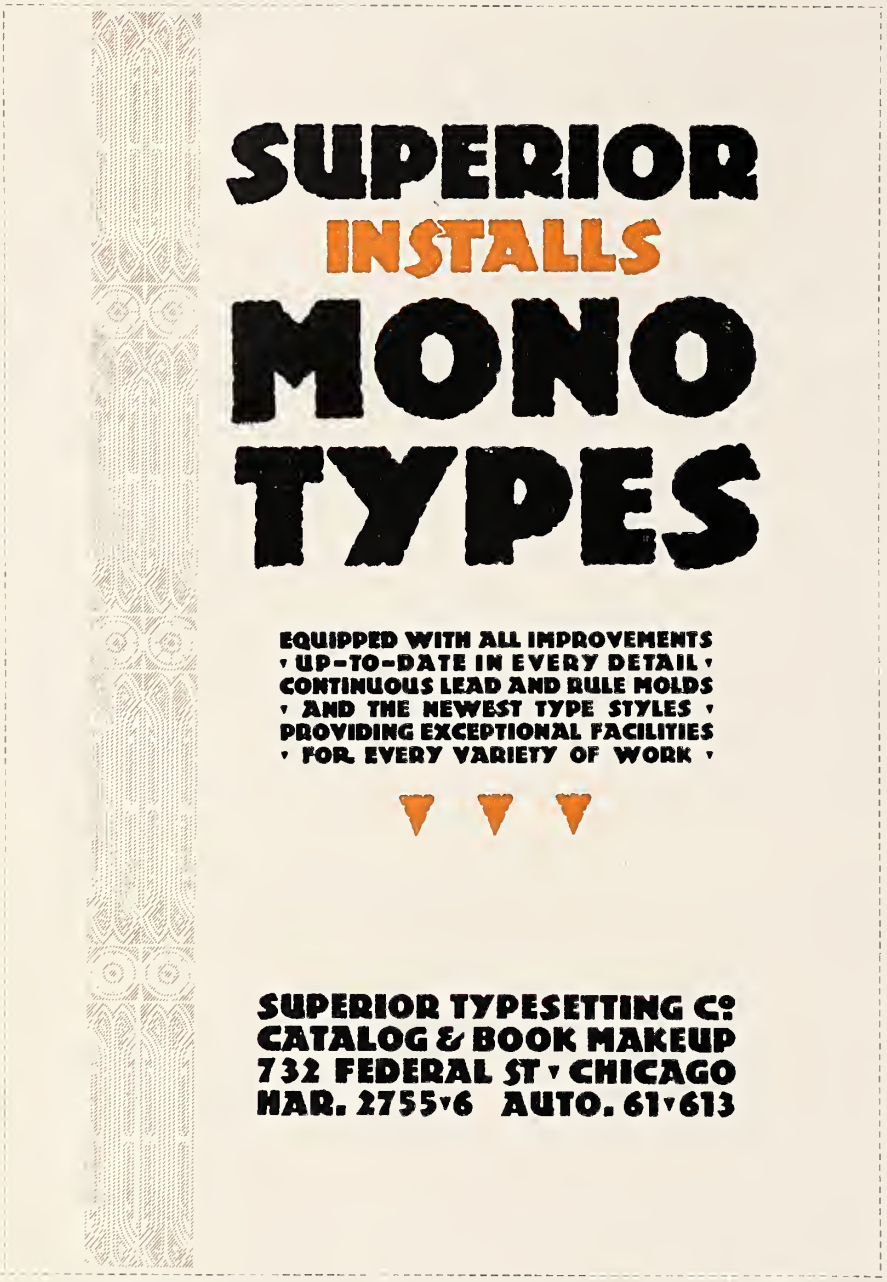
S. J. BLACK & COMPANY

Perfumers

Toilet Preparations ÷ Gifts ÷ Fine Stationery ÷ Hosiery, Gowns & Waists ÷ *Sole Agents for* Hokara Massage Creams

159 Grant Avenue
Macon, Georgia

A simple yet interesting letter-head by B. W. Radcliffe, with The J. W. Burke Company, Macon, Georgia, in a form that can be adapted to many uses.



Strong cover-design of booklet showing faces of type obtainable from the equipment of a large composition trade plant in Chicago. The border in original was printed in a buff tint.

OSCAR F. JACKSON, Lansing, Michigan.— Your work is clever. We admire particularly "The Story of a Big Job," because of the unique cover-design and the original color scheme and layout of the inside pages. The specimens set in the new Publicity Gothic are particularly effective, and, on the broadside for the Lansing Vitrified Tile Silo, that type-face and a strong color combination of maroon and dark green result in a job that would be hard to improve upon.

C. F. WHITNEY, Wayne, Nebraska.— The program for the Northeast Nebraska Editorial Association's midsummer session is interesting. It is appropriately cut out to the shape of a barrel of ink and the printing on the cover is designed to make it approximate the appearance of a barrel, rules being used to represent the hoops. The program page is crowded, and smaller type should have been used to allow more white space between the lines and in the margins to overcome that effect. The "Experience" window card is excellent.

JOB PRINTING DEPARTMENT, *Brooklyn Daily Eagle*, Brooklyn, New York.— Composition on the folder entitled "The Hotel Booklet" is interesting and satisfactory. The colors used, especially the dark olive, are not pleasing as used. The display lines, already heavier and darker in tone than the text-matter, are printed in dark olive, whereas the light-face lines of the text are printed in a weak gray. Looking at the folder one sees the display lines in displeasing spots. Emphasis can be given headings and tone weakened at the same time through contrast, furnished by the use of warm colors, such as red, yellow and orange.

HUNTLEY S. TURNER, Ayer, Massachusetts.— The inserts designed and printed by you for the purpose of advertising Shirley and President suspenders in clothiers' trade papers are effective. We do not admire such strong contrast as is presented by the combination of yellow and red-violet on the 1917 Holiday Box display. We believe a softer harmony would be equally effective and surely more pleasing. So much yellow, especially, is jarring to the eyes and esthetic sensibilities, of this writer at least; and it presents an appearance of cheapness, which influences opinion.

L. F. VAN ALLEN, Fond du Lac, Wisconsin.— The proof label is very poor, especially as regards the distribution of white space. You will note that the type is massed in the lower part of the design, with considerably more white space at top than appears at the bottom. This and the fact that the main line, "Proof," at the top, is printed in orange causes the design as a whole to appear bottom-heavy. Endeavor to obtain symmetry in the arrangement of lines, consequently of the white space, and the appearance of your work will be better, because more orderly.

THE VALLEY ART PRINTING COMPANY, Brisbane, Queensland.— Your specimens are interesting. That is especially true concerning the menu and program-booklet for the banquet of your organization, which is gotten up in josh style and entitled "The Layout." The copy, as well as the illustrations, which are profuse, is more than enough to open a meeting with a spirit of good humor. Format, design and execution indicate painstaking care and intelligence on the part of B. E. Pike, who planned the novelty. The booklet, "A New Advertising Service," is also good — in fact, there is a combination of originality and quality in your product that is seen all too infrequently.

J. GUY LIVINGSTON, Bennington, Vermont.— We do not believe you added effectiveness to your letter-head by the use of the third color. Had a finer rule been used, running full length of the sheet and nearer the top, with the line of type above correspondingly raised, the leaf ornaments could have been eliminated and the products of your plant given greater emphasis because of the larger amount of white space between the items. The change would increase the amount of white space above the main line, where more is necessary to overcome an appearance of crowding at that point in the design as it is printed. No ornament need be used below the main group, and black would be preferable to brown on account of the red-orange.

THE EXPRESS PRINTING COMPANY, Connersville, Indiana, has launched a house-organ, named the *Exponent*. If future issues are up to the standard of the first the venture will surely prove a success, for it is interesting in appearance as it is in fact and is also well printed. Cameo Plate is used for inside pages, which are printed in black and orange, the work-mark of the firm being combined with the running-head, the mark along with initial letters being printed in the orange. The cover has a flap extending over the back cover which is sealed with the firm's poster stamp, the names and addresses of those to whom copies are mailed being written on the front cover. This saves an envelope, but, of course, mars the appearance of the booklet in transit.

THE LIVINGSTON PRESS, Bennington, Vermont.— The "All Kinds of Printing" card is satisfactory if our inference is correct that it was designed to be placed in an advertising frame such as is hung in hotels, depots and other public places, and which ordinarily holds cards of various local enterprises. The large type used would make it particularly adaptable to this class of advertising. The calendar-card is not so effective, due to the fact that it is badly crowded. Had the calendar block been extended through the border at the left to save space, the effect of congestion apparent in the type would be overcome by the increased white space at the left of the type-group, which at present crowds the calendar block too closely. Spacing between words is altogether too wide for the condensed type used, the shape of which does not harmonize with the oblong card.

A. E. Ott, Denver, Colorado.— We admire the stationery for Boulder Typographical Union very much indeed, and, although types of different shape and design are used in combination, the extended type is in very small sizes and, therefore, the variation in shape is not noticeable to the extent of making it displeasing. You should avoid this combination when large sizes of the extended type are used, as on the letter-head for The Trade and Labor Assembly, which is well handled considering the large number of names in the copy furnished you. You are to be congratulated on your success in the use of full-tone and light tint color combinations, the appearance being very dainty and neat, and yet strong enough because of the type arrangement.

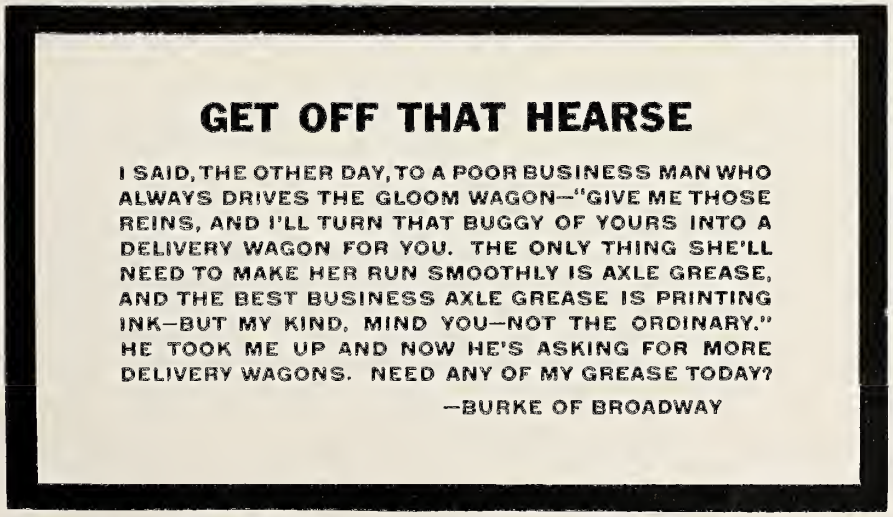
Carl E. Neer, Wheeling, West Virginia.— Your card is a very good one. Too many people criticize typographic designs adversely because the style does not happen to appeal to them or because the work is not printed in their favorite colors. Style is a matter of personal taste, but quality is determined upon the extent of adherence to fundamentals of design in the work, which, unfortunately, all do not understand. We believe your critics have judged this card according to their individual taste and not in accordance with principles, that is, provided they call it poor. Improvement would result, however, if the blue tint were slightly lighter and if the label had been printed in some position where it would not conflict with the main display lines. The arrangement is neat and orderly.

M. Z. Remsburgh, Los Angeles, California.— Composition of the various specimens submitted by you is satisfactory. We note that stock of a strong yellow color is used on the stationery forms of the house by which you are employed. That is not an indication of good taste. Yellow stock suggests cheapness and it is altogether too displeasing, no matter how attractive the design is which appears upon it. It also suggests the opposite to dignity, and, while to be passed with an "Ah, well" on the stationery of a theatrical troupe, is not in good taste where taste is considered to abide. Lay copies of those particular specimens beside duplicates of your excellent work printed on brown india and white stock and ask yourself which has the better flavor. We suggest that you avoid the combination of condensed Wedding Text and extended light Copperplate Gothic.

J. C. Hoffanir, Abbeville, Louisiana.— It is advisable to have all lines in a design equal or none of them the same length. If all lines but one in a design are of equal length and that one shorter than the others, the squared contour is broken and it appears inconsistent. This is the fault of the Moresi envelope-card. When the matter is such that all lines can not be squared up to the same measure, display should be arranged to obtain sufficient variation in the length of the lines and the lines so placed that a pleasing, graceful, irregular contour is obtained. When all lines are of almost equal length, the appearance of a group is bulky. An informative article on this subject appeared in the November, 1915, issue of The Inland Printer and we suggest that you refer to it at this time.

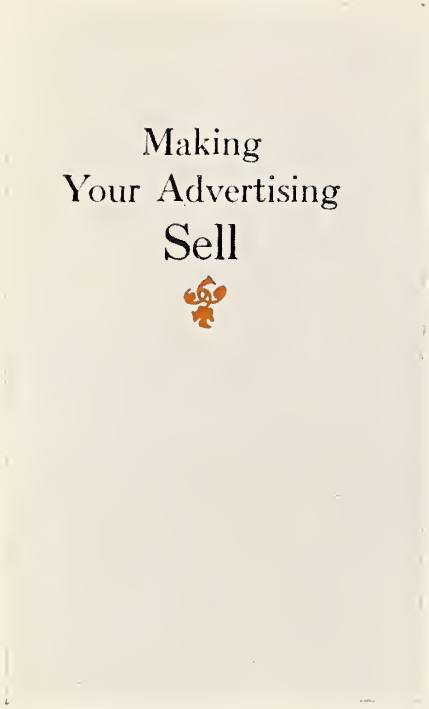


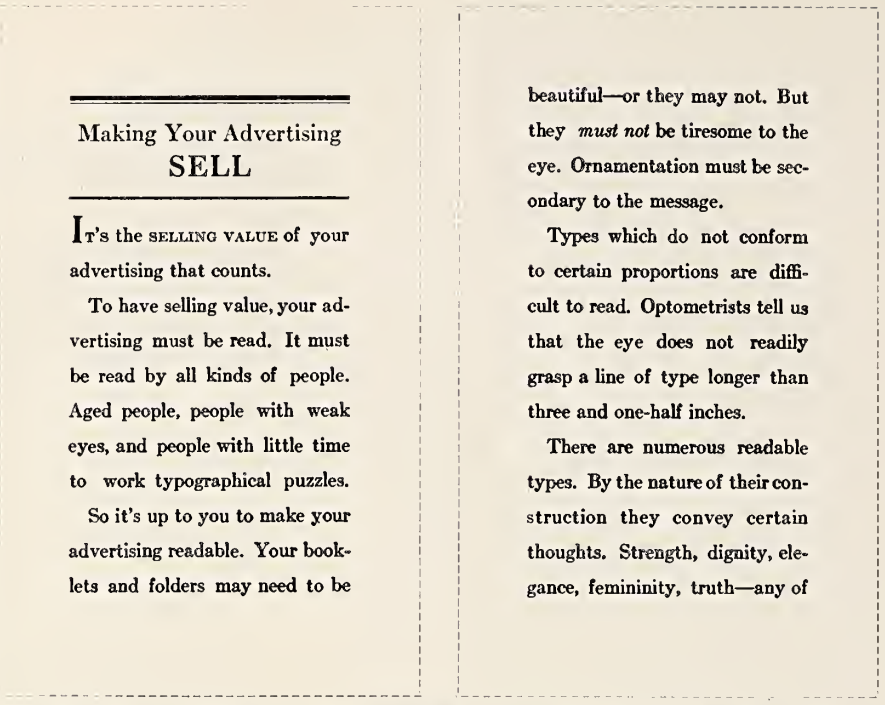
Miniature reproduction of a poster, hand-lettered and designed for the Government by F. G. Cooper. Reproduced here from a card sent out by The Marchbanks Press, New York city.



Something a little different in the way of printer's advertising — a card from The J. W. Burke Company, Macon, Georgia. Designed by B. W. Radcliffe.

A. C. Mitchell, Dillon, Montana.— All of the samples sent us are satisfactory. The letterhead for *The Chinook* could have been arranged to take up less space, which on a two-thirds sheet is naturally valuable, by placing the groups containing the names of the members of the publication staff farther into the corners and by raising the main group. We recognize the fact that to leave the two lower lines of the main group the same length would have been displeasing, but the small squares used to lengthen the first of these lines also makes it unattractive. By setting the italic lines one size larger, the necessity for lengthening the second by makeshift methods would have been obviated and, that accomplished, it would also have been possible to eliminate the parallel rules from beneath the main line where they





Something good to read as well as pleasing to look upon. The six reproductions on this and the opposite page are from a folder sent out by the A. W. McCloy Company, Pittsburgh, Pennsylvania.

are used as a cut-off to separate the lines of equal length, but different content, size and style.

TYPOGRAPHIC ART DEPARTMENT, A. W. McCloy Company, Pittsburgh, Pennsylvania.—The quality of work done by you is such that we can not offer constructive criticism. The advertising folders are well written, and, dressed in dignified and readable style of typography, should prove profitable. An interesting folder is reproduced — it is worth reading.

YOUNG & MCCALLISTER, INC., Los Angeles, California, have recently completed a large catalogue for the Brownstein-Louis Company, wholesalers and manufacturers of men's furnishing goods, which, besides being handsome, is unique, perhaps, in the fact that practically all the illustrations are made from actual photographs without retouching. We are reproducing one page of the book herewith, showing how effective such illustrations can be made when good subjects are properly posed. It is surely an honest way to picture merchandise.

R. C. WILLIAMSON, Des Moines, Iowa.— Specimens sent us by you are exceptionally good. Good taste in composition and the selection of colors, combined with clean presswork, leave us no opportunity to point out serious faults. Avoid setting capitals en masse, for capitals are difficult to read. They are permissible where a few words appear in large sizes in display, in signatures and occasionally between lines of lower case to give emphasis, but so generally used as on the title page of the program for the benefit association of the Harris-Emery Company make printing difficult for the reader to comprehend. Green and blue do not make an effective combination for typographic printing, although we have seen them effectively used in illustration. They produce a depressing effect and ordinarily the contrast afforded is not sufficient to emphasize the points in the second color effectively. We refer to the circular for Hagan, printed in blue and green on blue cover stock.

THE MUNRO & HARFORD COMPANY is a firm that specializes in fine lithography and color printing in New York city and enjoys an enviable reputation for the high quality of its product. It was rather to be expected that the program of the outing of employees of the firm would be something unusual, as indeed it is. In place of the customary booklet, a number of loose cards, on which the menus, the program, patriotic songs, etc., are printed are enclosed in a cut-out folder or jacket. On the back of two of these cards half-tone illustrations of Messrs. Munro and Harford are printed and these cards are so placed in the folder that when it is closed and tied with a red, white and blue ribbon, the faces appear through tissue windows on front and back. The names of Mr. Munro and Mr. Harford are printed on the white section of the ribbon in such position that when the folder is tied the name appears directly below the corresponding illustration. As a novelty it scores high, but the cards are not as convenient, of course, as a booklet would be. Jay Ahl, foreman of the composing-room, is responsible for this unique idea and planned its execution.

M. C. HENDERSON, Pittsburgh, Pennsylvania.— The blotters are composed in a neat manner and are satisfactory in design, but we would prefer a more extended face for the text matter on the small one — a shape which would harmonize with the shape of the blotter. The large blotter would be improved if a red-orange had been used for the second color instead of the deep brown, which is too lifeless to produce effective results. We do not consider the running-heads too large on the Reno Hall booklet, but are inclined to criticize the large amount of space between the paragraphs and below the running-heads. While considerable white space between paragraphs over which sub-headings appear emphasizes those items, we feel that emphasis would be strong enough and are certain the appearance would be


BROWNSTEIN-LOUIS COMPANY · LOS ANGELES

Stronghold Auto Overalls

Stronghold Auto Overalls were originally designed to provide an adequate work garment for the automobile owner or chauffeur finding it necessary to make repairs or adjustments on the road or in the garage. It proved such a practical garment, insuring such complete protection from grease and dirt, that it is now being universally worn by all workers of both indoor and outdoor occupations. We have improved the make of our Stronghold Auto Overalls by shaping the waist to fit the figure, using a two-button adjustable cuff, and now make each chest measure in two lengths.

Terms net 60 days

		List	Doz.
1919	Stronghold Olive Khaki Auto Overalls, sizes 34 to 44 chest		$25.50
	sizes 46 to 48 chest		27.00

Made same as 1913, but of coarser quality of khaki, and preferred by some where price is an object.

1930	Stronghold Olive Khaki Auto Overalls, sizes 34 to 44 chest		28.50
	sizes 46 to 48 chest		30.00

Made of Olive Kansan Khaki, 2 inverted front pockets, 2 hip pockets, combination pencil and safety watch pocket and back pocket on chest, rule pocket, shaped at the waist with overlocked belt effect, military collar, 2-button adjustable cuff, side vents so wearer can reach inside trouser pockets, hammer straps.

1913

		List	Doz.
1913	Stronghold Olive Khaki Auto Overalls, sizes 34 to 44 chest		$31.50
	sizes 46 to 48 chest		33.00

Made of fine grade olive khaki, 2 front pockets, 2 hip pockets, combination pencil and safety watch pocket on breast, rule pocket, military collar, 2-button adjustable cuff, side vents so wearer can reach inside trouser pockets, hammer straps. This number is the popular one with the automobile trade.

1930

All Auto Overalls have covered fly front to prevent buttons from scratching finish on automobiles.

There should be a Stronghold Auto Overall in every tool box. It's as necessary as a jack. It gives complete protection and saves the clothes.

Page 23

Practically all the illustrations in the large Brownstein-Louis catalogue, recently produced by Young & McCallister, Inc., Los Angeles, California, are printed from half-tones made from unretouched photographs. As illustrated here, they were effective.

these can be represented by type.

Good type designs, alone, however, are not enough. They must be supplemented by the proper papers and color combinations.

Papers create different feelings. The wrong paper stock will spoil the effectiveness of an otherwise good piece of advertising literature.

Care must be used in selecting colors. They have a great influence on the mind. Some attract us by their warmth, some are cold and repellent. Red is used in the cure of melancholia. Blue has been used in Russia to wreck the minds of political prisoners.

Two colors, both good in themselves, may not look well together.

Combining types, papers and inks so that the product is easy to read, attractive, and appropriate, is no job for an amateur. It requires a thorough knowledge of design, a scientific understanding of colors, and a familiarity with papers. It also requires the the gift to arrange types.

Make your advertising like you. Your booklets, folders, magazine or newspaper ads should reflect the characteristics of your business, and they must be readable. We can make them so.

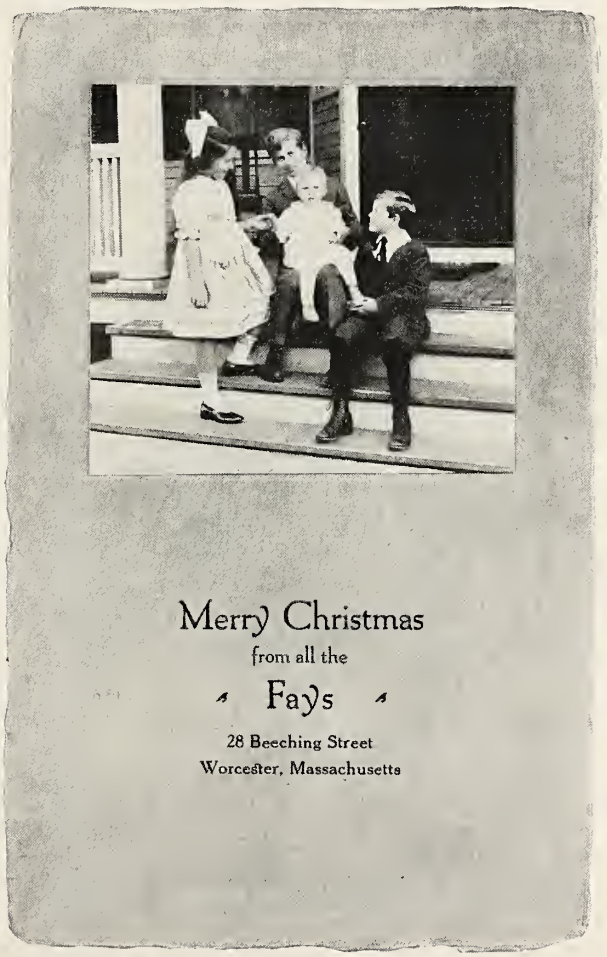
Typographic Art Dept.
A.W. McCloy Company
642-44 Liberty Avenue
Pittsburgh, Pa.

These and the pages shown opposite are from a small folder produced by the Typographic Art Department of the A. W. McCloy Company, Pittsburgh, Pennsylvania. This department is in charge of Ellsworth Geist and Edwin H. Stuart.

more pleasing if there were slightly less space. Because of the equal margins all around, the appearance of facing pages is not satisfactory. This is due to the double margin in the center. Progressive margins are always advisable in booklet work; the effect of even margins is not nearly so displeasing on larger pages where the margins are correspondingly greater and where the variation is therefore not so noticeable.

W. L. Adams, Grand Rapids, Michigan.— The cover-design for *The Pioneer*, a high school year book, would have been very pleasing indeed had the lettering been made slightly smaller. The arrangement and the colors are especially good, but the over-large lettering is responsible for a rather poor effect. Some of the advertisements are neat, but many of them are faulty through the use of larger sizes of type than necessary, effecting an appearance of congestion which is displeasing. Give white space a chance — don't crowd type. In one instance we note that a short line ending a paragraph is carried over to the top of a page. That is poor make-up, something, in fact, which is inexcusable. Presswork is not at all good. The plates are not properly made ready, the ink is not uniformly distributed and the impression is entirely too weak. A word about printing half-tones on Cameo: The manufacturers of that beautiful paper do not claim that ordinary half-tones can be printed satisfactorily on it. Their advice is to have the half-tones etched very deep. The engraver should be told that Cameo plate stock is to be used and asked to make the plates accordingly. It is unfortunate that poor printing should handicap this beautiful paper.

Frank J. Lester, Marshfield, Wisconsin.— If it were a "hurry-up job" why did you spend needless time constructing intricate rule and decorative border arrangements? In other words, the faults in the C. W. P. A. menu are due to the very things that made the job require more time in composition — nay, presswork, too, on account of difficult register — than should have been the case. The leaf ornaments printed in red inside the border of the cover spot the page disagreeably, and, in common with an excess of rules in border and as underscores, make the page appear complex, as indeed it is. An excess of decoration also spoils the inside page. The first thing to learn if one is to become a good typographer is that the simplest way is best and too much decoration is worse by far than none at all. A plain border, a spot of decoration or color (if a bright color) and plain, readable type are all that are required, and if these are arranged with a view to proportion, balance, harmony, symmetry, etc., the result will be all that could be desired. Good books are published which explain the fundamental principles of design cited above and we believe some of them would prove profitable winter reading for you.



Christmas is almost here, and the card shown above, by George W. King & Son, Worcester, Massachusetts, offers a good suggestion. The illustration is a small kodak photograph tipped to the hand-made card, which is printed in black and red.

The Inland Printer acknowledges receipt of a large collection of beautiful printed forms from George W. King & Son, Worcester, Massachusetts. The work emanating from this plant is representative of the best in dignified and attractive typography, supplemented by clean presswork. A holiday-greeting card is reproduced on this page.

A. Styverson, Union Hill, New Jersey.— The announcement card for Miss Compton's Tea Room is not at all attractive. The type is too large. It is arranged in lines without a view to pleasing contour (the shape of the type group is bulky instead of graceful), and the lines are scattered over the card without consideration of relationship between lines and without a realization of the advantages of variation in spacing display lines.

Proportion and interest are obtained by pleasing inequality in spacing of display lines and masses. Type-faces so different in shape and design as the text and the block letter should never be used in combination, except when the size of the latter is so small in proportion to the former that the difference of shape is not apparent. These points have been gone over so often in these columns that it should not be necessary to emphasize them again. It seems also that the faults are so apparent they should be noted readily by one who makes a practice of critically examining his work with a view to its improvement.

THE ADVERTISERS PRESS, Boston, Massachusetts.— Various stationery forms used by you, all having what has been termed a family resemblance, are interesting and pleasing. Your business card and envelope corner-card are reproduced herewith, as they afford a suggestion to others for variety in typographic treatment of such forms.

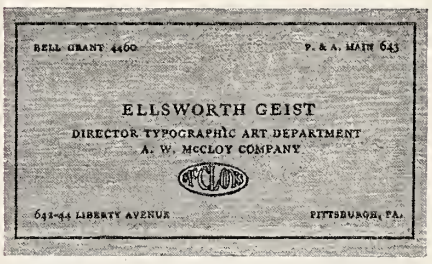




Interesting envelope and card designs characteristic of the appearance of all stationery items used by The Advertisers Press, Inc., Boston, Massachusetts. Originals were on buff stock.

JENNINGS FOSTER, Oakes, North Dakota.— The circular — or display advertisement reprinted as a circular — for the C. M. C. Store is good. We believe, however, the inside panel is too large. Had this panel been smaller, the heading and itemized list above could have been opened up a little with white space and emphasized by the use of a larger and more effectively displayed heading, with resultant increase in effectiveness of the whole. The heading which you have displayed uniformly reads as follows: "Large Waist Stocks for Your Selection in Fashions Most Attractive Styles. New Shipment of Middies and Waists Received this Week." There should be distinction in the display of the two sentences. The first should have been set in larger type to balance the advertisement and to more effectively command attention. The second sentence could well be set in a smaller size than the first, but in a change of face, say italic, to give it proper emphasis also. The matter in the inner panel, especially the heading, is not arranged in a pleasing manner; a short carry-over of one word at the end of a heading should be avoided. In this case a pyramided heading would be a great improvement in that it would afford symmetry in the heading and a uniform and more pleasing distribution of the white space.

J. H. ROGERS, Quincy, Massachusetts.— The various letter-heads sent in by you are interesting in general style but not especially good from a typographic standpoint. We note a tendency to use too large sizes of type and to emphasize the effect of congestion due to their use by crowding lines too closely. Capitals are used too freely, seriously affecting legibility. This is particularly true of the heading for the J. F. Reid Company. In this heading, also, space between words is several times that between lines — a serious fault. The effect of this is to break up the matter into spots instead of lines, making it difficult to follow with satisfaction. When colors which are weak in tone, such as the yellow on the Golbranson letter-head and the blue tint on one of your own headings, are to be used for printing lines of type, that type should be considerably bolder than the lines which are to be printed in the stronger color. Try to read the lines in yellow on the Golbranson heading at a distance, at an angle or under artificial light and you will realize the truth of the above statement.



Business card on imitation wood veneer. The trade-mark design was printed in orange, the type and rule in black.

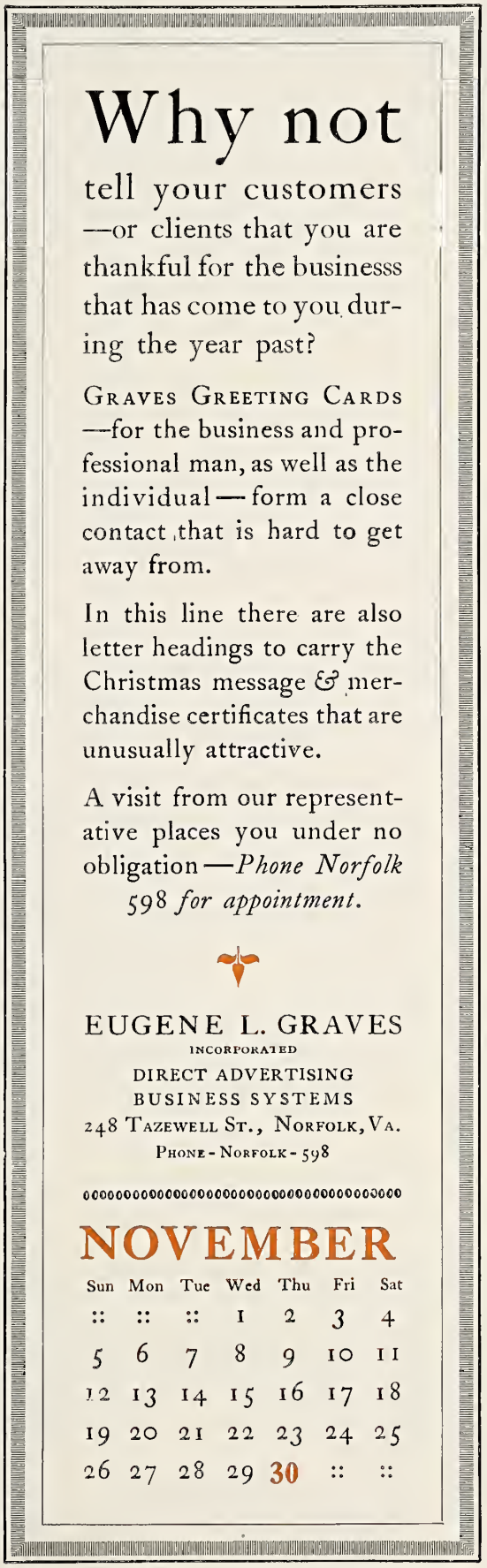
"You can will it to your son," printed in red, from a zinc of bold written words, and a half-tone illustration of a youngster printed in black appear on the address side of a broadside recently issued by Stevens, Maloney & Company, Chicago, to advertise the Art Metal line of office equipment handled by that firm. It should inspire curiosity in any doting parent. The question arises, "How about the buyers of office equipment who are not so fortunate as to possess a son?" We feel they will open it too. On the inside spread, in large letters, the following is printed in Cheltenham Bold above a two-color illustration, approximating mahogany finish, of a handsome roll-top desk: "A smooth working steel desk that will endure forever and of which you will always be proud." Getting out of our line, you say — well, yes, but the printing is so good we have no suggestions for improvement to offer and the *idea* appealed to us so forcibly we had to mention it because it may be used to advertise anything a quality of which is longevity. We regret that, in folding, the enameled stock cracked in several places over the illustration, marring its appearance somewhat when received.

T. TOBY JACOBS ADVERTISING AND PRINTING COMPANY, Omaha, Nebraska.— We agree with the statement made in the heading of one of your large circulars, "The Job of Printing I Will Do For You Will Speak Out Loud." But, Mr. Jacobs, is it not possible to speak too loud? Have you ever heard of a salesman who lost out because he was too boisterous, because he was so emphatic in his claims he lost the confidence of his prospective customers? We also heartily endorse the intent of another statement nicely made in this same circular: "Type is only so much lead; ink is only so much smear; paper is only blank material, but when all three are handled by knowing brains and hands the result is printing that sells goods." We do not agree with you, however, that the circular of which the above sentences are parts is an expression of the ideas quoted. It is too loud, it is too bizarre and it is frightening in its brusqueness. A little more quality in workmanship — better color harmonies and better type composition — and less of an effort toward striking effects, which leads you too far, and your printing would really talk out loud in the sense that its more inviting appearance would invite attention and by not being over-insistent would carry a greater degree of conviction. Really, with no desire to dampen your enthusiasm — and realizing that we are not likely to convince you — we must state that you are on the wrong track. Leading advertising experts discourage your style of advertising and printing.

THE editor of this department is indebted to Harry L. Gage, head of the department of printing, Carnegie Institute of Technology, Pittsburgh, Pennsylvania, for a copy of the

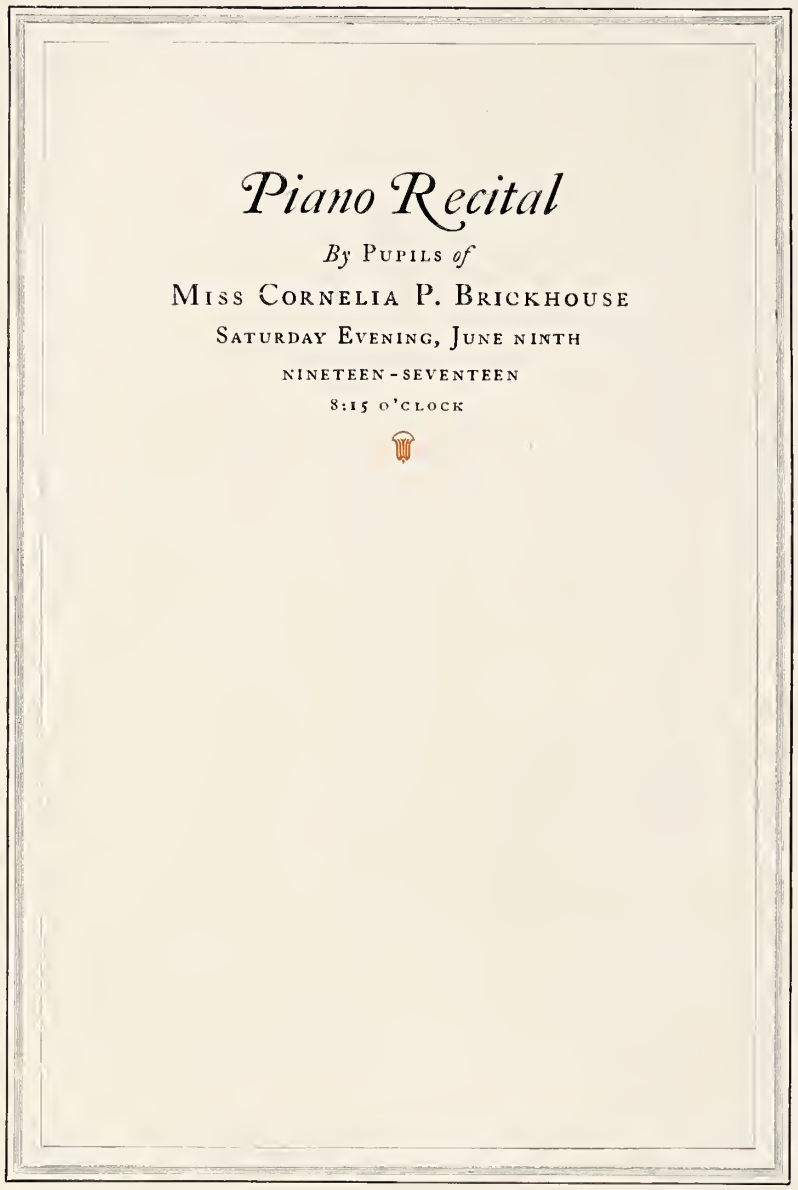
handsome book recently produced by students of the Middle Class. Once each year Mr. Gage leads his protégés to a few of the large eastern cities where printing, engraving and electrotyping plants, paper mills and printing machinery factories are visited. In this way the budding Ben Franklins not only see how the plants are operated, but at first hand secure information concerning the business which can hardly be taught in classroom. This year the class visited the Government Printing Office, The Lanston Monotype Company factory, The Miehle Press Company, The Dexter Folder Company, The Dill & Collins Paper Company, The American Type Founders Company and a number of large printing plants. At the conclusion of the tour each lad was required to write his impressions of some one institution visited and the book referred to above contains these articles. It makes interesting and informative reading. The book is valuable as a souvenir of the occasion because it is liberally illustrated by small kodak photographs of those in the party, snapped en masse at various points of interest. These photographs are tipped to inserted leaves of cover stock, placed at intervals through the book. The volume is bound in boards and covered with brown hand-made stock, the titular matter being printed on a small sheet of another shade of brown which is pasted on the front cover. The inside pages are printed in a rich brown and black on white antique stock. The work emanating from this school is invariably of high quality and reflects considerable credit upon Mr. Gage and his corps of instructors, as well as the young men who are fitting themselves for the better positions of the industry.

R. J. Babione, of the Sterling Printing Company, Fremont, Ohio, is an up-to-date printer who is not satisfied with standing still or with following the crowd along the beaten path of conventionality. He is particularly insistent that the stationery and advertising forms of his house shall carry an air of distinction by which he hopes to convince recipients that they may also have unusual, effective, excellent printed forms if they only patronize him. Mr. Babione's latest stunt is carried out in the Sterling invoice. The form itself is consistent with the ordinary invoice except for an unusual typographical arrangement. The novelty comes in the method of folding and the printing which appears on the back. A 3¼-inch fold is first laid from the right, folding the invoice side in from the right. This fold takes up 6½ inches of the 8¼ inches (the form is 8¼ by 5¼ — printed broad way), leaving a 1¾-inch fold-over flap such as is often seen on programs. At the top of the flap the word "Invoice" appears and at the bottom a "Made in Fremont, U. S. A." emblem is printed. Since the invoice must be opened at this place, we may, to make it plain, call it the "front." On the "back," or on the second 3¼-inch section made by the folding, the following is printed in a small panel: "We thank you for this order, which we trust has been filled to your liking. If found incorrect in any way please tell us at once. We hope to merit your future business." Just a little thing and only a little more trouble, but expressive of a desire to give real service. Incidentally, a suggestion is given Sterling's customers that they might want to adopt on their own invoices; and ninety-nine times out of a hundred the printer who has the get-up and intelligence to evolve something both good and different gets the order. The one in a hundred who swipes the idea and has another printer carry it out for him doesn't count. Of course, Mr. Babione, being unselfish, wants other printers in other towns to benefit by his suggestions as he benefits by theirs — so go to it yourself. Adapt the idea to your own uses.



Howard Van Sciver, typographic designer for Eugene L. Graves, Inc., Norfolk, Virginia, combines readable types with simple and effective designs, as is illustrated above.

Brown Printing Company, Camden, Arkansas.— It seems that printers will occasionally set lines of type perpendicularly, notwithstanding all that we have had to say against the practice. Lines of type should be set as they are read — from left to right on horizontal lines. This is the most pronounced fault in your blotter, recently received by this writer. The white space is not nicely distributed, and the display points are so many and so widely scattered, comprehension is made difficult. The year-book for the New Century Club is good in format, but a lack of understanding of the application of proportion and balance to typographic design is responsible for a certain poor effect. The line "Famous Women" on the cover is just half way between the monogram at the top and the bottom group, breaking up the white space into equal and monotonous parts. That line should appear close below the device, both at a point slightly lower than the device is now placed, and the bottom group should be raised slightly — in fact, both groups should be so placed that the gap of space is not too great between, where margins will show no great variations and, most important of all, where they will balance each other. To balance, they should be placed where they will not give an effect of being too heavy at the top or at the bottom. The inside type-pages are not in proportion to the shape of the paper-pages, being too wide and not deep enough to harmonize in that respect. To accomplish the desired result in this respect, and with the copy furnished, a page of different proportions, on the ratio of two to three, or thereabout, should have been selected. A printer should not determine the size and shape of his book without considering the copy and how it makes up into type-pages, as was apparently done in this instance. It seems that your compositor should be able to do better work by following the styles of design reproduced in The Inland Printer. We regret that our individual criticisms must be brief, and we realize this is not sufficient for some. It should, however, suggest to such men that they need to study, and there are a world of books, and articles published in this magazine, which, if they would study faithfully, would lift them out of the rut of misunderstanding in a surprisingly short time.

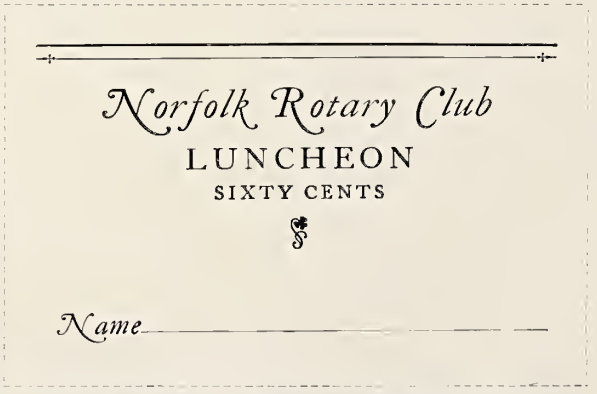


Appropriate and neat treatment of a program title-page by Howard Van Sciver, Norfolk, Virginia.

P. W. Sharp Printing and Binding Company, Thief River Falls, Minnesota.—The cover of the *Moccasin*, 1917 annual of The Thief River Falls High School, is quite unusual and striking. Printed in green and yellow on rough black stock, and tied with yellow and black cords, the effect is good, but would be better had the yellow of the cord been matched with the ink. Presswork on the half-tones is poor throughout, the main trouble being due to lack of sufficient impression, which was the direct cause of the "picking" that mars the appearance of the work so much. The forms were not properly made ready, either, which contributes to the poor effect; this being responsible for the absence of contrast between solids and high lights, necessary for a snappy appearance of half-tone illustrations. The advertisements are also poor, the effect caused by the use of such a variety of display type in their composition being very displeasing. The indiscriminate use of hyphens, etc., to fill out lines to a desired length is a point against this part of the work. Such makeshifts do not serve the purpose intended, for their difference in appearance from that of the type characters, and the difference in space occupied and covered, is so great that the effect is not obtained — the space is not filled out. White space is not pleasingly and uniformly distributed about them.

The Inland Printer is interested in the receipt of a collection of samples of printing from the Igorot Press, Sagada, Mountain Province, Philippine Islands. The specimens are the work of boys in a school conducted by the Mission of St. Mary the Virgin, and were sent by Rev. G. C. Bartter, who is in charge of the printing-office. While some of the specimens, as is only natural, are quite too ornate with superfluous rule and ornamental devices, others are quite modern in their pleasing simplicity — type, with only a touch of the decorative to relieve the severity which often attends arrangements of type alone. As a matter of fact, taken as a whole, the collection is better than many we receive from contributors in the States, and Rev. Bartter and his protégés are justified if they feel that they are doing reasonably good work. Many of our readers complain of conditions under which they are now working, but they should ponder over this excerpt from Rev. Bartter's letter to the editor of this department: "The press is situated in the mountains of the Philippine Islands, five thousand feet above the sea level, four days' travel from Manila, among the wild, uncivilized people of the interior. Our equipment is, of course, very limited, and it takes from four to five months to get fresh supplies from the United States. While the printing department is in my care, the foreman is a young Igorot who has been trained in the Mission, and he is assisted by boys from the school. You will no doubt observe that we are careful students of The Inland Printer. It is not necessary for me to state how much we appreciate your excellent journal; it takes second place only to the church paper." On the letter-heads and bill-heads the type-sizes are rather too large.

From the Saint Bride Foundation School, London, England, we have received a large portfolio of specimens of students' work, which, in our opinion, is the best collection that has come from that source. A few years ago British typography was in a rut, the quality being inferior in every respect to that done in the United States, Canada and other countries. Modern ideas now seem to dominate and typework is on a par with excellent presswork. The St. Bride school is comprehensive in its scope, presswork, lithography, offset printing, estimating and cost accounting all being given thorough attention. On account of present conditions, all men above the age of eighteen being in the trenches or at war labor back of the lines, the school is making its appeal to boys from fourteen to sixteen, especially. In looking over the courses of study, and upon examination of the specimens sent us, we are certain that the results will redound to the credit of those having the work of instruction in charge. The school appeals to employers to send their apprentices to the classes in order that the specialized work of the plant may be supplemented by instruction in other lines. An interesting specimen is "The History of Printing," by R. A. Peddie, in booklet form, the work of students in the school. As stated above, typography on the work sent us is good.



Interesting and simple card arrangement by Howard Van Sciver, with Eugene L. Graves, Inc., Norfolk, Virginia.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

Printing of Today.

Modern printing is a thing distinct from that which constituted printing of a few years ago, and this is being emphasized by most of the printers' publicity now. To dispel the too common idea that printing is merely the product of so much type, ink and paper, the advertising material of many of the best printing concerns is being devoted to an educational campaign as to what constitutes good printing and how that printing can be most advantageously utilized. House-organs, brochures, leaflets, blotters, cards, etc., have found a common text for their messages on printing and that text is "Service."

Behind all first-class printing must be the idea of service, and this matter of service in printing has a wide scope. It may consist of putting character into the work of issuing a mere billhead, or the furnishing of a competent copy reader to whip into proper shape the advertising copy of a business man, or the execution of a big advertising campaign, complete from an expert analysis of the product down through the preparation of copy and other stages, including the best mechanical treatment in printing.

One gets a clear idea in reading the publicity material being sent out by printers of the wonderful development that has recently been made in this business. Printers generally have kept pace with the development of advertising and selling methods. They have not been content to wait for printing jobs to be thrust across their counters, but they have developed and exploited the direct advertising idea with such successful results that advertising service departments have become necessary adjuncts.

While, as I have already said, service in printing consists of many things, much of the publicity is being concentrated on this advertising service that the printers are now able to afford their patrons. It is a form of publicity that should get results. Numerous business men would be in the market for good printing if they only knew how to use it. Quite naturally, when the printer shows them how, there will be an increased use of printing.

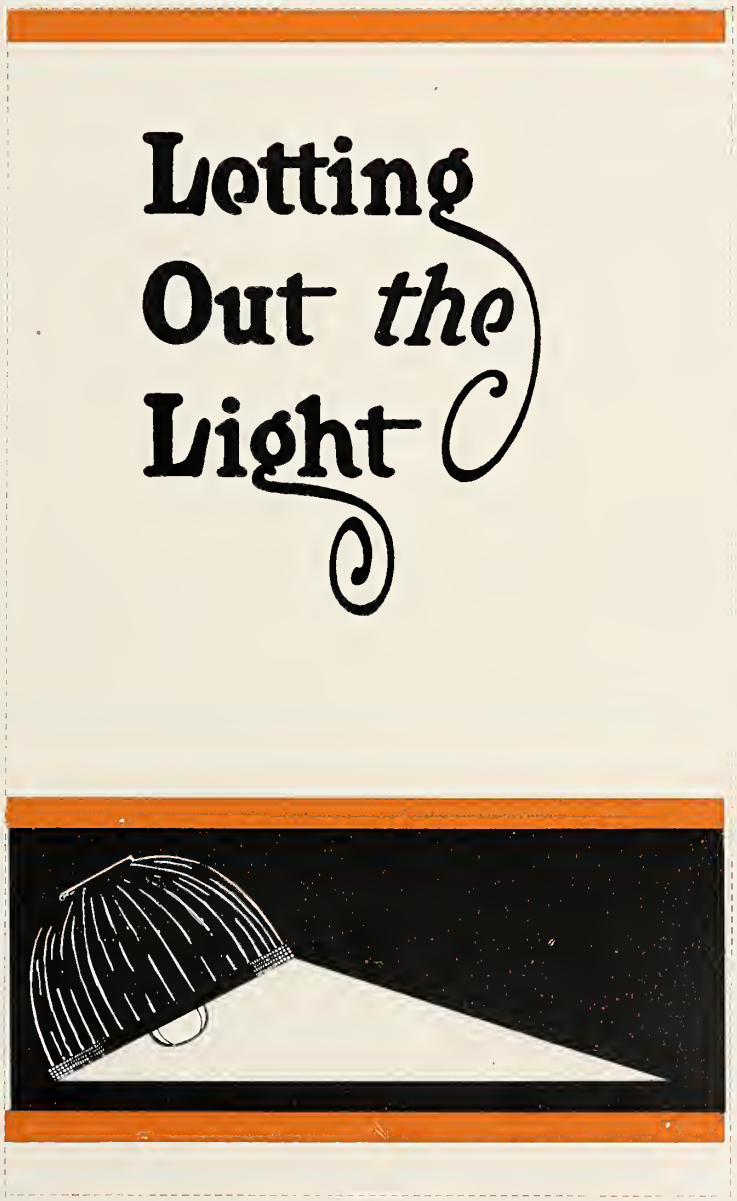


FIG. 1.

"Letting Out the Light."

The Goodrich Printing Company of Toledo, Ohio, makes use of an attractive folder to tell prospective patrons in an informal manner of the art service that it is now able to furnish in the production of printed material. Such a folder as this one unconsciously invites reading. Open it and you have before you one member of the firm urging another, both in picture and conversation, to tell the public about the ability of their artist, the necessity of illustration in direct advertising and how his services, along with the expert service provided in all of the other departments of the plant, are at the disposal of persons who want good printing. That inner-room discussion between the firm

members forms the text for the small piece of publicity about Goodrich Printing Company service. It is an interesting style which could be used often.

They have just returned from lunch when the vice-president of the firm calls the attention of the other member to the fact that they are overlooking a good bet and



We had just returned from lunch a few days ago, when Mr. Albrecht, Vice-President of The Goodrich Printing Co., said to me:

"Goodrich, I'm satisfied that we're overlooking a good bet. We've got a commodity of which the public is not aware, and it's up to you to make a noise about it."

"I believe you're right, Fred," said I, having a hunch as to what he meant. "I guess we've been keeping our light under a bushel."

"You know it isn't every print shop that has an art department in connection with it,

Fig. 2.

that every print-shop hasn't a first-class artist who can help give good printing service and that the fact ought to be advertised.

" You know as well as the public," says the vice-president later on in his argument, that modern advertising is valueless without illustration. Cold type-faces don't attract business today."

In addition to the art service which this publicity copy is seeking to emphasize, the " conversation " is made to refer to several other details of service that can be procured at the Goodrich plant. For instance, the idea of " making a noise " about the art service doesn't stump the member to whom the task is to fall, for the firm is accustomed to preparing all sorts of advertising material for customers. And, again, it is hinted that much that is to be gained from the employment of expensive advertising agencies can be dispensed with when buying from this plant, because of their service and the advice and help they give the ordinary business man in the buying of good printing. Besides calling attention to the advantages to be gained from the expert work in all departments, the folder is in itself an argument for the use of direct advertising, because of the faith the firm members express in this one particular piece in bringing results.

The effectiveness of the folder lies in its originality and, at the same time, saneness. The printing is above the average, done in purple on lavender stock. The title, " Letting Out the Light," is hand-lettered and below is a drawing, in colors, of light escaping from the bushel (Fig. 1). Two sketches are used to illustrate the text, one on



If the foregoing explanation of the possibilities of our plant has favorably impressed you, we will welcome an investigation, feeling convinced of a mutual benefit.

The Goodrich Printing Co.

Four-forty-three Huron

Toledo, Ohio

Printing that leaves an Imprint.

Fig. 3.

the last page showing the firm's artist at work (Fig. 3). That the folder has proved profitable to a gratifying degree, as the firm states, is easily believed.

Franklin Complete Service.

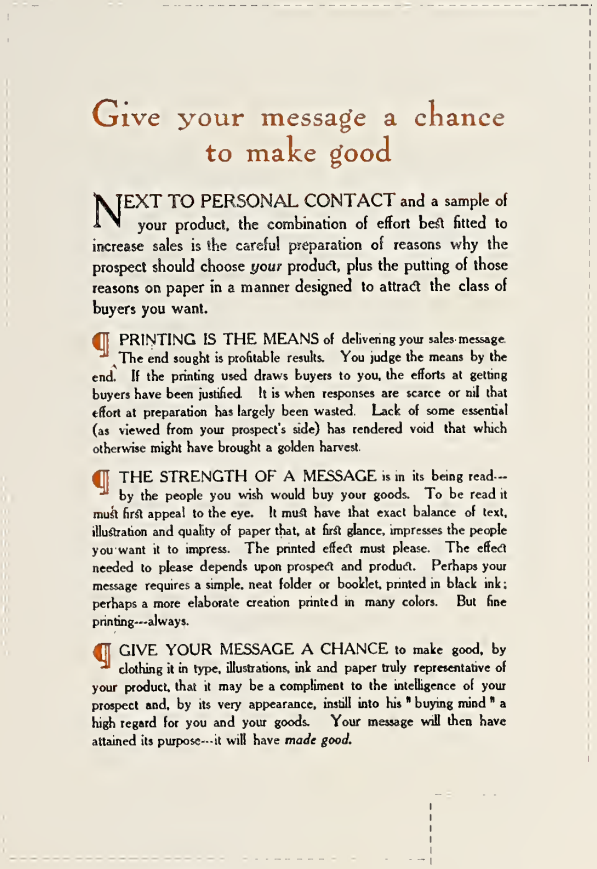
The Franklin Printing Company of Columbus, Ohio, has issued a folder to advertise what it terms the " Franklin Complete Service." The extract quoted below gives a good idea of how the printing business in general has expanded and how this particular company — as well as many others — have gone into the direct advertising field, with the result that it is ready to assume the responsibility of supplying in every detail the advertising and printing needs of a business concern. (Read Fig. 5.)

In giving what might be called this extra service, a service of expert advertising, the Franklin Company does not allow you to lose sight of the fact that the product will also be the result of fine printing. No matter in what form or by whom prepared, your message must have good printing, it insists. It says:

" The strength of a message is in its being read. To be read it must first appeal to the eye. It must have exact balance of text, illustration and quality of paper that, at first glance, impresses the people. The printed effect must please. Perhaps your message requires a simple, neat

folder or booklet, printed in black ink; perhaps a more elaborate creation printed in many colors. But fine printing — always."

The Franklin Company's own folder meets all of the requirements just set forth. Certainly its printed effect pleases, and it is my guess that it will be read by any person who has any interest in printing from an advertising standpoint.



Give your message a chance to make good

NEXT TO PERSONAL CONTACT and a sample of your product, the combination of effort best fitted to increase sales is the careful preparation of reasons why the prospect should choose *your* product, plus the putting of those reasons on paper in a manner designed to attract the class of buyers you want.

¶ PRINTING IS THE MEANS of delivering your sales-message. The end sought is profitable results. You judge the means by the end. If the printing used draws buyers to you, the efforts at getting buyers have been justified. It is when responses are scarce or nil that effort at preparation has largely been wasted. Lack of some essential (as viewed from your prospect's side) has rendered void that which otherwise might have brought a golden harvest.

¶ THE STRENGTH OF A MESSAGE is in its being read—by the people you wish would buy your goods. To be read it must first appeal to the eye. It must have that exact balance of text, illustration and quality of paper that, at first glance, impresses the people you want it to impress. The printed effect must please. The effect needed to please depends upon prospect and product. Perhaps your message requires a simple, neat folder or booklet, printed in black ink; perhaps a more elaborate creation printed in many colors. But fine printing—always.

¶ GIVE YOUR MESSAGE A CHANCE to make good, by clothing it in type, illustrations, ink and paper truly representative of your product, that it may be a compliment to the intelligence of your prospect and, by its very appearance, instill into his "buying mind" a high regard for you and your goods. Your message will then have attained its purpose—it will have *made good.*

FIG. 4.



¶ USE THE FRANKLIN COMPLETE SERVICE to make your printed matter the best for *your* purpose. We specialize in the preparation of forceful Direct-by-Mail Advertising. We suggest attention-getting ideas for illustrations and display. Details covering the preparation of drawings, designs and plate making are cared for by us. If you desire we will prepare or edit the text. These services are executed under your direction, and during the progress of this work our Service Department becomes an active part of your organization, receiving just as much of your personal attention as you may care to give.

Let us show you the advantage of using Franklin Complete Service to make your printed matter best for your purpose. Write, wire, telephone—or use the inclosed card.

THE FRANKLIN PRINTING COMPANY
COLUMBUS, OHIO

Franklin Building, 33 West Gay Street, Columbus, Ohio
New home of *The Franklin Printing Company* (formerly located at 65½ East Gay Street and known as The New Franklin Printing Company). 10,000 square feet of floor space devoted to the production of printing that's best for your purpose

FIG. 5.

> ADVERTISING is a part of the machinery of business—a means to an end and not the end itself.

FIG. 6.

The Franklin building, the new home of the company, is shown by a half-tone print tipped on the second page (Fig. 5). A circular carried in the folder describes the new plant as a cheery, healthful, comfortable workshop with new equipment to work with, which suggests good output.

"At Your Service."

With "Service" as their motto, R. W. Robinson and A. W. Wright have built up a printing business in Trinidad, Colorado, that represents now an investment of $50,000, as compared to $100 capital at the time the plant was established in that city twenty-five years ago. In *At Your Service* (Fig. 7), a brochure which is the first of a series of direct-by-mail advertisements that the Robinson-Wright Printing Company is going to issue, the history of this plant and the success it has attained in a quarter of a century by religiously devoting itself to the matter of service is set forth. The make-up and typographical appearance of this piece of advertising impress you with the good quality of printing and the careful attention to all details essential to printing that most likely is given to all orders executed by the firm. In discussing printing service as it relates to this individual plant, the brochure says:

"The Robinson-Wright Printing Company attributes its success to an everlasting and untiring effort to make each and every piece of work undertaken one of quality in every respect, and by making the most of every order received—from the smallest card to the handsomest bound book—has built up the largest general printing and blank book manufacturing establishment in the Southwest.

"Let me reiterate the thought that I wish to emphasize in the foregoing paragraph: 'By making the most of every piece of work undertaken.' That spells service. Service and R-W are synonymous, for the R-W plant is the house that service built. Service is the tangible asset that is now on the job building this institution larger and still larger from year to year. [Good argument for service.]

"This is the kind of printing and service you are glad to pay for, and you realize that it is cheaper by far in the long run."

The first page contains a group picture of all of the employees of the plant, disclosed, as you pick up the brochure, through a cut-out in the cover-page (Fig. 7). The

reader is then taken on a personal visit to all of the heads of departments, beginning with the partners, Mr. Robinson and Mr. Wright, on page three (Fig. 8). There is an individual half-tone of each grouped on one page under the title "Us." The departments, advertising, pressroom, bindery, composing-room, sales, accounting, etc., are then taken up in order and you finish reading with the assurance that for a small city Trinidad has an exceptionally complete, well managed and well manned printing-plant,

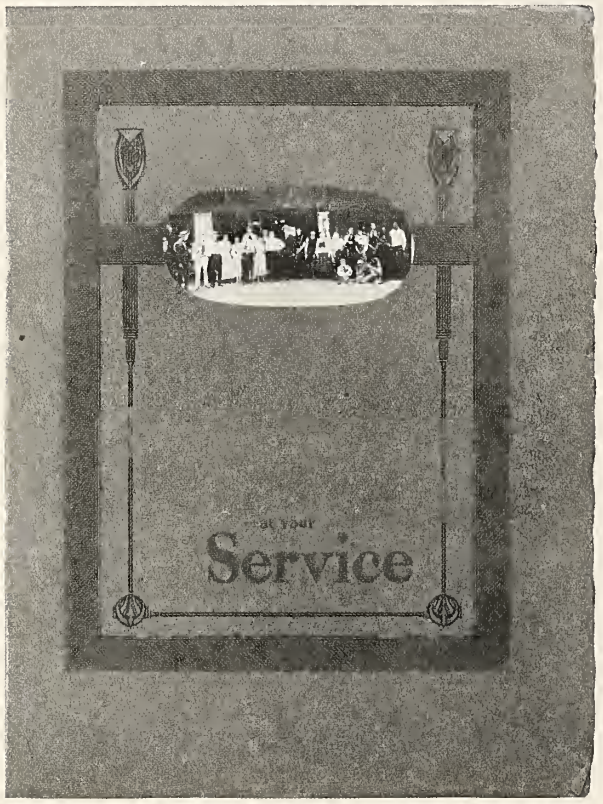
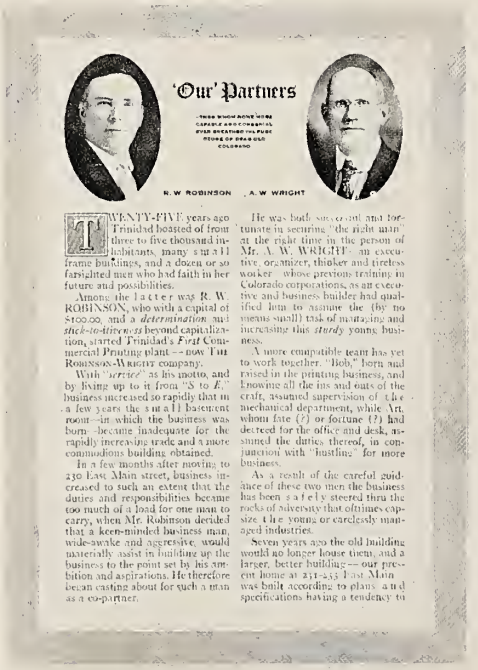


Fig. 7.


'Our' Partners

R. W. ROBINSON A. W. WRIGHT

TWENTY-FIVE years ago Trinidad boasted of from three to five thousand inhabitants, many small frame buildings, and a dozen or so farsighted men who had faith in her future and possibilities.

Among the latter was R. W. ROBINSON, who with a capital of $100.00, and a *determination* and *stick-to-itiveness* beyond capitalization, started Trinidad's *First* Commercial Printing plant—now The Robinson-Wright company.

With "*service*" as his motto, and by living up to it from '8 to *E*, business increased so rapidly that in a few years the small basement room—in which the business was born—became inadequate for the rapidly increasing trade and a more commodious building obtained.

In a few months after moving to 230 East Main street, business increased to such an extent that the duties and responsibilities became too much of a load for one man to carry, when Mr. Robinson decided that a keen-minded business man, wide-awake and aggressive, would materially assist in building up the business to the point set by his ambition and aspirations. He therefore began casting about for such a man as a co-partner.

He was both successful and fortunate in securing "the right man" at the right time in the person of Mr. A. W. WRIGHT—an executive, organizer, thinker and tireless worker—whose previous training in Colorado corporations, as an executive and business builder had qualified him to assume the (by no means small) task of managing and increasing this *sturdy* young business.

A more compatible team has yet to work together. "Bob," born and raised in the printing business, and knowing all the ins and outs of the craft, assumed supervision of the mechanical department, while Art, whom fate (?) or fortune (?) had decreed for the office and desk, assumed the duties thereof, in conjunction with "hustling" for more business.

As a result of the careful guidance of these two men the business has been safely steered thru the rocks of adversity that oftimes capsize the young or carelessly managed industries.

Seven years ago the old building would no longer house them, and a larger, better building—our present home at 231-235 East Main was built according to plans and specifications having a tendency to

Fig. 8.

able to give the buyer of printing a service that can usually be found only in the larger centers.

The brochure is 9¼ by 12½, a size somewhat too large for convenience. The cover is in brown and green on brown cover stock, and a good quality of book stock is used on inside pages. A wide border in blue is used to good advantage throughout the publication.

The Barta Press.

The Barta Press, of Boston, is one of the printing firms that is calling attention to the complete service that it is prepared to offer all patrons, in the attractive and unusual publicity material that it is sending out. Enclosed in a four-page leaflet are half a dozen small blotters, each a miniature from an advertisement forming part of a campaign that the company has been running in the Boston News Bureau. Says one of these exceptionally well printed blotters:

"On the solid foundation of a time-tested knowledge of the best in printing art, we have built an organization thoroughly equipped to coöperate completely in the client's entire selling plan. We are always prepared to show how this kind of service can be applied to your selling problem."

The other advertisements, reduced in size and transferred to the blotters, show what the Barta Press has been doing in furnishing printed material for big national advertisers. Each blotter carries the familiar trade-mark or design of some well-known manufacturing concern, ranging from automobiles to shingles, and the advertisements tell how this printing firm has aided each in carrying out extensive advertising campaigns. Here is a significant excerpt from one relating to the Barta Press service:

"For your own campaign, local or national, we can relieve you of all details of plan, copy, illustration, engraving, printing and mailing. No matter how big or little your campaign, our organization is equipped to handle the whole of it to your complete satisfaction."

The advertising of the Barta Press ought to pull. When it couples the fact that the company has had a part in the direct advertising campaigns of such widely known business concerns with the constantly emphasized thought that it can coöperate with you in every detail for putting on similar campaigns, it successfully instils a confidence in the character of the printing it does, but, more than that, offers in addition a proof of an immensely practical service that it is able to give.

In the leaflet accompanying the blotters the Barta Press tells its patrons and prospective patrons of the difference between cheap printing and good printing, proclaiming that the only economical printed matter is the kind that is read.

"You overlook the obvious truth whenever you get more interested in the first cost of printing than in the final cost of your printed publicity," it is stated. "You know that the first cost is insignificant compared to the final cost of getting the message across to the readers.

"You know that printed matter must be read before it can produce sales. Remember this every time that you are tempted to make the trifling preliminary saving that may make the whole effort a total loss."

REVIEW OF PRINTERS' ADVERTISING.

BY FRANK L. MARTIN.

ENCLOSED in *Ohio Print*, the house-organ of the Ohio Printing & Publishing Company, of Massillon, Ohio, is a patriotic blotter, printed in red, white and blue, with an attractive border of flags, on which there is found this interesting dissertation on "Printin' and Printing":

"Printin' is just what it sounds like — sloppy, slipshod, who cares, anything goes sort of stuff, with pale ink, battered type, uneven margins, and all of the other atrocities which we see every day on a piece of printin'. It's just printin'— that's all.

"Printing is the other kind — full-inked, clean-faced, carefully balanced, properly displayed. It is sent out in the hope that by its own attractiveness it will bring in more jobs. There are still some printers who do printin'. We do printing."

THE calendar card of the Marchbanks Press for August has a short article dealing with the effectiveness of proper type arrangement. It declares that while most of us read newspapers, busy persons do not read the advertisements for they do not look inviting enough. The same thing holds true of circulars, the card asserts.

"Now, all of these can easily be made attractive and legible," the Marchbanks Press says. "It only requires some thought as to the idea to be conveyed and the way to present it. We read a piece of copy before we attempt to set it. Common sense and good taste are all that are required to properly arrange your printed message."

In a small folder the Marchbanks Press draws a comparison between the knowledge that goes to make good printing and the mastering of the piccolo. When you learn to play a piccolo, all you have to do is to learn the eight notes of the scale, and when you have mastered these you can play anything. Similarly, the folder says, twenty-six arbitrary little signs making up the alphabet, properly memorized, go to make up the printing business. But the musician who spends all of his time in perfecting his grace in the use of eight tone relations does not always succeed, and so it is in printing. This firm does not claim to know all there is to be known about printing, but says it has surrounded a few principles that admit of as many variations as the musical scale, and these are adapted to printing problems.

AMONG the interesting features of *Eclipse*, the house-organ of the Eclipse Electrotype & Engraving Company, of Cleveland, Ohio, in the July and August numbers, are picture-stories describing "What you get for a dollar" when you order a zinc etching and another on "What you get for two dollars in buying a half-tone on copper." In the first are shown nineteen processes by illustration, and in the second, twenty-two. Besides the effect of making the buyer feel sure that he is getting his money's worth in buying from the Eclipse, these stories give an excellent insight into the process of making plates that ought to be of interest to the users of cuts.

The August number of *Eclipse* points out that it is the patriotic duty of the public to cease hoarding metal in the shape of useless half-tones, electrotypes and zinc etchings and release a vast accumulation for war needs. If this is done, it is noted that there will never come a time when the Government will have to restrict the use of metals.

THE FOSTER & PARKES COMPANY, of Nashville, Tennessee, is helping in the "more business" propaganda by sending out a blotter of striking appearance. The blotter is in red with a thin white border, and on the left the figure of a trumpeter in blue. Across the enameled back in large white letters appears this: "Keep Business Normal."

THERE is an increasing tendency among printers to enlighten the buying public in their advertising literature regarding the fact that the sort of printing that gets the desired results is that which possesses quality — the kind that takes time, study, care and greater expense to produce. The Monroe Printing Company, of Huntsville, Alabama, is doing this in an excellent folder which it has recently issued. "The sweetness of low prices never equals the bitterness of low quality," is one of the axioms it prints. Service first, rather than price, gets the second order, the company adds. The Monroe Company asserts that it strives to see how well and not how cheap it can do printing, and that this method has saved patrons money in the run of the year and a "heap" of peace of mind.

The company appeals to business men to individualize their stationery. For producing letter-heads that will give the best impression, the firm maintains a special department to provide expert service to customers. The folder is made distinctive because of the make-up and colorwork, and the contents, brief and to the point, leave the reader with a clear idea of the value of quality printing.

ASIDE from the inserts advertising office supplies handled by the company, the August number of *Sterling Impressions*, a publicity folder issued monthly by the Sterling Printing Company, of Fremont, Ohio, contains little that would tend to interest a buyer of printing or that would even cause him to have the remotest thought of printing. Perhaps it was not intended to do either, yet it is set forth in the flag that the publication is issued "in the interests of those who desire good printed matter as well as in the interests of the Sterling Printing Company." There are three articles in the small folder, all reprint. One is on the subject of "Promises," another on "Thrift," and the third deals with how far one can see, ending with a moral. As a piece of publicity, we have our doubts about the returns it will bring to the reader or to the printing company.

MUCH is heard within the printing trade of the merits and even necessity of a cost-finding system, but seldom do you see it cited in publicity material as an argument for printing jobs. The Wayne (Neb.) Herald Job Printing Department, in its blotter for August, tells the public that in that shop, as a result of the cost-finding system, customers are assured a uniform charge per hour for all time spent on any particular class of work. "We know to a penny our hour-costs in each department," says the company, "and charge only enough to cover the cost and a very reasonable profit. No overcharge to one patron to compensate for loss occasioned by too low a charge to another. Our system's the reason."

THE U. S. BANK NOTE COMPANY, of Indianapolis, operated by Levy Brothers & Co., in a circular recently issued, tells why business must be greatly increased in this country as a result of war expenditures, and is preparing for a big increased activity in printing occasioned by orders expected from business concerns. The optimistic trend of this piece of publicity work, emphasizing the confidence the company has in the business future, is shown throughout, and, incidentally, by the statement that despite the withdrawal of men for military service, the stringent scarcity of paper and other materials, and the unprecedented demand for stationery products, the firm is determined to sustain its service in every particular, and is prepared for overtime and night shifts to meet the constantly growing demands, if they are necessary to give the proper time and individual attention to each customer's order.

IMPROVING INDIVIDUAL EFFICIENCY.

The productivity of industry is not increased solely by the improvement of tools and organization. While it is important that every worker shall be supplied with the most effective tools, it is still more important that every worker shall be individually developed to a high degree of intelligence and efficiency, for that is not only a means to an end, but the very end itself.

Industrial development of itself naturally raises the level of living conditions. The withholding of capital from direct distribution by investing it in more and improved equipment, as we have seen, is not a permanent withholding, but eventually increases the supply of goods for consumption. But the increase can be multiplied over and over again by increasing the efficiency of the workers. Employers are coming to see that there are direct results in productivity from policies which call out the willing and interested coöperation of the wage-earners. The employers who lead in the adoption of up-to-date equipment are likely to also lead in liberal policies toward labor. It is becoming a common thing for important business houses to provide for the broad education of their employees, on the ground that they can not afford to have inefficient help. This is a natural evolution, but one that will move with increasing rapidity as it produces results, and as the progressive element by the sheer superiority of its methods comes into larger control of industry. The employer who is not enterprising enough to have up-to-date equipment can not survive in the long run against the competitor who has it, and the employer who does not know how to win the loyal support of his helpers will fall behind for the same reason.

There is the same division of opinion among employers as to policies toward wage-earners as there is in the public mind over the question of price regulation, and in the public attitude toward capital accumulations. One view puts the emphasis upon immediate results, upon division of the present product, while the other view emphasizes the possibility of enlarging the product.— *The National City Bank of New York.*

ESTIMATING COSTS ON JOB-WORK.*

BY G. F. DARROW.



HAVE never gone into the utmost refinement of a cost system where the expense of operating it would be more than the profit derived by the country printer, but I use a plan of ascertaining costs which I think has a basis of plain common sense and the elementary principles of good bookkeeping. The question before us when we are asked to figure on a job is, "How much will be the cost of producing it?" and we must understand the items of costs which enter into the job in order to answer it intelligibly. In the first place, there are certain expenses that can not be evaded. They are generally denominated as "fixed charges." Now let us take a hypothetical newspaper plant also doing jobwork such as we are all familiar with — a regular run of work, in fact.

Suppose this plant does a business of, say, $7,000 a year, $3,500 of which is advertising and subscription receipts, and $3,500 job-printing, and its equipment is worth $5,000. You will find that there will be certain regular expenses that must be met. Let us enumerate them and their probable amount each year:

Rent	$ 200.00
Insurance	100.00
Fuel and light	100.00
Power	150.00
Gas or gasoline	75.00
Depreciation, ten per cent on $5,000	500.00
Repairs	50.00
Freight and cartage	50.00
General expense, such as postage, telephone, taxes, bad debts, office help, water rates, rollers, rags, oil, etc	375.00
Salary of self	1,200.00
	$2,800.00

The only two items that I think any of you would seriously question might be the item of depreciation and the salary of the manager. Regarding depreciation, I think the average of ten per cent annually is too low rather than too high. Regarding the salary of the proprietor, he certainly is entitled to as much pay as his best man, and as much as he would expect to receive were he working for any one else. The evasion of this item is responsible for a very loose way of estimating costs, and a cause for disappointment when the year's business is summed up.

We have now arrived at the fixed charge of $2,800, which would be properly divided between the newspaper end and the job-printing end, and as the receipts of each are supposed to be $3,500, $1,400 of the overhead charge would be properly charged to each.

We next arrive at the first basis of cost, and if you are figuring on a job costing $35, your first item should be $14 as the cost of doing business. In order to simplify matters, I go farther in my system and add to the overhead charges for the year the entire cost of labor charged to job-printing, and divide this by the total number of hours devoted to job-work for the year, and this gives you the hour-cost of your labor. In a country newspaper office this cost of labor will be from 80 to 90 cents an hour, and this is a proper basis to figure as its cost on job-work. If then you add other known items of cost, such as paper, ink, etc., you will get closely at the cost of the job. If you add to this a certain proper percentage for profit, you should arrive at the price you would ask your customer for a job.

*The substance of an address delivered by G. F. Darrow, publisher of the Ogdensburg (N. Y.) *Advance*, before the Northern New York Press Association.

Now, this system is all right to apply to the job for which you give a price after it is finished. The difficulty is to apply it to jobs on which we have to bid. With labor at almost a dollar an hour it is important not to make a mistake as to the time it takes to do a job, and in many cases it must be a matter of experience and judgment. I am prone to say that most of us, in our eagerness to get work, underestimate this item. The foreman is usually apt to be oversanguine, and I have found that it is the safest way to add about twenty per cent to the time of your most careful estimate. There are bound to be contingencies that you can not foresee. Your customers will make changes in proofs that you do not dare charge extra for. You may be dissatisfied with some portion of the job and want it reset yourself. You may have to wait for proof while the press is idle, or there may be changes in lock-up. If you are estimating on cylinder presswork after a liberal allowance for make-ready, 750 or 800 impressions an hour is all that should be allowed. On jobbers, 800 to 1,200, according to their size, is probably correct. Personally, the item that I have had the most trouble with is locking up and justifying forms. I think in this I have made more errors in my estimates than in any other element of the work, and feel sure that others have erred in this respect in like measure.

Great care should be exercised to include in your estimate every item of cost. It is a very easy matter when figuring up on a piece of paper to omit something that may knock your profit off its feet. In order to avoid that I have a blank prepared, on which is printed every item of cost that is likely to enter into a job. This blank I use for figuring every job upon which I am called to make a bid. The first division of the blank is for stock and should record all the stock used on the job and its cost. There is a charge for cutting stock which frequently is not allowed for, and the time spent in cutting cards for small jobs is often surprising. There should be a profit charged on stock of from ten to twenty-five per cent.

There should in many jobs be an allowance for spoiled stock and waste. When this allowance is called for it should be at least five per cent. I do not know that any other division calls for special mention till we get to ink. This is frequently overlooked, but it is a considerable aggregate item of cost and should be included in every job which goes through the plant.

My method of procedure with every job is as follows: The copy for the job is sent to the job-room in a large envelope with instructions regarding it and with the number of the job upon it. In the office I preserve a record blank of the job with the same number upon it. Each employee is provided with a time-ticket and records the exact amount of time employed on each job. These time-tickets are returned to the office each day, and the amount of time and any other information is entered on the job-record blank and added up, giving the actual recorded cost of the job. Compare the actual itemized cost of the job with your previous itemized estimate of the job and, believe me, you will often have a lesson on the proneness of man to error, and a graphic illustration of the difference between estimated and actual profits.

If you carefully keep these records, and study them, your ability to correctly bid on work will increase. You may sometimes lose a job that you would otherwise get at a loss, but as we are all in the business to make a living and not for glory, it is just as well to let the other fellow have a taste of pure glory, while you gather in the profit yourself. The advantages made possible by the profit will remain long after the glory is forgotten.

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1917, by John J. Pleger.

The purpose of this department is to make printers better acquainted with the foundation principles of good bookbinding. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

Stamping Ribbon.

There comes a time when every finisher or stamper is called upon to stamp either silk or satin ribbon for badges. The cutting of the ribbon in desired lengths is, of course, the first operation. The ribbon is cut large enough for two badges. If the ribbon is two inches wide and a six-inch length is desired, cut a piece of binders' board twelve and one-half inches long and about three inches wide. Wind the ribbon around this board six or eight times, then take a sharp knife and separate it at the folds on both ends. Repeat this until the required number of strips have been cut.

The next operation is to cut a feed-board on which the ribbon is to be laid before placing it in the stamping machine. This is done by cutting a piece of No. 25 tar-board for the bottom and a piece of card or pressboard for the top, each five by twelve and one-half inches. Cut a strip of book-cloth two by twelve and one-half inches, place the tar and pressboard together, glue the strip of cloth and cover one end so that one inch will be attached to both boards. Now cut a strip of cardboard one inch wide and the length of the board, and glue it onto the inside of the tar-board even with the edge which is opposite the cloth hinge.

Glue the dies to the machine platen, or if type is to be used, lock it in the chase as has been described in a preceding installment. Place a ribbon on the feed-board, lay it on the bed of the machine with the cloth hinge to the back and with one inch of the feed-board extending beyond the bed. This extension will facilitate feeding in the subsequent operation. Run down the machine and center the die or type on the ribbon. As the ribbon is cut for two badges set the gages for the left on the right side, and the gages for the right on the left side. The back gage should be a piece of brass rule; this can be glued to the bed or laid on, the two slotted rear gages placed on top and the two bolts tightened. Now take an impression on the pressboard and cut out the board where the impression has been made so that the type or die will pass through the opening when stamping. When this has been done, regulate the impression on the ribbon, and turn on the heat from one-half to three-fourths of an hour before stamping begins.

It is sometimes advisable to take a blank impression before sizing to facilitate laying on the gold-leaf, and laying down the fuzz, or nap, where the gold is to hold. If this is required, great care must be taken so that the second impression registers exactly with the first. This can best be accomplished by inserting, from beneath, a pin on each end of the tar-board. Place the ribbon on the board and pins, and then take an impression. Before making the second impression, the ribbon is placed on the pins in the holes made by the first impression. This method prevents doubling of impressions in stamping.

For gold stamping, use any of the glairs or sizes prepared for that purpose. Place a liberal supply in a china bowl, take a soft sponge or camel's-hair brush and apply the size to the ribbon. Too much will cause the ribbon to curl and too little will not hold the gold — a little experience will soon enable one to judge the right amount. The strokes should be even and the same place should not be gone over more than twice. When the ribbon is sized it should be laid out on a board and left to dry.

The laying on of the gold or metal must not begin until the size feels dry. If blanking has been resorted to, proceed with the operation of laying on; if not, take a strip of board the length of the ribbon and mark it as a guide for laying on. If metal is used, oil need not be used; and for gold-leaf it should be used sparingly, as it is likely to stain the ribbon.

After the laying-on operation has been completed take the first ribbon, lay it between the feed-board and place the feed-board in the machine. If all is ready for the stamping operation, proceed by feeding the feed-board first to the right, then to the left, or vice versa. Should any portion of the die or type fail to adhere to the ribbon the probability is that the machine is not hot enough, provided, of course, the size used was of the proper consistency and has been applied as directed. Should that be the case, allow the machine to become a trifle hotter and try another ribbon. If the machine is too hot the gold will have a brassy appearance and blister. A little experience will soon enable one to determine the proper degree of heat. When all has been done as directed, proceed with the stamping by feeding the feed-board on which the ribbon has been placed in the machine to the right and then to the left. During the operation it is well to wipe the surplus gold from one occasionally so as to be sure that the proper degree of heat is maintained. Should any portion of the die or type fail to adhere to the ribbon, place another piece of gold-leaf on top and take another impression, but somewhat slower this time. The utmost care is required so that the second impression is exactly on that of the first. When all the surplus gold or metal has been removed, take the ribbon to the cutting-machine, trim both ends and cut them in two.

Another method of stamping ribbon is with gilding or finishing powder. To do this, proceed as above described, but, instead of using the liquid size, sprinkle the powder on the ribbon. To lay on the gold, take a book containing

the gold-leaf and cut it up into convenient strips. In separating the leaves, one side will adhere to the tissue paper and it can be lifted with the fingers to the ribbon in the proper place. Place the feed-board, with the ribbon between, in the machine and take an impression; remove the tissue paper, place the feed-board in the machine a second time and take another impression. The second impression will give the gold-leaf the desired luster. The machine must not be as hot as when stamping with a liquid size.

Some stampers prefer to lay the gold-leaf on the press or cardboard frame, which requires more feed-boards to lay on enough to keep the stamper busy. To do this, rub a little oil on the frame after the ribbon has been placed between the feed-board; and lay the gold-leaf on top. In this case, the gold-leaf must be cut long enough so that both ends touch the frame. This method requires but one impression, and leaves the gold bright. Badges stamped with powder will not hold the gold as well as those stamped with a liquid size.

The feed-board methods given above, although productive of good results, are considered too slow by many stampers. The following seems to overcome all possible objections which can be made against the above methods. Cut the ribbon, as above described, and an equal number of pieces of thin cardboard, straw, pulp, or binders' board. Cut the board twelve and one-half by three and one-half. Count off ten to twenty pieces of board, far or run out one end about three-sixteenths of an inch and apply a thick paste; then take off two boards and place the pasted end of the one on the unpasted end of the other. Repeat this until all the boards have been so laid. Take the first boards, open them up and place the ribbon on the board even on one side with the right side up. Repeat this with the balance and lay them on top of each other; the weight of the board will stick the ribbon to the board. If the ribbon is two inches wide, one and one-half inches of board will not be covered by the ribbon which is used as the feed end. This method dispenses with the feed-board as above described for the other methods. The danger of the ribbon curling is entirely eliminated. The laying-on operation is the same as above described. There is less danger of doubling impressions when blanking or patching must be resorted to. When all ribbon is stamped, trim off one-fourth of an inch on both ends and cut the ribbon in two.

Trimming Heads and Tails of Blank Books.

A California printer writes: "I shall be pleased to know the reason for trimming the heads and tails of blank books after the books are rounded. We trim our books on all sides before the books are rounded."

Answer.— Blank books are usually trimmed on the fore-edge, colored or marbled, glued upon the back and rounded. The hinges are then made and the books pressed on the round for a few hours. They are then taken from the press and strapped with leather fleshers or goat splits and allowed to dry. After the books are thoroughly dry, the heads and tails are trimmed by filling in the concave on the fore-edge and the convex on the back with scrap paper. Several layers of strawboard are placed on the top to take up the swell in the back. The book should be placed in the machine with the back to the right so that the knife will cut against the back. After trimming, the books are colored or marbled and the remaining operations continued in their regular and logical order.

This method gives a perfectly smooth edge and eliminates "starts," which are so common when the books are trimmed all around, due to uneven jogging before or after gluing the back. On marbled work, the books must be rounded before marbling can commence; any other method would result in distorting the pattern. There is no objection to trimming the books all around, provided care is taken in the subsequent operations. The best shops trim the books after strapping, in order to produce the very best results.

To Determine Number of Sheets to be Folded in a Section for Patent-Back Guards.

A North Carolina printer writes: "We have a small bindery and have frequent calls for patent-back blank books. We sew the sections on guards and are puzzled to know how to determine the number of sheets in a section on the different weights of paper. We seem to make the mistake of getting too big a bulge in the back."

Answer.— To determine the number of sheets to be folded in a section for patent-back guards, fold five sheets and lay the folded edge against the folded edge of the guard; lay your thumb or finger on top, and if they appear to be equal in thickness, proceed with the folding; if it appears too thin, add one sheet; if too thick, remove one or more sheets. The thickness of the section should be equal to the thickness of the guard when folded. Avoid too thick a thread in sewing, especially on thick books. On thin books a certain amount of swell is required to produce a satisfactory round. On thick books too much swell is objectionable, hence care must be taken in the selection of the thread and the folded section must never be thicker than the folded guard. If anything, it should be just a little thinner than the guard, to provide for the thread in the fold of the section. After the sections are sewed to the guards, they should always be pressed before the second sewing is attempted.

Round-Corner Lapper.

With this round-corner lapper, any bookbinder can, with very little practice, turn in more than twice the number of round corners and do much better work than by the old way of turning in with a folder. It will turn in the leather on flexible or stiff covers, from the smallest pocket memorandum to the largest blank book. It is made with different-sized ends, adapting it to any size cover or any thickness of leather. It can also be used on cloth, duck or paper covers. The tool is cut very accurately, finely polished, nickel-plated and does not easily break or wear out.

Roll Cloth Cutting Table.

This contrivance will take six rolls of book cloth up to forty-two inches. The rolls of cloth are held on iron rods, which are fitted in the uprights on the frame and can be removed at will. The cloth from any of the rolls passes down to the bottom of the frame under a pressure roll and over the table. A cutting groove or slot lined with steel is near the pressure roll. A measuring gage, marked off in inches, which is set according to the desired length, is on the table. The cloth is pulled up to the gage and the knife pulled through the cloth in the steel-lined groove of the table. This operation is repeated until the required number of pieces have been cut. They are then taken to the cutting-machine and cut into widths as required. This table is very handy in any bindery.

Book Cloth Cutting Gage.

This device is made to gage and cut book cloth from the roll. The arms are marked off into half inches up to twenty-four inches. The length of the cutting edge, which is faced with brass, is forty-two inches. There is a raised handle-bar twenty-four inches long which makes it convenient to handle. This gage can be used to advantage in any bindery.

Written for THE INLAND PRINTER.

A HAVEN FOR EDITORIAL BRAIN-FAG.

BY EDGAR WHITE.

PEOPLE have long noticed that the newspapers of Oklahoma were characterized by breezy, optimistic expressions. Things are always going all right in the new State of the West. The rains come just as needed, the chinch and potato bugs stop at the state line, and when a farmer takes a notion he wants to rest up a bit or take his family and go traveling he walks over his big estate some morning, taps an oil gusher and lives luxuriously on the royalties therefrom.

That is what one gathers from reading the Oklahoma newspapers, and he wonders how all these pleasant things come about. Now the secret is out — the secret of why all these pencil-pushers of Oklahoma are always seeing the rainbow and cashing in on its promises.

Editors who toil day in and day out, with never a rest, do not see the rosy tinge of life. Their fountain of imagination dries up and they become mere machines. Edgar S. Bronson, long the efficient and popular secretary of the Oklahoma Press Association, realized this fact and commented on it to his brethren of the press. While admitting it was true, they asked what he was going to do about it.

"I have an idea," said Mr. Bronson.

"Yes?"

"We need an editorial home among the mountains, close to some good fishing-holes, with plenty of shade and green grass, where we can sit and smoke and listen to the song of the birds and the frogs — if you want to call it singing — and see the sun rise in gorgeous splendor above the snow-white peaks, or go down in amethyst, ruby, sapphire and all the colors those five-cent-a-word writers tell us about, with nothing in the world to do but enjoy ourselves. We will have a push button, and while sitting out on the broad veranda in a big easy chair, a courteous servitor will fetch us more cigars and lemonade and ginger snaps, and other necessaries of life, and every day will be one glad, sweet song."

"Sounds good," cried the editors, "but it will cost money."

"Sure, but I have that worked out, too."

And so the press gang of Oklahoma has just completed Mr. Bronson's dream castle or editorial clubhouse. It is 45 by 145 feet, with two stories and a roof garden. There are ten guest-rooms, a community kitchen and cots for 200 guests. A man is there on duty all the time, and the editors are privileged to go and come when they please, at a nominal expense. It is putting into absolute commission Mr. Bronson's plan in every detail, and because of it the editorial brain of Oklahoma has become rejuvenated or re-created, whenever the machinery runs down, and the toilers go back to their desks and write all those nice things you have been reading about their State.

But, you ask, how was the thing done? Whoever heard of a lot of editors raising $15,000 just for a playhouse?

The idea was one which puts Mr. Bronson in the class of real promoters. Of course, it was worked out with the loyal assistance and support of his brethren of the craft. Every editor in the State was asked to donate a certain amount of advertising space. This they did cheerfully. There were 221 papers that entered the plan. The space donated would figure up, at regular rates, $16,000. Then Mr. Bronson tackled the big job — which was to sell that space for cash. It was a campaign to his liking. In a remarkably short time he had closed deals for $15,000 worth of advertising, and the clubhouse and grounds were assured.

The haven for editorial brain-fag, as some wag of the profession has nicknamed it, is at Medicine Park, Oklahoma, nine miles north of Fort Sill, at the edge of Fort Sill government reservation. It is at the foot of Mount Scott, in the Wichita Mountains. On the other side of the mountains is a government preserve. There is a fine stream near by where the editors can catch bass and all



Edgar S. Bronson,
Secretary, Oklahoma Press Association.

sorts of fish. The selection is a good one. It is an inspiration, and the editors all go home and write fine stories about it. So pleased are the Oklahoma editors over the haven, that the latch-string now hangs out to the entire editorial world to visit them and make themselves at home. It is the one place where hospitality reigns on high and everything is conducted in a manner that will make you feel the Oklahoma press gang is mighty glad to see you.

Mr. Bronson, who managed this deal, is a Missourian. He and his partner, N. A. Nichols, have for ten years or more been associated in the publication of Oklahoma papers. They are operating the Canadian Publishing Company, which gets out the *El Reno American*, which has over 7,000 readers.

Mr. Bronson began his career as a newspaper man in Oklahoma by issuing the *Thomas Daily Tribune* in what was practically a corn field. He says that he did his first editorial work there seated on a cracker box in a tent, with a pine board across his knees for a desk. This board came in handy between times to chase away curious cows and pigs which attempted to invade the flimsy editorial sanctum.

"N. A. Nichols and myself went out to Oklahoma for the purpose of establishing our torch of civilization in 1902," said Mr. Bronson. "We were among a trainload of people from Trenton, Missouri. The engineman knew

when he had reached Thomas by a man on the right-of-way who gave the signal. All else was earth and sky. But, pretty soon, we had visitors. They were Indians, who came over to see the white brother put up his wigwams and hear the band play.

"That band, by the way, earned its wage. It went through the répertoire time and again, and was on the job morning, noon and night. The Indians liked that.

"The tents and shacks were rapidly put up, and our little daily paper, printed on a job-press, had a circulation of about a thousand. Some of the Indians came in and subscribed on account of the patent medicine pictures.



Clubhouse and Home for Oklahoma Editors.

"It was the most hopeful crowd of people you ever saw — those Thomas boomers. It was just like a mining camp where a big strike had been made. They had to put up with privations they would never have endured back in Missouri, but out there they took what came and laughed over it. The first week or so a four-room building served as a hotel, and the guests were measured to the inch and allowed to purchase floor space for the night. There wasn't a foot of empty space when the patrons turned in."

Town lots sold briskly; people came and went on every train, and the editors of the *Tribune* had no trouble to fill their columns with news. It was all of a most optimistic nature — showing the sunny side of life. The crowded condition of the hotel was pointed to as an evidence of coming prosperity. The Indian brother was treated as a picturesque asset of the land. Before leaving Missouri, Mr. Bronson secured a pocketful of new subscribers on the strength of some Indian stories that he expected to print in the *Tribune*. After the paper had run a while, and no Indian stories appeared, the Missouri subscribers began to grumble. They did not know whether to regard it as a breach of faith or just as a matter of indifference. Finally, light was shed on the subject by an explanation offered in the paper, as follows:

"Little Chief and Brave Bear, with a hundred Cheyenne bucks, squaws and papooses, have arrived and pitched their tepees around the *Tribune* office. Many of the bucks are wearing tomahawks and sinister expressions. It is said that among them is a stalwart red man who can read print. In the circumstances, the publication of carefully prepared Indian stories has been temporarily postponed."

Thomas is now a thriving little city, with every modern improvement. Bronson and Nichols purchased and developed large farms about town and made considerable money. They finally sold out and purchased the *El Reno American*, a paper which has become prosperous and influential.

"I have been in the newspaper game some twenty-five years," remarked Mr. Bronson, "during which time I have been connected with people in the cities and in the country, but I do not recall any period of my experience which gave me quite as many interesting thrills as that when I edited the *Daily Tribune* in a tent, with a tallow candle for an illuminating system."

A LOVE FOR THE ART.

When pressed to adopt the costing system, we have heard that a good many printers intimate that they are in business out of love for the art, and that, in such cases as theirs, to bring hard-headed business methods into conflict with their culture would be detrimental to their artistic development. This is scarcely an intelligent view to take; a man may have a love for his art, but, if so, it is all the more necessary that he endeavor to protect it against the influences of cheap commercialism and the evils of cut prices, for a genuine love of printing should always tend to the elevation of the trade in both technical and financial departments. The printer who has a love for his trade and is yet compelled to work long hours for small profits can scarcely consider his love genuine, and most people would likely consider him an enemy of the profession rather than an admirer. There is an unlimited field of opportunity for raising the status of printing, and, at the same time, making it more profitable. The printer who sacrifices his time and health because he declines to demand a fair return for his efforts is not a martyr to his love for art, but a stumbling-block to real achievement and development in the business with which he is connected.— *British and Colonial Printer and Stationer.*

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

"Insert and Send Bill."

A concern in Portland, Oregon, recently sent hundreds, and perhaps thousands, of advertising orders to as many papers in various States of the Middle West, with instructions to insert the advertising for three months and send the bill. Hundreds of publishers ran the advertising, but when they sent the bill each one learned that the company had surrendered its lease on a certain postoffice box, and that its mail was no longer deliverable. Probably many thousands of subscribers sent the $1 asked for by the company, and have learned that the concern was fraudulent, and are wondering why the local newspaper admitted such advertising to its columns. Perhaps they do not know, and so consider the publisher a party to the fraud. Perhaps they do know, and, instead of considering the publisher a knave, take the other familiar alternative.

Knowing personally many of the publishers who accepted this advertising, I know them to be both honest and intelligent, and that this fraudulent advertising "got by" just simply because they were "too busy." Being "too busy" they took time to do a certain amount of work for nothing, and also placed themselves in a wrong light before certain of their readers.

For some reason, there has been a large revival lately of this "insert-and-send-bill" advertising — at least that is my experience. The time-tried publisher can generally decide what is fraudulent at a glance, and discards the order forthwith. But, occasionally, its character is not clear, and then, instead of accepting it, the thing to do is to write the advertiser the rate, require advance payment, and insist upon a statement from a banker, postmaster or other reliable third party that the business advertised is legitimate. That will weed out the fraudulent concern and result in a saving of money and self-respect by the publisher. Occasionally it will disclose a good account and a legitimate advertiser who appreciates the character of the medium which he is patronizing.

There is really no good reason for so much of this class of advertising being accepted without question by the country press. An investment of a moment's time and a postage stamp will sort the good from the bad, and save the publisher from committing a serious mistake. The principal damage after all is not in the small monetary loss involved, but in the damage to prestige which the country press thereby suffers. Every such advertisement carelessly published gives point and substance to the wholesale charges of incompetency too freely heaped upon the country press in certain quarters. Therefore, the editor who does not carefully guard his own columns injures not only himself but the whole fraternity. Not all publishers guarantee their advertising, though there is no good reason why they should not, but all publishers can learn to exercise ordinary business prudence in guarding their columns.

No Money in This, Either.

While on the subject, I recall that I recently noticed what looked like a promising bit of foreign advertising in an exchange, and wrote to the publisher as to the source of the copy (which, by the way, is one method, though not a very good one, of building up foreign advertising). The publisher replied, giving the name of an agent who had departed this life about a year before leaving an estate of unpaid publishers' bills. Certainly the owner of a good live advertising agency, knowing the source of that advertising, would not be likely to place a higher value on the space in this paper than the publisher did himself, and yet the paper has a good news service and is published in a good field. The publisher is innocent of any conception of advertising except as it fills a certain amount of space in the paper and sometimes produces revenue.

Jumbling of Receipts Produces Loss.

My attention has recently been called to the practice of many publishers, and groups of publishers, of figuring their display advertising costs low on account of carrying a large volume of legal advertising at legal rates. Some years ago, as a member of the Minnesota Committee on Advertising Costs, I advocated and still advocate — but only as a rule of thumb method — that advertising cost may be ascertained by subtracting the receipts from legals, readers and subscriptions from the gross cost of the paper. This method was adopted only to establish a minimum, and find a cost below which the newspaper could not be published except at a loss.

But when the amount of legal advertising is so large as to produce a considerable revenue, then the method should not be used, because it gives a display advertising cost considerably below the real cost as ascertained by a logical distribution method, and leaves the newspaper with a display advertising rate which is not compensatory if the volume of legal advertising drops off.

A publisher recently justified his low advertising rate to me by citing this method, and on checking over his business I found that he had a very heavy load of legal advertising. When asked how he justified his high legal rate on a cost basis, he said he took the receipts from subscriptions, display and readers and subtracted same from the gross cost to get the cost of the legals. Of course this gave him approximately the legal rate as the cost. The significant thing about this absurd reasoning is that it shows the widespread tendency to set display rates at what

the publisher thinks he has to have or can get instead of making the display advertising stand alone. Some very good publishers are doing this very thing, and are unjustifiably holding down the standard of display rates. If a publisher's rate be below the minimum recently suggested by the Advertising Committee of the National Editorial Association he may know that his rate is too low, and unfair to other publishers, even though a large volume of legal advertising does make the paper profitable.

Not only individual publishers, but the publishers of at least one whole State are affected by this false practice. The legal rate in the State under consideration is higher than in most other States and the volume of legal business is also exceptionally large, and this has so reacted upon the display advertising rates that the prevailing display rate is lower on the average than in other States.

The false notions as to cost and an adequate display rate arising out of such a general condition is difficult to cope with, but the remedy is obvious, and this discussion is commended to the attention of many strong publishers who find themselves in the fortunate situation mentioned in regard to legal advertising. Make the display advertiser pay a just rate and do not indirectly turn over to him the profits from legals.

Rate on Supplements.

The practice of inserting ready-printed advertising supplements into the body of the paper is bad, and, worst of all, the advertiser usually wants to pay a ridiculous rate for the service. If a supplement is otherwise unobjectionable, the only fair rate is the regular display rate less an allowance for composition. If an extra charge for composition be made, then the rate should be the regular advertising rate.

The advertiser who conceives the supplement scheme usually wants to pay only a nominal sum, under the mistaken notion that the supplement costs the publisher nothing but a little folding and postage, and the publisher who agrees shows that he does not understand his own business. The advertising on the supplement should carry its load of indirect expenses the same as any other advertising, and since it is presumably just as valuable and circulates just as far as any other advertising, then it should pay the same rate in order that the advertising rate of the paper be not impaired.

Are Foreign Subscribers Worth While?

The foreign subscriber is of practically no value to the local advertiser, and for that reason the foreign subscriber is lightly esteemed. Yet no advertiser appeals to all subscribers, and a certain amount of the advertising is wasted so far as some subscribers are concerned. Even though the foreign advertiser be of no value to the local advertiser, is he not valuable to the general advertiser? We think so. And yet, if the general advertiser has no distribution in the place to which the paper circulates, then the value of that subscriber to him also is nothing.

But this paragraph is not written primarily to discuss the desirability of the foreign advertiser, but to point out the enormous waste which there is in the advertising of periodicals of general circulation, which they themselves realize. Some of them are now attempting to remedy it by reaching after the local merchant, and now is the time to talk over this whole general advertising game with the local merchant. Get him to ask that the advertising appropriation of the general advertiser be spent in the local paper instead of so much of it being wasted in general periodicals. Point out to him that the money he will spend to have his name printed among the distributors in a general periodical will be nothing but vanity, and that the general advertiser himself should back him up instead of wasting so much money in circulation that goes to towns where he has no distribution.

The local merchant knows that it does him no good to advertise for Bill Jones' trade because Bill moved out West ten years ago, but still takes the old home paper. Get the merchant to see that the general advertiser is advertising to Bill Joneses by the thousand, and when the merchant sees it, he will be a valuable ally in getting the general advertiser to see it.

Agent Should Get Only the Commission He Earns.

Various advertising agencies are putting out contracts which require that the local dealer shall pay one-half of the cost. It is further required that the publisher get the approval of the local dealer, do his own collecting and take his own risks on the account. Yet, under these conditions, the agency asks commission on the gross amount of the contract. There would be just as much justice in the publisher allowing no commission at all, and taking the stand that the general advertiser is only paying half of a local dealer's bill, which has cost the publisher as much effort as any other local contract.

However, the equitable way, it seems to me, is that the agent be allowed a commission on the one-half of the business which he handles, and no commission on the half which the publisher handles. This much should be insisted on.

Two Advertising Suggestions.

Just now papers throughout the agricultural sections are being deluged with publicity aimed to increase the production or conservation of food. The publisher can hardly escape using a certain amount of this, and, while some of it is interesting and valuable, most of it is published from a sense of duty. Yet its publication may not be wholly without return. I have noticed that some publishers accompanied articles on canning with timely advertisements on canning utensils by the hardware merchants, another had several silo advertisements when he published the article on silos sent out by the State, using the article as a lever to pull the advertisements. A timely article on the use of fertilizer should bring its quota of advertisements, and when the articles on seeds begin to appear it will be time to go after the seed merchant. This synchronizing of reading-matter and advertising will make both more valuable.

I have often mentioned the necessity of preparing advertisements in order to sell space, and am surprised that more publishers do not avail themselves of the source of copy which they have on their desks. Any pile of exchanges will yield a goodly number of suggestions as to copy for timely advertisements, and a good advertisement clipped from a neighboring paper will almost sell itself to a merchant in a similar line. The merchants like to see what the merchants in other towns are doing — and do likewise.

To Get the Correct Names of Towns.

When a person goes away to visit, he does not want the local paper to misspell his name or the name of the place to which he goes, and when he has visitors, the visitor is sure to call attention to an error in the name of his home town. Accuracy in names of persons and places is vital to any good news service. The cheapest and easiest way to get the correct spelling of every city and hamlet in the land is to get a copy of the Postal Guide and consult it whenever in doubt. The postoffice department will supply it for a nominal sum.



GET *the* KAISER

Get the Kaiser and his brood,
Get the Junkers, get them "good"
For every baby mutilated,
For every maiden violated,
For every homestead desolated,
Get a Prussian.
Never let the world again
Know such deeds are done by men.
Fight or serve or give or feed,
Do your bit for those who bleed,
Every soul can do some deed
To get the Kaiser.

F.H.A.

FRANK H. ALDRICH
DESIGNER
ENGRAVER
PRODUCE EXCHANGE BLD
TOLEDO-O

SEPTEMBER-1917

S	M	T	W	T	F	S
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

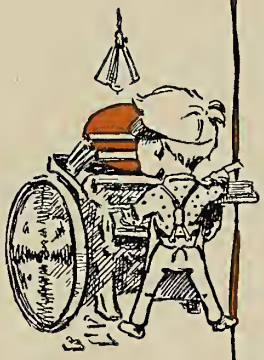
The monthly calendars of Frank H. Aldrich, Toledo, Ohio, are always interesting — the one here shown, in view of present circumstances, being particularly so. None wield the engrossing pen with greater facility and effect than does Mr. Aldrich; he is a leader in his line.



A GRADUATE OF OBERLIN COLLEGE NOT GRADUATED WITH HIGHEST HONORS BUT-NEVERTHELESS-OF AVERAGE INTELLIGENCE -BREADTH OF MIND- ADAPTABILITY :: AN *HAUT EN BAS* CALMED BY THREE YEARS OF··· BUMPS STRAIGHT FROM THE COLD SHOULDER OF THE WORLD :: :: ::

A CUB ARTIST-TWENTY FIVE YEARS RESIDENCE ON EARTH, WITH AN OVERDOSE OF AMBITION AND A HANKERING TO GET **THERE** TO COUNTERBALANCE AN UNDERDOSE OF PROFESSIONAL EXPERIENCE :: A BUDDING GENIUS WHO BUT REQUIRES A PROPER FIELD OF ACTION TO AROUSE HIS LATENT TALENT :: RESOURCEFUL — ORIGINAL — ENERGETIC :: :: ::





A PRINTER WITH SEVEN YEARS OF KNUCKLE DOWN EXPERIENCE, POSSESSING A THOROUGH KNOWLEDGE OF THE IFS AND ANDS OF ART REPRODUCTION (AN EDUCATION HARD EARNED WELL LEARNED) :: NOT A RICH MAN'S SON, BUT COMPELLED BY DIRE NECESSITY TO STRUGGLE FOR A LIVELIHOOD-HOWEVER-WILLING TO TACKLE A GOOD PROPOSITION AT A MODERATE WAGE ·· ::

THE ENSEMBLE OF THESE STERLING QUALITIES CRAVES AN OPENING INTO THE REALM OF ADVERTISING :: IF YOU HAVE THIS OPENING TO OFFER, MR. ADVERTISING MAN, AND ARE SO DISPOSED, I SHALL CALL AT YOUR CONVENIENCE :: :: :: ::



AND NOW FOR THIS IMBECILLIC DELUGE OF EGOTISM I HUMBLY BEG YOUR PARDON AND HOPE THAT I MAY REMAIN
YOURS SINCERELY

3728 ROKEBY ST., CHICAGO.

H. V. Marsh C.A.

A Hand-made Circular That Brought Home the Bacon.

H. V. Marsh wanted a job. He figured that a college education, talent as an artist and seven years' experience as a printer should combine to fit him especially for the advertising business. He could hardly call on all the advertising offices and consequently fell back on direct-by-mail. His circular, herewith reproduced, is a representation of his own versatility, and the J. Roland Kay Advertising Company, of Chicago, was quick to recognize his peculiar talents. Mr. Marsh is now a full-fledged member of the Kay staff, writing copy, preparing lay-outs and, perhaps, illustrating.

COST AND METHOD

BY BERNARD DANIELS.

Increasing Costs.

Again the report of the Cost Commission of the United Typothetæ shows an increase in the hour cost of the composing-room and a considerable amount of non-productive time as compared with the amount paid for. Year after year this increase has been shown by the best prepared reports we have, and it is only an occasional printer here and there who can boast of a lower cost.

Of course, there are good reasons why the cost of the printed production should be higher, with paper ballooning and other materials gone clear out of sight in price, but is there a legitimate reason for the steady increase in the labor cost all out of proportion to the amount of the wage increase? Here is food for thought by our experts and theorizers, for the practical men seem to have completely failed in checking the upward tendency of the printers' factory costs.

Just take a trip through your own plant; then visit as many of your friends and competitors as will allow you to make a minute inspection; make a few notes along the lines noted below; call your friends and competitors together and tell them what you have seen and what you know about the plant you are running; and discuss the remedy.

Here are the things you are to look for and note: The absence of system in handling copy by which men waste time deciphering it and deciding how to set the job; the loss of time between departments through lack of good timing in the passing of work from one to the other; the lack of discipline and *esprit de corps* in the plant; friction between foremen and the attempt to blame each other for the delays instead of hustling to overcome them; a tendency on the part of the employees to resent the lack of tools and material by holding back on production; a feeling that the cost system is a lash to drive the workmen, and a consequent attempt to defeat it.

You will not find all these things in any one of the plants, possibly not more than one or two in any of the passably well-managed plants, but if there are a dozen plants there will be at least eight of these causes of slowing down of the work and invariable increase of cost. Yes, you may say, " Cost of the job, but not the hour cost, for these things merely increase the number of hours on the time ticket." They most certainly do not, for the men who consciously mark themselves down as dubs and slow ones are so few that you won't need a day off to count them in every shop in the land.

The actual facts are that we are fooling ourselves with the idea that we are getting efficiency when we are merely shifting the load from one shoulder to the other. The cussing and driving of the compositor who spends more time on a job than was guessed it would take does not make him move any faster when he is hunting for sorts or tearing jobs apart to get leads, though it may appear on his time ticket that he took less time on the job. No one has or ever will invent a time system that can not be beaten in a print shop. The greater the drive the lower the quality of the production, and the less ultimate profit.

There is only one way to secure lower costs in a printing plant and that is to carefully go over the work that is being done and select those jobs which are being produced at a profit and which you wish to continue to do; ascertain whether they are similar in character or may be classed in two or three definite classes; then employ expert service to equip your plant to handle those jobs in the most economical manner, by providing an abundance of the material required so that the workmen will not have to waste time hunting sorts and material.

This would mean that this plant would be able to handle the class of work for which it was equipped at a lower cost than could any printer catering to any and every kind of work. The natural consequence would be that this class of work would gravitate to this plant and the cost keep on going down until the true minimum was reached.

By getting your friends and competitors interested in the idea it would be possible for each of you to do the part of the work that you were best equipped for and refuse the other or take it only to pass it along to the fellow who could do it best.

No one attempts any longer to compete with the composing-machine by hand composition, though there were hundreds of printers who did so a few years ago. No one in his right mind tries to compete with the card index and loose-leaf specialists on their own ground, yet it is only a short time since every printer thought he could do so. And so with labels, and calendars, and numbers of other things. As a consequence, the business man who knows divides his printing orders among those whom he thinks are able to suit him best, or would do so if printers did not attempt to mislead him by claiming to be able to do everything that can be printed.

And this is the true reason for the increasing hour costs in the print-shop, perhaps we should say principal reason, for there is another. The master printers have for years absolutely refused to give proper training to the men who are to replace the good compositors and the good pressmen they now have because they considered that it cost too much to do so. Oh, yes, they have fought the unions to allow a larger number of apprentices, so-called, but there are not above a dozen shops in the entire United States that actually made provision for training the apprentices they asked for. The mere taking on of a boy and letting him pick up what he can of the trade until he asks for more money or until a competitor offers him another dollar is not training workmen — it is merely exploiting boys and making botches to trouble the trade for years to come. More employers should see this.

If every printer provided the correct amount of the right material for the kind of work that naturally belonged to his plant and solicited only that kind, the next annual report of the Cost Commission would show a reduction of fully one-fourth in the hour cost of the composing-room and at least ten per cent in the pressroom and bindery. This is no guess, but a figure obtained by careful analysis of the reports of plants which have been run on specialties and which were properly equipped.

In every other business but printing you will meet the reply to requests for prices or the attempt to place orders: "Excuse us, but that is not in our line and we could not give you the service you require." Is the printer the only fool manufacturer on the map?

Keeping Tab on Standing Jobs.

Many job-printers have experienced difficulty in keeping accurate track of the various standing jobs in their plants, and some have been deterred from holding forms for possible reprint orders because of the difficulty of so storing them that the time lost in hunting them up would not be greater than the saving from the standing matter, especially in small commercial work.

With the entrance into the trade of the various type-casting machines that make the printer practically his own type-founder, and provide the means of holding jobs for future use with reasonable prospect of finding them in condition to use, the question of the storage and indexing of the standing jobs becomes one of considerable importance.

One printer who has made a success of handling commercial work and makes it a rule to keep every form that is at all likely to be called for again, uses the following method of indexing. He has a record card three by five inches, printed as the sample shown on this page, on four colors of stock. One of these cards is filled out for each job, giving the date, customer's name, date job was last printed, whether there is more than one up, and whether it is type, electrotype, zinc etching, or composing-machine product. The latter four classifications are shown by the color of the card, white indicating foundry type; yellow, machine product; blue, zinc etching; and salmon, electrotype.

These cards are filed alphabetically under the name of the customer, guide cards being provided for the customer names and the alphabet. Under the name of each customer the cards are arranged so that all jobs of a similar kind are together, as cards, envelopes, circulars, bill-heads, etc. When an order comes in, the first thing that is done is to look up the index and see if it is standing, and, if so, to note the fact on the copy and the number of the shelf or slide upon which it is stored, as well as the kind of type, etc.

About once in every six weeks or two months the sales manager and the foreman go over the list and decide which jobs are dead and take out the cards and distribute the type or junk the metal.

Every time a job is reprinted the fact and date are noted on the card and thus it becomes a history of the job for reference at any time, and the frequency of repetition is an indicator for the salesman in looking after the business for that firm.

CUSTOMER ADDRESS

Description of job:

NO. UP	PLACE STORED	DATE ALTERED	DATE PRINTED	DATE DESTROYED	REMARKS

Index Card for Keeping a Record of Standing Jobs.

In this particular plant the cards are made out in the office and kept there. It might possibly be an improvement to have a duplicate list in the composing-room. Where there are not too many the scheme can be extended to cover any cuts and engravings of the customer that may be left with the printer, the only difference being the addition of another color of card, or possibly, one with headings suitable for the description of the cut by short words or tick marks.

Too Many Type-Faces.

One of the greatest drawbacks to efficiency in the average printing-plant is the fact that there are too many type-faces and too little of everything else. The result is that the compositors waste more time in trying to make unusual combinations of faces and meeting customers' requests for certain styles than would pay for a good equipment of a reasonable number of faces in large fonts of every size.

Of course, the typefounders will tell us that there is a real demand for every new face that they produce and put on the market by means of advertising to the buyers of printing; but that is only partially correct, as is shown by the numbers of faces now in the printers' cases that

are seldom or never called for and used only when all the others run out of sorts. We are willing to admit that there is a fashion in type-design that changes from time to time, and that the present styles are a big improvement on those of a few years ago; but must also call attention to the fact that most of the newer designs are unnecessary for the majority of the printers, who are misled into buying a number of similar faces instead of carefully selecting a few that are specially applicable to the kind of work that they are doing and buying these in large fonts that will make it unnecessary to pick for sorts.

Naturally, the printer can buy as much as he likes of any style of type and as many large fonts as he thinks he can afford, but the fact remains that the average printer does not buy in this way. Four or five complete series of properly selected type styles will produce better printing and give the plant a higher reputation, both from an artistic and a commercial standpoint, than forty times as many individual fonts or groups of two or three sizes of a style.

But the best reason of all for saying that there are too many fonts or faces is the fact that it is unusual to see a print-shop where there are not many jobs (both live and dead) picked for sorts, at a cost that would frighten the proprietors if they really knew what it actually is.

Look over your shop and see how much picking could be avoided and how much money saved if you had large fonts of all the needed letters and plenty of blanking out material, so that it would not be necessary to pick or break up any jobs except in regular distribution order. The result of a careful inspection and a little figuring will make you an enthusiast for fewer faces and larger fonts, or we miss our guess, based on a long period of investigation.

Estimating with the Foot Rule.

Several years ago a number of printers were interested in trying to figure out some way of estimating composition by the square inch, and the St. Louis Ben Franklin Club went so far as to select certain typical pages of catalog and circular work and figure out a scale for measuring them by the square inch, but this was only partial and, while good so far as it went, left much to be desired. In 1911 The Master Printer Publishing Company published a system of estimating on the square inch principle, but its circulation was limited because of the high price of the series of lessons of which it was a part; but every once in a while the subject is brought up by some correspondent who is looking for an easier way.

The lessons in question are copyrighted and we can not give extracts from them in this department, but we can give our readers an idea of an approximate method of reaching a safe figure on ordinary job-work and advertisements. A long experience has proven that average job-work is usually set at the rate of about eight square inches per hour from manuscript copy that is fairly well edited, and that this includes the largest amount of commercial work and news and magazine advertisements.

At the present time the cost of job composition in the medium and larger sized cities, where you would expect to get compositors who would have this speed, is close to $1.60 per productive hour. Taking these two figures together we find that average job-work costs 20 cents per inch for composition in an average shop where the old method of distribution uses up a big slice of the time that is purchased from the workmen.

Of course, there will be jobs containing considerable amounts of small type where this will not be correct, and occasionally a few that are so open that the compositor will set fifty per cent more, but these are the exception.

Just try this out on a few jobs and see how nearly right the result will be. The correct square-inch system is much more accurate, but this will save the salesman from making a bad break when compelled to make a hurried estimate.

Pressroom Versus Composing-Room.

In the endeavor to ascertain accurate costs there is often a question in the mind of the cost clerk as to where certain expense items really belong. For instance, there is the item of registering forms on press where a compositor is sent to the pressroom and puts in varying amounts of time that are charged to the job and presumably to the customer. To a practical man the question is, "Why was not that form in register before it left the composing-room?"

But there are numerous other kinds of charges that are in this disputed area: Poor lock-up, bad letters, corrections on press, forms that work off their feet, and forms that are springy from bad furniture. Many printers will assert that it is impossible to prevent these things and that the righting of them is only part of the general routine of the printing-office; but the writer believes the majority of them are preventable with care, and that the proper place for correcting them is in the composing-room before they are sent to the pressroom. The pressman is entitled to receive forms that have been properly corrected, locked up and planed down, and in cases where this is not done should receive credit from the composing-room for the time lost while waiting for the corrections to be made.

Think this over and study the fact that if these corrections are made in the composing-room before the form goes to press it only takes the work of one compositor to make them, while after the form is on the press it takes the same compositor longer to do the work and holds a press while he does it at the added cost of the press time. In other words, the making of a form absolutely correct as to register, bad letters, lock-up and level on the stone costs about $1.50 per hour, while the same work done on the press costs from $3 to $6 per hour, according to the size of the press, and takes from fifty to one hundred per cent longer time to do it.

With the modern conveniences for register and lock-up there is no excuse for any form going to press out of register; and with the present facilities for having all good type in every form it is simply criminal to send forms to press with letters sufficiently bad to demand the unlocking of the form on press.

A little accurate cost system work by which such things are charged back to the composing-room — and the foreman or superintendent made responsible for the cost efficiency of his department — would soon eliminate the biggest part of this expense. The result would be to lower pressroom cost at once, and would eventually lower composing-room cost.

HE WAS CERTAINLY THERE.

Currin, a liberal-minded young reporter, had been assigned to cover a town ball. Later the city editor was going over his copy.

"Look here, Currin," he suddenly called out. "What do you mean by writing here: 'Among the beautiful girls was Councilman Oscar Dodge'? He isn't a 'beautiful girl,' you dub."

"I can't help that," responded Currin, doggedly; "that's where he was."— *Dallas News.*

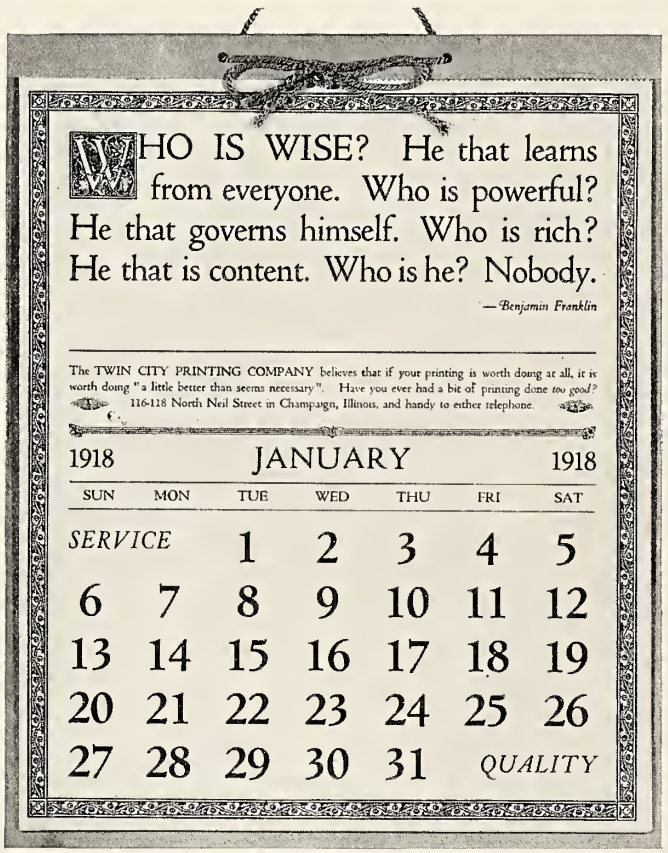
Written for THE INLAND PRINTER.

A PRINTER'S CALENDAR.*

BY JAY GLENN HOLMAN.

AMONG the many forms of advertising that have been advocated for the use of the printer the calendar seems to hold a place near the bottom of the list in the minds of many. Perhaps this is because so many calendars have been put out as advertisements by printers which were really advertisements of some lithographing house. The thought and planning have been conspicuous by their absence, and so this estimable form of publicity has fallen into disrepute among printers.

In looking over various printer's calendars, we find some few that show the result of study and systematic thought. They are built to represent the business that sends them out. There are those fine art calendars which show the latest advance in color work and which are treasured as art pieces. They are good advertising for the house that does the work, but for the small printer they fall short of the mark. He can not produce such work himself and therefore creates a false impression.



The Printer's Own Calendar.

Reproduction of calendar forming basis of Mr. Holman's remarks in accompanying article.

At the other extreme are the simple calendar-blotters which bear no color reproductions and whose sole drawing power is in the message they carry. Many firms find them good advertising and use them extensively. They, too, are useful in their proper sphere, but we still have, between these two extremes, a field that seems practically unexplored. There is a calendar which by a combination of artistic typography, appropriate color treatment, and inviting text will appeal to the prospect and gain his respect and good will. It is a calendar that does not need the hand of an artist, nor his brush or lettering pen. The type, border and ornaments of the well-equipped printshop will suffice.

We are reproducing, on this page, a calendar that comes nearer, perhaps, to this ideal printer's calendar than any other we have seen. It is issued by the Twin City Printing Company, of Champaign, Illinois.

In preparing a calendar to be used as an advertisement by a printer there are many things to bear in mind. When competition is keen, it is the man or firm with perseverance who wins out, provided, of course, that his methods are up-to-date. Outside of the house-organ, issued regularly, what piece of advertising can be compared to the calendar — again provided it is a good one — in the way of stick-to-it advertising?

In preparing the calendar let all ideas and plans work out so as to come as near the ideal as possible from a typographic, utilitarian and advertising point of view.

Regarding typographic detail in the sample shown, it will be noticed that type, border and initials were chosen with an eye to their harmony. By printing the border and initials in the weaker color they were brought down to the strength of the type-face. Simplicity governed the make-up with a view to readability, and the choice of colors and stock was made with the same object in mind. It may be that some will not agree as to the manner in which these various points are carried out, but allowance must be made for personal opinion in such matters.

The stock was an antique book, buff, 25 by 40 inches, 60-pound weight, giving a rich effect in harmony with the type treatment and allowing the colors to show up well, yet light in weight to reduce postage.

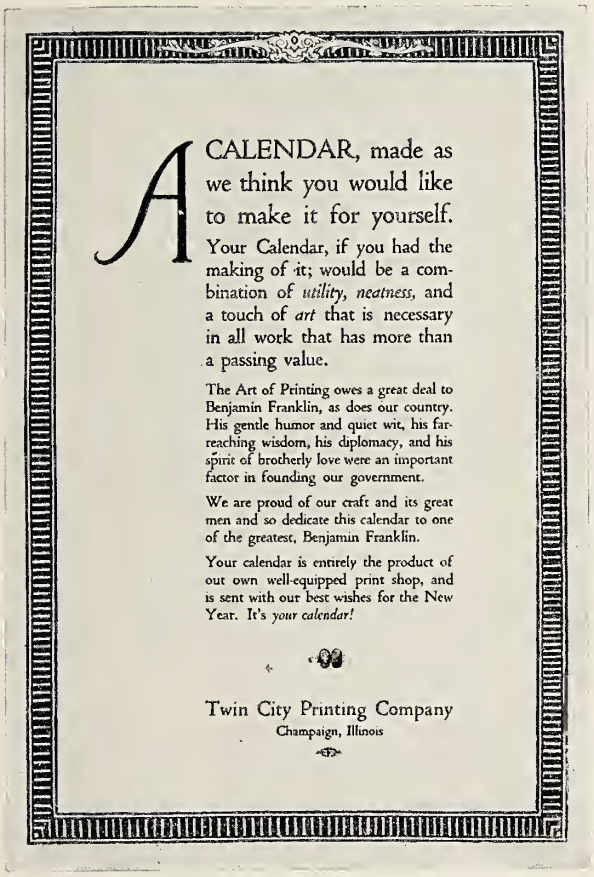
Of course, no one will question the need of this care, as the calendar is an example of the standard of work the printer holds for himself, and surely he will do no better for his customer. And as it stays before his prospect's eyes from January first till December thirty-first, one can not afford to show anything but the best.

Utility, of course, comes first in the eyes of the recipient and the advertiser can not disregard this point. Therefore, the calendar proper is allowed to take precedence in boldness, knowing that it alone is the reason for its existence as an advertisement. Readers will note the bold, plain figures, arranged without confusion of rules, yet with each date distinct and separate, made so by the judicious use of white space. It can easily be seen and read across a good-sized room and yet lacks the glare and plainness of the ordinary large-figure pad. You will find that each sheet is perforated for ease in tearing off, and that such treatment guarantees the next sheet presenting the same good appearance as the first; no ragged edges being left to mar it. The size of the calendar is a happy medium between those too-large-to-be-handy ones and those other too-small-to-be-practical ones. Eight by ten inches was chosen as this best of all size, but this is not arbitrary. This calendar was made for every-day use and we have made it handy for that purpose.

Advertising the printer's business successfully is a job that calls for as much knowledge of people and conditions, the field, etc., as does the most extensive campaign of any other business. The printer must determine in advance to what trade he is going to appeal, whether high-class job-work, publications, office forms, or merely ordinary cheap work. Few can handle all lines together with

* Credit is given La Fayette Doerty, Findlay, Ohio, for many of the ideas set forth in this article. The writer worked with Mr. Doerty on four calendars of similar design.

any degree of success. If you have decided to cater to that higher class of work, folders, pamphlets, stationery, and direct advertising, with some better publications, then choose the medium of advertising that will reach the discriminating men who have the buying of such work.


A CALENDAR, made as we think you would like to make it for yourself.

Your Calendar, if you had the making of it; would be a combination of *utility, neatness,* and a touch of *art* that is necessary in all work that has more than a passing value.

The Art of Printing owes a great deal to Benjamin Franklin, as does our country. His gentle humor and quiet wit, his far-reaching wisdom, his diplomacy, and his spirit of brotherly love were an important factor in founding our government.

We are proud of our craft and its great men and so dedicate this calendar to one of the greatest, Benjamin Franklin.

Your calendar is entirely the product of our own well-equipped print shop, and is sent with our best wishes for the New Year. It's *your calendar!*

Twin City Printing Company
Champaign, Illinois

Circular Accompanying Calendar.

A calendar could be effectively included in your plan for the year's publicity. It is the one piece that stays before your man three hundred and sixty-five days in the year and constantly hammers in the fact that you do such-and-such kind of printing. For that reason it must be your very best.

This calendar gives your customer a concrete example of the kind of work you can do for him — the strongest argument you can find. The text is so planned as to bring to his mind each month a pleasant and pertinent thought, and at the same time increase his respect for the craft in general by calling his attention to one of our greatest American printers, Benjamin Franklin. The advertisement portion is kept small and unobtrusive, yet distinctly readable. Few can look at the same sheet for a month at a time and not read what is printed thereon. Some may question this last statement, but this calendar has been tried out thoroughly for several years and has proven immensely popular with business men. Some have even wanted an extra copy for their home library. It has produced business, both directly and indirectly.

When mailed, the calendar is inclosed in an envelope bearing an appropriate advertisement of the printer and is accompanied by an enclosure as shown. The list is select and each man is made to feel that, as he receives his copy, he was thought of personally. In connection, a series of monthly blotters is issued, using the same motto as is on the current sheet of the calendar.

MAKING MILK BOTTLES OF PAPER.

Preparations have about been completed to land a knockout blow upon another American institution in the interests of health and efficiency in the home, states a recent issue of *Scientific American.* The campaign against the glass milk bottle has been fathered by doctors and health experts, who have united in condemning the old-fashioned milk bottle as a pernicious germ carrier. They are demanding that destructible bottles be used for the distribution of milk in the homes of dairy patrons, so that they can not be returned to the dairy to be refilled and sent out another time, laden perhaps with germs picked up in the first home.

In connection with this rather general movement it is of interest to note that a new machine has just been perfected by a western inventor which will manufacture paper milk bottles at the rate of five thousand an hour. This machine is 97 feet long and costs over $15,000. It is a radical departure from previous contrivances in that it manufactures the new bottles direct from wood pulp rather than from a finished paper, as is the case of practically all the containers on the market today. This feature enables it to turn out the completed product at a very low cost well within the reach of the average milk dealer. It is claimed that the new paper bottle is cheaper in the long run than the common glass bottle in general use at the present time throughout the world.

Only three men are required to operate the machine and from beginning to end the milk bottle is handled only by steel fingers, so that the apparatus meets all sanitary requirements. The pulp used is what is known as mechanical pulp, but the process does not require exclusively the high-priced paper pulp. In fact it is said that any fibrous wood will work as well as the customary spruce, which is fast becoming scarce on account of the tremendous amount of it consumed in this country for the manufacture of paper. Less than half an ounce of wood pulp is required to make one of the new sanitary bottles and one ton of pulp will produce 60,000 containers.

The process of manufacture is simple. A steel core is dipped into a tank of raw pulp and, by means of four clamps, the pulp is pressed around the core and into a seamless body, much as a sculptor would press soft clay into shape with his hands. During this operation the bottle revolves three complete times, the clamps pressing at every one-third turn. Thus the paper and the bottle are formed in one and the same operation. The bottle next passes through a powerful drier and over a stencil cut which prints on it the name of the milk dealer, the capacity of the bottle, etc. It is then removed from the core by a steel hand and deposited on a belt conveyor which delivers it to a machine that crimps on the bottom and top. The bottle is then given a paraffin bath that renders it impervious to liquid or acid and is automatically packed in dust-proof cartons for delivery to the dealer. The operation is continuous and it takes about eight minutes to convert the raw pulp into the completed bottle.

WAR IS ——.

A soldier in the English army wrote home: "They put me in barracks; they took away my clothes and put me in khaki; they took away my name and made me 'No. 575'; they took me to church, where I'd never been before, and they made me listen to a sermon for forty minutes. Then the parson said: 'No. 575. Art thou weary, art thou languid?' and I got seven days in the guardhouse because I answered that I certainly was."— *Christian Register.*

REVIEW OF THE U. T. & F. C. OF A. CONVENTION.

BY HARRY HILLMAN.

WITH what undoubtedly proved a record attendance, especially in view of the fact that all the usual entertainment features were omitted from the program, and there was, therefore, no inducement for those who were seeking that side only and did not care for the actual business side, the thirty-first annual convention of the United Typothetæ and Franklin Clubs of America has passed into history. Unlike many other events that pass on, only to be buried and forgotten, the influence of this convention will be felt more and more as time goes on, as the general trend of thought and action was toward the improvement of conditions in the industry in order that it might assume its rightful place in the business world and prove a more profitable vocation than it has heretofore been considered. "Advancement through education" may well be said to have been the keynote.

Monday morning, at ten o'clock, the work of registration started, and the delegates, alternates, members and visitors lined up to present their credentials and receive their badges and entrance cards. At the same time the Executive Committee and the Membership Committee were in session. At half-past one o'clock the opening session of the convention was called to order.

Following the invocation by Dr. H. D. Jenkins, of Evanston, Illinois, J. Harry Jones, president of the Franklin-Typothetæ of Chicago, extended the welcome on behalf of the local organization, speaking, in part, as follows:

"Representing the Franklin-Typothetæ of Chicago, we welcome you most heartily to this city — a welcome from Chicago similar to a reception of folks to a home-coming reunion.

"We in Chicago take pride in being called the parents of this organization. On reference to the record which I hold before me I find that the first convention was held in this city thirty years ago, it being called to order by Andrew McNally, of Rand-McNally & Co., with William Johnston, of Chicago, as secretary. Even in those days our local organization was assisting in the reputation which later on gave us the title of the "windy city," as I notice on the program of the first banquet seven of the nine speakers were Chicago men. Since then Chicago has entertained the convention twice — in 1893 and in 1912.

"It is interesting to read the record of the years and find that Chicago has done her part in the contribution of able men who have helped to shape the policies of this great work. Andrew McNally was president of the Typothetæ in 1889-90, and C. H. Blakely in 1894-95. Since then Chicago, either by reason of the modesty of its members or a lack of presidential timber, has not had a president.

"Chicago again had the honor of welcoming the printers of the United States at the first printers' cost convention, held in the Auditorium in October, 1909. This was brought about largely through the efforts of W. J. Hartman, of this city. Later on the Cost Commission was merged with the national organization, and our late friend, J. A. Morgan, was named as chairman, which position he held until his death last winter. Illustrative of his devotion to the work in advancing the interest of the craft, was his tragic death, in which his last spoken words were a plea to the printers of Chicago to install standard cost-finding systems in their shops. 'Ski' Morgan's memory will always be revered by those fortunate enough to have known him."

John E. Hurley, of Providence, Rhode Island, responded to the address of welcome.

The reports of the president, first vice-president and secretary reviewed the work that has been accomplished during the past year, and also set forth the plans for the future and recommendations for making the work of the organization more effective and far-reaching. Extracts from these reports follow:

President's Report.

"The United Typothetæ of America, the ancestor of our present association, came into being some thirty years ago, because its founders foresaw the necessity for industrial coöperation to meet the problems of the times.

"Whether within the vision of these men was contemplated its present activities can not be said by me, but it is upon the foundation built by these pioneers in the field of coöperative action that the present organization stands.

"Time and opinion have wrought many changes in the association and enlarged the scope of its activities.

"It has survived its vicissitudes and its errors; it has grown in numbers and influence, and the evolution from its original purposes to its present larger field of endeavor is the accomplishment of the years of its experience, and its understanding of the need for an enlarged industrial coöperation constitutes a vital reason for its continuance.

"The annual conventions of the association mark the passing of its years, and we are here assembled to review that which has been done within the year that has gone into the history of the association, and to direct by the legislation of this convention the activities of the year to come.

"The association has made progress during the year, and although all has not been accomplished that was contemplated at the beginning of the administrative year, much has been done in developing contemplated activities of which the future will be the beneficiary.

"The work of the year just closed has been hampered and hindered from lack of funds, and present activities could not be enlarged or new ones inaugurated because of our financial limitations . . .

"In the judgment of your president, the most important problem brought to this convention for solution by its action is that of the amendment to the Constitution and By-Laws of this association concerning an increase of the fees and dues.

"Those of us who have devoted thought to this subject and who have studied the situation and been in intimate touch with the work of the association, and who comprehend the opportunities for and results to be obtained from a continuance of present or an enlarged educational activity, and the immensity of the task in which we are engaged, are anxious that the members of this convention, as well as the members of your association who are not present, shall be informed as to the manner and purposes of past expenditures and brought into sympathy with the desirability and necessity of enlarged expenditure in the immediate future.

"With the administrative year of 1913 was inaugurated the budget method of appropriating the income of this association to its various activities, and this plan has been adhered to by each succeeding administration since that period.

"In 1912 our total assets were $36,026.40, and our surplus over liabilities, $25,170.82. At the close of the present year, as of date August 31, 1917, our total assets were $27,130.40, and our surplus over liabilities, $13,976.84. This includes $10,782.93 incurred in promotional expense,

which is carried as a deferred asset. As a matter of fact, our available surplus is but $3,193.91.

" In furtherance of the effort in the direction of national standardization and uniformity of all our educational activities, it has been possible, through coöperation with the Committee on Apprentices, to bring to completion the courses of instruction in estimating and printing salesmanship.

" The authorized course of instruction in estimating, consisting of sixteen lessons, is now complete and will be available on October first, next.

" The course of instruction in printing salesmanship, also consisting of sixteen lessons, is so far advanced that it also can be announced as available on October first, next.

" The Committee on Apprentices has in preparation courses of instruction in cost-finding, accounting and administration, in addition to those announced as in readiness. These also will be available within the near future.

" Thirty years of history have been written since this association began its struggle to find the way. In this space of thirty years the conditions that necessitated its being brought into existence have changed in many phases, but the changes wrought have not disturbed the fundamental — the need for collective action and coöperative understanding.

" If this be true, and it is true beyond all controversy, then there is greater need today than ever before in our industrial life for better understanding of ourselves, our industry and our fellow craftsmen. Being true, it is vital that it be made possible to effectively carry the message to those who have not yet come into the understanding of the value of identification with and relation to their trade association.

" There never was a time in the history of the industry when men of mentality and energy, of bone and muscle and red blood, of activity and virility, were so needed as today.

" There never has been a time when the field was so large, the mind so ready for the message. There is before us a man's job — that which there is to do is of man's size.

" If you believe there is need for industrial or trade associations, and your presence here indicates that you do, it is up to you to give evidence of that belief by relating yourselves to the work of this association. This association will give forth only so much as is put in.

" It is unfair to the industry to accept the benefits of the protection its activities bring to that industry and refuse or neglect to identify yourself with those activities."

First Vice-President's Report.

" It is difficult in a report of this kind to convey to the membership the many important matters arising for solution during the year without making a very lengthy statement, and I shall not attempt to review the organization's entire activities for that reason, but can not refrain from directing your attention to a few of the important incidents since the last convention, and, asking your pardon, I shall take the liberty of a few words by the way of suggestion for the future welfare of the organization.

" The three-year plan of enlarged activities has occupied our attention constantly during the past year, and, contrary to our most earnest hope and expectation, has not reached its desired goal at the time of writing this report, although indications clearly point to its consummation in the very near future. The secretary's report will doubtless fully cover the ground on this matter, but I can not let this opportunity pass without reminding you of the excellent coöperation given this movement by those engaged in the allied trades. With but a single exception, all the national and local organizations have endorsed and given their hearty support to this plan, which, without question, means more to the printing and allied industries than any movement ever before conceived or promulgated. It has been recognized as a sound investment that will unquestionably produce very large dividends in the way of increased business and bettering conditions generally in the printing business and all lines of trade connected therewith, and our inability to announce the successful termination of the campaign at this time is not in any way a reflection on the feasibility and practicability of the plan, but rather is attributable to the physical inability to appropriately reach all of those interested and secure their subscriptions before this time.

" The cost system installation work has been continued on the same basis as in previous years, but very much requires the follow-up service that has been advocated for some time but which our finances will not permit to be put into operation. The Standard Accounting System, although long delayed in its development, will shortly be available for adoption by the membership, and the courses of instruction which will be brought to your attention in the report of the Committee on Apprentices, together with the revision of the Standard Price-List, the adoption of a Standard Proposal Blank and the approval of a model constitution for use in the formation of new Typothetæ, will convince you of the increasing activities and usefulness of our organization to its members.

" The composite statement for 1916 shows the remarkable progress made among our members in the matter of standardized cost-finding. This 1916 report in cost-keeping printing-plants shows a total of over $15,000,000, as against $8,889,000 in 1915, and is not only evidence of the value of continued organization work in cost-finding, but an analysis of the items serves as a reminder of the increasing costs in practically all departments, with the consequent necessity for better prices for our production.

" Our Cost System, as approved by the Federal Trades Committee, has attracted the attention of our fellow craftsmen, the lithographers, with the result that our expert, F. W. Fillmore, has rendered them valuable service in connection with the adaptation of our system to their business."

Report of Secretary.

" The activities of the national office during the twelve months since the meeting of the thirtieth annual convention at Atlantic City have been of a varied character, but all tending to the advancement of the welfare of the members in every manner which has been possible.

" A marked revival in the interest manifested by the members in the subject of cost-finding has been apparent.

" The demands for cost installation in the plants of the members have required the service of the cost accounting department almost continuously, and the Standard Cost System has been installed in several plants in Mitchell and Sioux Falls, S. D.; Kalamazoo, Mich.; Cincinnati, Ohio; Nashville, Tenn.; Duluth, Minn.; Kansas City, Mo., and numerous other cities throughout the country.

" As indicating the awakening interest in the subject, requests have been made for 1,400 sample sets of cost-system forms in various parts of the country, where the individual concerns desire to install the system without the aid of cost accountants from the national office.

" Cost-system lecture charts have been prepared for use in explaining the Standard Cost-Finding System to the printers connected with local organizations, these charts

having been arranged on the basis of the average costs, as shown by the composite statement for the year 1915.

"A careful checking up has been made from the commercial agency reports, showing the benefits that accrue from the use of the Standard Cost System, and the results of these investigations are given in detail elsewhere on the program of this convention by Mr. Sleepeck.

"The improved financial condition of the members using the Standard System, as indicated by these commercial agency reports, should be a sufficient argument why every printer in the country should avail himself of the cost-finding aid offered by the national organization. . . .

"There are constantly pouring into the national office urgent and insistent pleadings for assistance, these calls coming from cities of considerable size and importance, and also from the smaller points, asking the national organization to bring the educational helps to them.

"The printers express themselves as being weary of the bad conditions existing, and indicate a willingness and desire to get together along the lines established by the national organization to bring about better conditions.

"Unfortunately, the national organization has not had sufficient available funds to permit it to maintain a field force of organizers, and the national office has regretfully been compelled to defer extending the help demanded.

"Since the last convention there have been greater demands upon the Service Bureau maintained at national headquarters than during any previous similar period. This department is daily rendering service which it would be difficult to estimate from the standpoint of dollars and cents value.

"While the report of last year shows that a monthly average of 163 distinct requests for service were complied with, the record for the past year shows 284 requests per month — an increase of seventy-four per cent.

"The total number of estimates furnished members was 252, the amount represented being $108,815, the average of each estimate being $431.80.

"At the request of members, the Service Bureau is daily making investigations of various problems and securing many classes of information relating to the printing industry, at the same time materially adding to the data being compiled in this office covering research work for the benefit of the industry.

"The Estimating Department has proved a valuable aid in many ways. The estimates furnished members have given them the courage to charge the correct prices for their product; has saved them many dollars by checking estimates and discovering errors, and has helped to secure the right price where the customer has raised the question of the correctness of charges made for work. . . .

"Following the custom of a year ago and in realization of the value of a complete census of membership, the second annual census, covering the year 1916, has just been completed and shows the following results:

Total investment, includes plant, fixtures, paper stock and supplies on hand		$110,259,195
Total volume of sales		209,218,162
Total purchase of paper		84,852,347
Total purchase of ink		7,504,628
Total purchase of miscellaneous supplies (exclusive of equipment)		13,924,607
Total purchase of equipment		9,308,060
Pay-roll — office force, including proprietor	$14,694,720	
Pay-roll — city and traveling salesmen	3,750,234	
Pay-roll — entire mechanical force	61,826,693	
		80,271,647
Total number of employees		84,327

"Among the valuable uses which come as a result of such a census is that of making a comparison of the total book and job printing of the United States, as revealed by the government reports. The United States census for the year 1914 shows that the total volume of book and job printing was $307,000,000. Assuming that there was a slight increase in the year 1915, it is apparent that the membership census for last year shows that the members of the national organization are producing about sixty per cent of the total volume of printing in the country."

Manufacturing Session.

At three o'clock on Monday afternoon the manufacturing session was opened, the first number being the presentation of the composite statement of the cost of production for 1916 by William Sleepeck, of Chicago. Mr. Sleepeck's remarks are given elsewhere in this issue.

The Trend of Events in the Printing Industry.

To Charles D. Heller, of Chicago, was assigned the subject, "The Trend of Events in the Printing Industry." In part, Mr. Heller said:

"Printing is one of the greatest industries in this country, representing in one form or another almost entirely the purchasing power of this country, either directly or indirectly.

"The printers who are making money today are those who are specialists. To illustrate my point, take tariff printers, directory printers, or those equipped with labor-saving machines particularly and especially built to handle a certain operation of manufacture, etc.

"The trend of events in the printing industry is influenced quite materially by the constructive work of the United Typothetæ and Franklin Clubs of America — smaller-sized printing-plants are getting together through the teachings and the influence of this master printers' organization.

"These small plants are receiving a liberal education that tends toward standardization — standards of prices and business ethics mean something to them — they are profiting materially. By this I mean that they are obtaining a justifiable profit. . . .

"I say to you, gentlemen, the trend of events in the printing industry is toward the production of direct-by-mail advertising, produced by an organization that owns and operates a printing-plant together with its allied factors.

"In the future, when we sell printing, we must sell service. Let me impress that thought upon you, *we must sell service.* We must sell more than just a printed job. We must sell something of ourselves if we are to make a success of our business, and we must charge for the service. Then, again, we are citizens, and as such we must do many things to help build up our communities. We must be ready with constructive effort to keep business at home that belongs at home — we must have the necessary equipment to produce what is needed. . . .

"We printers must step in and perform a complementary service to that now being performed by the advertising agency.

"The printer who by intelligent suggestion enables a customer to turn out a quality production — quality in message and quality in appearance — or eliminates waste, will soon find that increased orders will multiply his profits many times. . . .

"It seems to me that we might state that the purpose of this meeting is to bring about a better understanding between us, and I want to direct your attention again to the most salient factor in the printing business today, which is the production of direct-by-mail advertising by

the printer. I say to you, organize to handle it and go after business now — now, when many businesses are having an abnormal prosperity. Build for the future — buy insurance for future business — build your product up to a standard, not down to a price. The trend of events in the printing industry is specialization."

Management and Efficiency Methods.

Albert E. Buss, of St. Louis, speaking on the subject, "Management and Efficiency Methods," said, in part:

"'Preparation' is the early slogan of the successful business man, and we can not apply that slogan any too soon if we would march with the victorious army of those who lead in their respective lines of business. . . . Proper management is a *science;* it is not acquired overnight through some miraculous power, but is attained by constant study of the problems of one's business. . . . Scientific management is a process of every-day application of common-sense principles, combined with accurate knowledge of one's business.

"We must not discount the essential things that aid us in our management, such as the machinery and equipment; the proper training of the people who are to do the actual work; the building which houses our equipment; and, last but not least, the proper care for the physical comforts of our employees. And may I say, in connection with the last named, that money spent for improving the conditions under which your employees labor returns larger dividends than any other investment? . . .

"The equipment of one's plant should be given the most careful consideration. What is the most useful for your particular business should always decide what kind to install. Two of the evils of the printing profession today are *over* equipment and *wrong* equipment. The man who is willing to specialize is the successful printer today, in most cases. I do not mean for a moment to decry the large general printing establishments, as there is need for them. I am referring to the smaller plants, which are, of course, in the majority.

"I recently heard of an example which to recite might be of benefit to you. In one large city an enterprising printer began specializing along a certain line of embossing work and very soon built up a prosperous business. Several other printers heard of his success, and immediately put in equipment, until there were eight shops fighting for what necessarily was a limited volume of business. The result is that two-thirds of that special machinery is idle today. How much better it would be for printers to *create* new business rather than *compete* for old business.

"Do not buy machinery just because it is new. It would be well if every local organization had a committee whose duty would be to investigate all new machinery and ascertain what work it was best adapted for. This would prevent many from installing equipment that is unsuited for their particular business. It is a comparatively common thing to see a piece of machinery covered over, and upon inquiry you find it was bought for a special job and has not been needed since. . . .

"It would require many hours to even in a small way treat the various phases of the printing art, as relating to greater efficiency. I have endeavored to make you see the necessity for close study of everything connected with your business. You can not know too much about the supplies you use, such as paper, ink, rollers, etc. Keep well informed concerning improvements made in printing and binding machinery, and, above all, choose carefully the executives who are so essential in the development of your business. Have weekly conferences with the foremen of each department. It is surprising what an added interest they have when they see that you take them into your confidence. Many a plan has been suggested by a foreman that has revolutionized the business and brought greater success. May I ask, also, if you are looking after the training of your apprentices? This is one of the weaknesses of the craft today, but I am glad to see that many of the wiser heads are studying this problem, and some of our local organizations have already started educational work that will, in a large measure, overcome this weakness."

Selling Session.

At ten o'clock on Tuesday morning the selling session was called to order, being opened with a short patriotic speech by Judge Ommen, of New York, who emphasized the fact that the printer is doing his bit, and doing it well. Evidence on every hand proves the assertion.

Co-operative Competition.

Joseph A. Borden, the secretary of the organization, read a masterly paper on "Coöperative Competition," stating that "a new era is dawning on the business world — old things are passing away and all things are becoming new. Nowhere is this more strikingly apparent than in the printing business. The successful printer of the future, therefore, the only one who can hope to survive, is the one who forgets the past and improves his methods today that success may come tomorrow.

"Men in other lines have seen the vision and drawn themselves together in a spirit of friendliness and self-interest to combat the iniquitous cut-throat piracy and competition of bygone days, and to reëstablish their business on the higher plane of honesty and fairness, resulting in the square deal to competitors and customers alike.

"Price-fixing combinations are largely things of the past, however much they may have been cherished and relied upon by printers. Federal laws, and many state laws, have put the ban on such combinations, and the courts have declared they can no longer exist."

After reviewing the old price-fixing plan, Mr. Borden set forth the open-price association plan as follows:

"So long as it is a well-settled fact that men may not legally get together to determine in advance what they are going to do about prices, and that such arrangements have proved unsuccessful owing to suspicion and dishonest practices, there seems but one remedy left to raise the printing industry to a position of prosperity and stability.

"This remedy is known as 'coöperative competition,' or the 'open-price policy.' Under it, competitors may not agree what they are going to do about prices, but they may freely tell one another what they have done.

"It is not illegal for men to meet in good faith and make a comparison of their costs and selling prices for the purpose of preventing disastrous competition and of securing legitimate returns for their product.

"The subject of the open-price policy is most thoroughly and convincingly set forth in the book by Arthur Jerome Eddy, 'The New Competition.' Another excellent book, 'Price Maintenance,' by Thomas A. Fernley, is most opportune in this connection. Every printer should make a careful study of those books, particularly if he joins an association intended to operate under this policy.

"Under existing provisions of law, the only safe course for the printer to pursue is to have nothing to do with any conference or association where the objects and purposes are not clearly set forth in writing and the records or minutes fully preserved for inspection.

" The object of such an association being to improve trade conditions, that fact should be set forth frankly and without subterfuge. The means to be employed should be plainly stated and the purposes so minutely described that a judge and jury could arrive at no other conclusion than that they are fair, honest and legal, and that they are intended to accomplish their purpose without any necessity for resorting to unexpressed understandings, hidden moral obligations or ' gentlemen's agreements.'

" The open-price policy fully and amply supplies the means. It is proved to be sound, sensible and legal. There is no action involved, no agreement contemplated, of any kind or character, that is not well within the legal and constitutional rights of any body of business men.

" The right of publishing price-lists, the free and open exchange of competitive bids, the dealing frankly and unreservedly with customers and competitors alike, are rights which can not be restrained or limited by legislative bodies or the courts.

" Congress or state legislatures may enact laws that in the exercise of these unquestioned rights they shall not be abused to the detriment of the public, and that business coöperation shall not result in arbitrary and oppressive combinations, but the right of coöperation itself can not be prohibited.

" The right of the members of a printers' association to say what they will do regarding prices may not yet be fully established by the courts and anti-trust laws, but there has not, so far, been enacted anywhere a law which will prevent them from telling what they have done.

" The open-price plan is nothing more or less than an agreement that the members will make a frank statement of actual transactions, and actual transactions interest competitors to a far greater degree than assurances regarding the future, for the reason that assurances are not generally complied with.

" The regulations of open-price associations invariably have a clause, in substance, that ' no member of the association shall enter into any agreement of any nature whatsoever, the object of which is to restrain trade, limit production or competition, regulate prices, distribute business, or do any other act which is contrary to the objects of the association as herein set forth.'

"Another clause reads: ' The records of the association, its files, its correspondence and its meetings, shall be open at all times to any public official who, in the performance of his duties, is legally authorized to investigate the workings of the association, the fundamental objects of the association being perfect frankness and openness in all dealings among members and in all dealings with customers and the public.' "

" Creative Selling " was the topic handled by Brad Stephens, editor of *Direct Advertising*, and this was followed by a discussion of business conditions and their relation to the printing industry after the war.

Business Conditions and Their Relation to the Printing Industry After the War.

Speaking on conditions in Canada, John Stovel, of Winnipeg, said: " There is really nothing extraordinary to relate, certainly nothing discouraging. It would not be correct to say that it is ' business as usual,' for there is nothing as usual nowadays. But with us, at any rate, it is ' business with a greater earnestness than ever.'

" You are familiar with the paper difficulties that printers all over have had to contend with for the past two years, but notwithstanding this and the disarrangement of labor through heavy enlistment, I can not recall that a single print-shop in Western Canada had to close its doors. On the contrary, some of us were optimistic enough, or foolish enough, to put up large establishments, larger indeed than we would dare dream of ten years ago.

" I know of no trade in our country that responded more largely or speedily to the call to arms than ours. As an instance, I may mention that from our own establishment over fifty out of a staff of 250 are in active service, many of them taking part in every battle from Ypres to Lens. Their trials and dangers have been many, but their letters show not a word of complaint or regret, but a cheerful determination to stick to the job until the enemy is vanquished, and the freedom of humanity assured. Under ordinary circumstances the withdrawal of fifty men would cripple an establishment like ours almost to a standstill, but with such earnestness did those who remained at their tasks apply themselves to their work, that the fires have been kept not only ' burning ' but the pot boiling at high pressure.

" At the outbreak of war we had our jolts, amounting to almost a stampede, largely due, no doubt, to the uncertainty of the paper market. The spirit that I have mentioned has restored conditions, if not to normal, to a sane and healthy state. Our people have found themselves — they no longer dream — they work, and they have learned the valuable lesson of doing away with non-essentials."

The same subject was taken up by George H. Saults, of Winnipeg.

" Immediately following Canada's precipitation into the war a ' Business as Usual ' slogan was promulgated," said Mr. Saults. " The theory was that by maintaining an optimistic and cheerful mind we could prevent a want of confidence and consequent slump in operations. As the seriousness of the struggle developed and its continuance lengthened, more attention was paid to the war and its problems than was given thereto when the ' Business as Usual ' slogan was first propounded. Along with the work of how best to marshal Canada's resources to help the Allies defend democracy and perpetuate freedom came a more careful, a more prudent method of conducting business. The speculative and uncertain accounts were sifted out. This new method meant more cash sales and shorter credits, resulting in a minimum of loss from the disturbed condition of business that resulted during the first war year. This care in regard to credits brought about a distinctly healthy condition in the printing business. The majority of buyers were people and concerns who had carefully thought out their purchases and were in a position to pay for them — and pay promptly. The uncertainty of affairs and the willingness of the average buyer to agree that very little credit, if any, should be extended, helped the printer into a condition that would under normal conditions have taken years to attain — namely, a safe and sound basis of operation.

" Our experience in this respect should encourage the printers of the United States to minimize their credit extensions. The present unusual conditions can be used as an excuse for asking cash where short credits were previously given, and for cutting down extended credits to very limited periods. War conditions afford an argument that is sound and effective.

" Printing, apart from a few special lines and a certain class of publications, has not decreased in volume in Canada since war began, thus demonstrating that in war, as in peace, printing is an essential constituent of a nation's life.

" The paper-mills of Canada have been most prosperous during the past three years, and it is whispered that

the jobbers are also 'doing quite well, thank you.' While it is a favorite pastime to take a rap at the jobber because of increased prices, it is but fair to say that he has been forced by the mills. True, many a jobber benefited by having good stocks on hand when the mill increase became effective, or by having the courage to buy heavily at an opportune moment. No sound objection can be taken to the extra profits made in this way. Jobbers up our way, by agreement, sell at a uniform price, which is a good thing. The mills have cut out a great many lines and colors, all of which tends to a more uniform pricing, and is, therefore, a general benefit to the trade.

"Our labor supply has been rather severely cut by enlistment. This has been overcome to a considerable extent by the employment of females, particularly in the press and proof rooms, and by the loaning of help whenever possible. Special emphasis might be placed on this latter method. It is practicable where friendly relations exist — which, by the way, should be everywhere.

"Scarcity of help, along with the H. C. L., caused employees to get busy and boost their scales. We have had to meet an increase of from $22 to $25 a week for printers and pressmen. A request for $27 was made.

"By the way, the effective manner in which the unions operate suggests the advisability of securing their coöperation in an endeavor to place the printing business on a profitable foundation. By employer and employee working together, the price-cutter and the irresponsible might be eliminated. Think this over.

"Being a producing and selling nation, Canada has profited by the war — financially — but has suffered heavy losses in man power. We look forward to a healthy, prosperous condition after the war because of our vast undeveloped resources and the fact that there will then, as now, be a ready market for our products."

The discussion was then taken up by several others, the general opinion being that the great number of men being taken from the plants would cause a shortage of labor, and that methods must be devised to overcome or make up for this shortage. Efficiency must be increased, and labor-saving methods applied in order to enable those who remain to increase their production.

The Value of Service.

"The Value of Service" was the subject assigned to Charles H. Mackintosh, of Duluth, who spoke, in part, as follows:

"The manufacturer must sell to wholesaler or jobber before he can continue to manufacture; then the wholesaler must sell to the jobber, and the jobber to the dealer, and the dealer to the ultimate consumer. Clog one link in the chain and the whole motive force of merchandising comes to a standstill.

"The term 'salesmanship'— like 'charity'— covers a multitude of things. We recognize, without analysis, that it includes the functions of the traveling salesman and of the retailer's salesman or 'clerk.'

"It is because we know that so much man-power will be diverted from these two branches of salesmanship that we have become apprehensive as to the probable effect upon industry as a whole. But of late years there has been developed a means of mechanically multiplying *salesmen* just as manual laborers have been mechanically multiplied by machinery.

"This mechanical multiplication of salesmen is better known as *advertising*. Just as the function of the salesman is to introduce and to explain, to arouse desire and to direct demand upon supply, so is it the function of advertising to do precisely these same things.

"But, while the salesman is presenting his message to one prospect, the same message, mechanically multiplied upon the printing-press, may be presented to tens of thousands of prospects.

"The answer to a famine of salesmen is a flood of advertising, prepared with greater skill and distributed with keener discrimination than ever before. . . .

"Advertising is the answer to the threatened failure in our national system of distribution; more and better advertising to the consumer to offset the loss of retail sales aggressiveness; more and better advertising to the dealer to replace the traveling salesmen who have been called to the colors, and to enable those who remain on the job to do double and triple duty.

"Now the great present need of industry is for men who understand and can apply the principles of advertising to distribution. And, since a very great part of this new advertising is to be of the direct-by-mail variety, there is no chance for the bluffer. The direct-mail advertiser must make good on every piece of advertising he prepares — or else support the proof of failure.

"Time was when we sold printed paper at so much per page or per pound. Now we must be prepared to sell printed salesmanship, *practically at so much per sale*, since we may not sell two failures in the same market.

"Three years ago it was my privilege to demonstrate to the satisfaction of several hundred members of the Northwest Printers' Cost Congress that the profitable printing of tomorrow would be divided between the advertising agent who was also a printer, and the printer who was also an advertising agent.

"Now, hastened by the emergency of war, it becomes obvious that the profitable printing of today will go to the printer who can make it profitable, and that soon there will be practically no other sort of printing.

"For yet a little while there will be an era of experiments, but, swiftly and surely, the national need for rapid, resultful mechanical multiplication of the means of creating demand will cause practically the entire national demand for profitable printing to gravitate into the hands of service printers.

"Now, those of us who are not equipped to render this sort of service which builds business by making each order sell the next, are confronted with two alternatives: We may install service departments of our own; or we may combine, through our city, state or national organizations, to create central direct-mail advertising agencies to serve our clients through ourselves.

"In either event, there can be no bluff about it. We must get men who know their business and who can prove their knowledge in results to our customers. An advertiser may be lenient about ineffectiveness in advertising which is merely an insignificant adjunct to a highly organized sales force, but when it becomes his principal sales agent it must either make good or it will carry him down with its failure.

"And so, during the emergency of war times, at least, our service must pay for the printing or there will be no need for further printing.

"Long before the end, even the most conservative of us will be getting out *for* business or getting out of business. And not for long shall we be able to get out for business with any hope of success unless we are able to use expert direct-mail advertising service as the basis of our salesmanship; and to sell, not printing, but the increased business which our kind of printing will produce."

Reports of Committees.

The report of the Legislative Committee, presented by John Clyde Oswald, of New York, evidenced the fact that the members of that committee had spent a busy year, many matters regarding legislation of various kinds receiving their attention. An extra amount of effort has been required on the proposed increase in second-class postage, the effect of which would be to the detriment of the industry in general, inasmuch as it would cut off a great amount of printing. This matter is in a rather unsettled state at the present time, and it is difficult to state what the outcome will be. United action is necessary if this unfair and unjust act of legislation is to be defeated. A resolution, protesting against the increase, was presented, and received the unanimous endorsement of the convention, copies being immediately telegraphed the congressmen and senators comprising the Conference Committee at Washington.

The Trade Matters Committee, through its chairman, E. Lawrence Fell, of Philadelphia, reported that very few matters had been referred to it for attention during the past year, a condition which seems to show that the members are meeting with fewer difficulties requiring adjustment. Two or three matters are now before the committee, but are not completed. One of these, concerning the size of sample-books sent out by manufacturers of paper, brought forth some discussion, the consensus of opinion being that all such books should be of a uniform size in order to permit of more uniformity in filing and greater accessibility for reference.

The report of the Cost Commission, and also of the Price-List Committee, both of which were presented by H. J. Meyer, of Milwaukee, showed that the work of the organization along these lines is constantly increasing. After considerable study of the distribution of selling expense, the Cost Commission came to the conclusion that the proper method was to distribute this expense on the basis of the cost of the completed work instead of the selling price.

The Committee on Apprentices, through its chairman, Henry P. Porter, presented a complete and comprehensive report of the different phases of the work to which it has been assigned. This committee has evidently been misnamed, as its activities are by no means confined to apprentices, as one is led to suppose, but, on the contrary, cover the entire field of education as related to the printing industry. The report recommended the change of name to "Committee on Education," which would be far more appropriate and would more nearly indicate the actual work the committee is doing.

Executive Session.

Among the various items of business before the executive session on Wednesday morning was the question of changing the name of the organization, several amendments to the constitution for this purpose having been presented by local bodies. The present name, United Typothetæ and Franklin Clubs of America, is considered too long and cumbersome by some of the members, and after some discussion the amendment to change to "United Typothetæ of America" was passed.

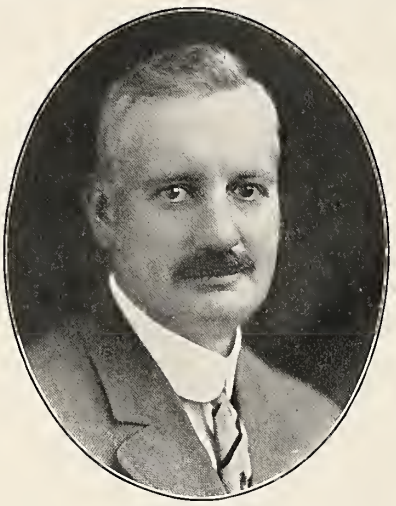
An increase in the dues, in order to permit an extension of the educational work being done, was also passed.

An amendment, having as its object the placing of all local secretaries under the control of the general secretary of the national body, was voted down.

The banner, awarded to the local organization making the greatest gain in membership during the year, was again carried off by the Franklin-Typothetæ of Chicago.



BENJAMIN P. MOULTON,
President.



ARTHUR E. SOUTHWORTH,
First Vice-President.



FRED W. GAGE,
Treasurer.

Newly-Elected Officers of The United Typothetæ of America.

New Officers.

Officers for the coming term were elected as follows: President, Benjamin P. Moulton, Providence, Rhode Island; first vice-president, Arthur E. Southworth, Chicago; vice-presidents, Charles L. Kinsley, Philadelphia; George H. Gardner, Cleveland, and E. H. James, Portland, Oregon; treasurer, Fred W. Gage, Battle Creek, Michigan.

The Executive Committee was increased to twenty-five members, consisting of the following: Arthur E. Southworth, chairman; Pliny L. Allen, D. A. Brown, Albert E. Buss, Ennis Cargill, W. E. Craig, John R. Demarest, George R. Denman, E. Lawrence Fell, Albert W. Finlay, Fletcher Ford, A. M. Glossbrenner, G. G. Gooch, Jr., William Green, George K. Horn, John A. Hutton, H. W. J. Meyer, William Pfaff, William V. Parshall, Joe B. Redfield, Eugene Saenger, B. F. Scribner, F. J. Scott, John Stovel, William H. Sleepeck, John S. Watson.

Secretary-Managers' Association.

Meetings of various affiliated bodies were held during the convention. The Secretary-Managers' Association met at dinner on Monday evening, with officers of the national organization present, and discussed subjects pertaining to their work in connection with the conduct of local organizations and plans for making the work more effective. Officers were elected for the coming term, Oliver Wroughton, of Kansas City, Missouri, being chosen as president; Alvin S. Dunbar, of Detroit, Michigan, vice-president; W. Van Hinkle, Chicago, secretary; E. E. Laxman, Chicago, treasurer.

Closed Shop Division.

The Closed Shop Division of the national body met on Tuesday afternoon, at which time a general discussion was held regarding matters of especial interest to the members of that division. Officers were elected as follows: Chairman, William Green, New York; vice-chairman, J. W. Hastie, Chicago; secretary-treasurer, E. F. Hamm, Chicago.

George H. Gardner, C. M. Welch, W. P. Jobson, Earl R. Britt, Charles Francis and R. W. Ewing were chosen as members of the Board of Governors for the two-year term, and these, with the following, constitute the complete Board: E. F. Hamm, J. W. Hastie, William Green, G. F. Kalkhoff, Morton B. Hirsch and Fred Alfred.

Open Shop Division.

The Open Shop Division met at dinner at the University Club on Monday afternoon, discussing matters relating to the work of that division and electing the following officers: T. E. Donnelley, chairman Board of Governors; A. M. Glossbrenner, vice-chairman; H. W. J. Meyer, treasurer; H. W. Flagg, commissioner.

Graphic Arts Association.

A special meeting of the Graphic Arts Association, a departmental of the Associated Advertising Clubs of the World, was called for Tuesday evening for the purpose of discussing the question of uniting with the Direct-Mail Departmental. It has been considered that there is somewhat of a duplication of effort in the two departmentals, but the feeling of the members present was that the Graphic Arts Association, in which was represented a larger investment of capital than probably any other departmental of the associated clubs, would be submerged if the amalgamation took place. The result of the discussion was the decision to continue the work of the Graphic Arts Departmental, and all present pledged themselves to work for its success, and to maintain the identity of the printing industry in the work of the associated clubs.

Machine Composition Division, Franklin-Typothetae of Chicago.

The Machine Composition Division of the Franklin-Typothetæ of Chicago postponed its regular weekly meeting until Wednesday noon, at which time a special meeting was held and a number of the visiting printers invited to attend. The first matter brought before the meeting was the election of officers, and this was quickly disposed of by the acceptance of the Nominating Committee's report, which advocated retaining the officers who have served so faithfully and efficiently during the past year. These officers are Jeremiah M. Cox, of the Chicago Typesetting Company, chairman, and Fred Barnard, of Barnard & Miller, vice-chairman. Talks were then made by some of the out-of-town guests, among them being W. T. Leyden, the former Chicago secretary, now of Winona, Minnesota; R. S. Van Pelt, secretary of the Board of Trade of Montreal, Canada; L. Smith, of the Smith-Grieves Company, Kansas City, Missouri; W. B. Conkey, of Hammond, Indiana.

THE COMPOSITE STATEMENT.

BY WILLIAM H. SLEEPECK.

IN October, 1909, in this fair city, in session assembled, was given to the printing industry one of the greatest, if not the greatest single factor essential to the proper and profitable conduct of a profession first in its influence on the civilization and culture of the greatest continent in the world's progress. Some years ago a number of printers' organizations held conferences through committees relative to printing prices, and found that estimates on various orders were widely at variance.

These varying estimates led to an investigation of the causes which brought them about, and it was discovered that those making the estimates were arriving at their costs by so many different routes that no real comparison of value could be made. It was also found that many of the establishments making such estimates made no pretense of operating a cost system, having nothing more than merely workmen's time tickets, and that the figures arrived at were almost entirely a matter of guesswork.

It occurred to these gentlemen that a uniform method of ascertaining costs was the only solution to their problems. They, therefore, decided upon gaining all the information they could regarding cost systems in printing-plants.

Accordingly, they sent out 6,000 letters of inquiry to the leading printing establishments throughout the country, to ascertain definitely how many institutions really had, or claimed to have, a cost system.

Out of the large number of replies received, it was found that only sixty-five concerns maintained cost systems, and out of this number it was found that only six had a sufficiently definite cost method to enable them to make out an annual cost statement.

Following this disclosure, a committee was appointed to continue investigations and submit a system or method whereby the printers might ascertain their cost of production in a uniform manner.

Forms were prepared by the committee which were used by a considerable number of printers, the basic form being No. 9, or the Monthly Statement of Cost, which has since become known as Form 9-H.

It becoming apparent that some movement should be undertaken to arouse the printers of the country to the necessity of some uniform method of cost-finding, a movement was started which resulted in the first international cost congress.

Assembled from all quarters of America, and from Canada, this vast concourse of master printers gave enthusiastically of their time and talent to the propaganda of education and investigation designed to furnish the printing proprietor, wherever located, the media for the successful and diverting pursuit of peace and profit.

As an evidence of the practices and principles propounded and promulgated at this cost-finding conference, we witness an unparalleled improvement in the *fiscal* status of our industry as related to the other enterprises constituting our vast commercial whole.

At the national office a careful record has been kept of the *credits* of cost-system printers, and there is not a

case on record where a supply-house has lost a dollar on a printer using the Standard Cost System to the extent of being able to make up his annual report.

It has been stated and is generally conceded to be true, that ten years ago the commercial-rating agencies placed the printing industry, as a whole, near the bottom of the list — in eighty-seventh place. Now it has reached thirty-fourth place.

Then, through the uplifting and broadening influences of our Cost Commission, stabilized by the test of time; adopted alike by the thoughtful, the conservative and the successful merchant; endorsed by no less a person than Edward N. Hurley, chairman of the Federal Trade Commission, Form 9-H promises the remedy for all our ills; a medium of accomplishment; a sure means of establishing the prestige, dignity and character which our trade should share with the leading financial enterprises of the country.

In comparing the commercial ratings of those members who used the Standard Cost System and an equal number of the same kind and character of plants outside of the organization, the following record is most interesting:

Of the users of the cost system, eighty-four per cent were given first-grade credit and the others had a fair rating.

Of those plants outside of the organization, it was shown that thirty-eight per cent of them had no credit rating whatever.

It was found by the national organization that the number of plants using the Standard Cost System were so few that it was impossible, until the year 1913, to compile a composite statement of cost of production for all users of the Standard Cost System throughout the United States that would really have value.

Enough reports were gotten together for the year 1913 that a very dependable report was compiled.

These composite statements have a particular value, from the fact that they consist of the annual reports of all users of the Standard Cost System grouped into one large statement, the same as if the total amounts represented were of an individual plant. In this way it became possible to correctly arrive at the average cost of production throughout the entire country, and this becomes a guide to the individual plant in selling its product. As indicating the growth in the use of the Standard Cost-Finding System, the following record of composite statements, which embraces labor and expense items only, will prove most interesting:

1913	$ 1,604,241.64
1914	5,614,321.79
1915	8,889,823.41
1916	15,677,334.01

A comparison of these figures discloses the fact that the composite report for last year, as compared with the year 1915, showed an increase of a little more than seventy-five per cent.

A comparison of the figures will also show that the costs, generally, last year were somewhat lower than the year previous, and an analysis of the reasons is plainly to the effect that the use of the Standard Cost System has brought economies in the operation of the plants, so that besides giving the printer an intelligent understanding of what his real costs are, the system has been the means of saving him a considerable amount of money in increased production, which is, in effect, the elimination of a considerable amount of non-productive time.

In the hand-composition department, in 1915, the cost per chargeable hour was $1.53\frac{2}{10}$, while last year the cost had been reduced to $1.48\frac{7}{10}$, this improved condition being due to the fact that while in 1915 the percentage of productive time was fifty-nine per cent, it had been increased last year to sixty-one per cent.

One of the valuable uses of the composite statement is in the fact that the printer operating the Standard Cost System can compare his hour costs, his percentage of productive time and other results, and in that way ascertain whether his business is being conducted on a normal basis.

Among the many excellent results that have come to the printing industry through the compilation of the composite statement is the action of the Federal Government in allowing for depreciation when collecting the income tax.

The department at first instructed its deputy collectors throughout the country to allow only five per cent on type and machinery, and three per cent on fixtures. When, however, it was found by the Government that the rate of depreciation as provided for in the Standard Cost-Finding System was twenty-five per cent on type, and ten per cent on machinery and fixtures, the deputies were instructed to accept this rate where it was being regularly charged off by the individual plant. This one feature of the composite statement has saved to the industry each year more than the entire amount of the national association dues.

It is believed that ultimately the use of the Standard Price-List will prove the solution of correct prices in printing, and it can be readily seen that in the compilation of the price-list all guesswork is eliminated, as the prices are arrived at upon the basis of the cost records disclosed through the composite statement.

Another valuable use that is being made of the composite statement is the fact that several local organizations throughout the country have compiled composite statements from the records in their individual cities, and this enables each group of printers to compare the local costs with the national records of cost. Some of these statements have been compiled by the national office for the local organizations, and others have been compiled by the cost men employed by the locals.

The printing industry is the only one which has been able to compile a national statement of average costs.

In 1916, after many years of planning and preparation, we submitted to the Federal Trade Commission a Standard Cost-Finding System. That system has received the unqualified endorsement of the Commission over the signature of its chairman, Edward N. Hurley.

The printing business is a mighty business. If you will look about you for a comparative, you will have difficulty in discovering any one which matches, in its difficulties, all of those which the printing business faces, and to its credit, let it be said, solves every day of every year.

And yet if you will broaden your vision and look for comparatives, you will find that the printing business, to be of true service, must partake in some part of the difficulties of every business which it serves.

Partaking in these difficulties, adjusting ourselves, as we must, to ever changing conditions, ever changing problems, new difficulties daily, it seems too obvious for comment to say that we *must* at all times know exactly, not only where we are going and what we are going to do to get there, but just exactly what it costs us to get there.

The day of guesswork and rule of thumb has gone. The man who says "I think" will sink — you must *know* or you will never show in the race we are running.

The United Typothetæ and Franklin Clubs of America is a thinking organization, and out of its thinking has come a definite knowledge.

It is needless to argue the question of whether you, for your own sake, should run your business on this system — it would be an insult to your good judgment, to any good business man's judgment, to attempt to convince him that he should accept a plan so obviously suited to a better understanding of his costs and his possible profits.

All of us have only too often met the difficulty of convincing a customer of the justice of our charges. There always seems to be some real or imaginary competitor who has or will or could produce the same piece of printed matter for less than we have.

In the buyer's eye the bill is always high, and the worst of it all is, that in the face of such argument the price-pruning knife is altogether too ever present.

If you cut your prices and know that you are cutting your legitimate profit you are in a losing game and the sheriff is getting closer to your door every time you cut.

If you are cutting your prices and don't know whether you are cutting your legitimate profit — there isn't any hope for you at all.

Know what it costs you to do business, for in knowing you can knock the price-cutting argument aside without a moment's delay. In fact, when we all know, and can all prove that we know, the real or imaginary lower priced printer of whom we have all heard will pass away — never to return.

Come in, gentlemen, square up your business by this practical, workable, sensible system. Know what this product you are selling is worth and *get* what it is worth by showing and proving conclusively that you know what it is worth.

You can't beat the man who lays his winning cards face up *knowingly*. If you know what a piece of printing is going to cost; if at every point in the progress of every job you take into your plant the dollar and cents cost is clear and plain to you, you can put into that job just exactly as much extra effort as your customer is willing to pay for — and you will be able to tell him exactly what you are asking him to pay for.

The time is here for you to put your business on the Standard Cost System basis, and I believe that those of you who have not will not hesitate longer.

The best thought of your oganization has produced it.
The best members of your organization are using it.
Authority approves it.
Why oppose it?

NEW YORK'S NEW PUBLIC PRINTER.

Joseph N. Quail, who succeeds David Ferguson as Supervisor of the *City Record*, as New York's public printer is called, is an old-time printer and comes from a family of typefounders. His uncle was William C. Conner, and his father was superintendent of the James P. Conner & Son Typefoundry, New York, this foundry having started in the early part of the nineteenth century.

Young Quail read so many dime novels when a boy that he ran away from home to shoot Indians in Texas. He got as far as Uvalde, Texas, without scalping an Indian. Ashamed and afraid to return home, he went to work and to school. Col. John A. Baker learned the boy's history and communicated with Daddy Quail, who, instead of sending him a railroad ticket, forwarded him type and an outfit to print a paper. This he did in Uvalde and, later, ran the *Eagle Pass Times* and was known as the "boy editor of Texas."

Returning to New York in 1881, he went to work as a printer, joining "Big 6" in 1883, and has held a printer's card since. While setting type on the *New York World*, he sent so many items to the paper that he was taken over as a reporter. Since then his career would take a volume to tell. He has been editor of New York dailies and a miner in Montana. He was chapel chairman on the *Butte Miner* and deputy district organizer for the I. T. U. in the Northwest.

The sinking of the Maine brought him back to the newspaper game in the employ of Mr. Hearst, who sent him on a yacht to watch Admiral Sampson fight the Spanish admiral, Cervera. A cable he managed to get through to New York, in spite of the censor, got him into trouble with Admiral Sampson, and he barely escaped being shot for aiding the enemy with news of the fleet's movements.

He has been on the *New York Times* for years, until appointed to his present position of supervising the expenditure of nearly a million dollars which New York city spends for printing and stationery during a year. He says he is going to follow the methods of his predecessor closely, and how Mr. Ferguson managed the office was told in detail in THE INLAND PRINTER for October, 1913.

PROPER SPACING AND TYPE SELECTION.

BY R. E. HAYNES.

A thoughtful study of the better grades of typography invariably calls attention to the importance of correct spacing out and the proper selection of types suitable in size for the work in hand.

Oftentimes the changing of a few leads throughout a form will improve it greatly, while the reduction or increase in size of a word or line will enhance the appearance of the work one hundred per cent, merely because the job has been filled in or "opened up" in better proportion thereby.

It is impossible to lay down a set of rules which will serve as a guide under all conditions, for no two jobs are exactly alike and the copy and type at hand control the situation largely in each case. There are, however, a few axioms which may be accepted readily and followed implicitly by the compositor in setting and "whiting out" his work.

In the first place, the main display line should be full length and a little above the center in square or oblong jobs, while in narrow forms the line may be placed considerably more above center with improvement to the work.

Groups of words or lines not descriptive or directly necessary to the full meaning of the main display should be separated from it by a space at least half as great as the depth covered by the group or line.

In these groups of words or lines, the space between lines should never equal or exceed the height of the face used, and the space between words should be a little less than the average width of the letters. Three-em spaces (or thinner) with condensed type; en-quads or two three-em spaces with square types and em-quads between words in extended type. Text type should always be thin-spaced, and script is properly spaced with the ascenders and descenders which are provided with each font. (If not in the font, use two-point lead spaces.)

These few suggestions are not founded on style or prevailing ideas of artistic production, but are fundamental to all forms of typography and always have been. An application of the principles set forth above will improve the "average" job so that it will become more legible and attractive, and present its printed message to the reader in the best possible way.

OBITUARY

William French Foster.

In the death of William F. Foster, Tuesday, August 28, at New York city, the Sigmund Ullman Company lost one of the most faithful and popular members of its organization. For over ten years Mr. Foster had been a member of the sales force of that company in New York city, and his acquaintance among printers of the metropolis was wide. He was also a member of the Old-Time Printers' Association. Heart trouble of a year's standing was responsible for the death of the estimable gentleman at the age of fifty-two.

Isaac Bowen Pilgrim.

One of the real old-timers, Isaac Bowen Pilgrim, died at Atlanta, Georgia, Thursday, August 16, at the age of eighty-five. "Uncle Ike," as he was familiarly known, practically grew up in the newspaper business in Atlanta. Before the Civil War he was a compositor on the old *Atlanta Intelligencer*. He served the Confederacy throughout the war, and after the surrender of Lee at Richmond returned to the trade at his old home. Mr. Pilgrim is credited with having set the first type for the famous *Atlanta Constitution;* and he remained with that paper until ten years ago, when he was retired on a pension by the company.

Charles Beecher Lahan.

Unaware that he was ill, the many friends of Charles B. Lahan were shocked when, on August 26, they received the sad news of his death. His record with the Regan Printing House, Chicago, was as honorable and successful as it was long. Mr. Lahan was born in Bridgeport, Connecticut, fifty-seven years ago, and at the age of seventeen came to Chicago and secured a position in the stereotype department of the Regan house. Being intelligent — and possessing those qualities of heart and purpose which tend toward advancement and success — he was quickly promoted to the office, and for the past thirty years has been one of James L. Regan's right-hand men. At the time of his death, Mr. Lahan was vice-president of the Regan Printing House and secretary of the G. D. Steere Company, an affiliated organization of edition



Charles Beecher Lahan.

bookbinders. He was a prominent member of the Benevolent and Protective Order of Elks, being the author of the flag ritual now used by that order.

Samuel J. Parkhill.

When Samuel J. Parkhill left his home in Cambridge, Massachusetts, on the morning of Thursday, September 6, he was apparently in his usual health. A few hours later he dropped dead in the office of the Samuel J. Parkhill Company, of which printing-firm he was founder and president. Mr. Parkhill learned the printers' trade in the plant of John Wilson & Son, The University Press, printers of *The Printing Art*, and in 1875 established his own business, which has continued since that date. The deceased was born in Boston in the year 1839.

Henry B. Speed.

Forty years of service with the Western Newspaper Union is the record of Henry B. Speed, who died at Evanston, Illinois, September 2, at the age of seventy years. Practically all his business life was spent in the ready-print business. First, he was manager of the Iowa Printing Company, early in the sixties, and in 1870 he moved to Chicago and became identified with the A. N. Kellogg Newspaper Company, later becoming secretary of the company and manager of its Chicago branch house. The Kellogg company was purchased by the Western Newspaper Union in 1906, and, after a service of four years with the latter, Mr. Speed retired.

James L. Lee.

James L. Lee, of Los Angeles, California, president of The Challenge Machinery Company, Grand Haven, Michigan, died at the home of his son, J. Edgar Lee, of Grand Haven, Sunday morning, September 16, after a brief illness of but five days. Mr. Lee was visiting in Grand Haven, arriving there from his home in Los Angeles about three weeks before. He had always enjoyed the best of health, and his sudden and unexpected end came as a shock to all who knew him.

Born at Halifax, Yorkshire, England, July 19, 1839, Mr. Lee was apprenticed to the printing-trade at the age of twelve years, and for two years worked at it in his native town. In 1853 his parents decided to come to America, and naturally young James, then fourteen years of age, came with them. The family traveled as far west as LaSalle, Illinois, by rail, that being the end of the railway at that time. From LaSalle they took the stage and finally settled at LeClaire, Iowa, but as he was in love with his art and there was no opportunity there to finish his trade, the boy went to Davenport, Iowa, and in 1857 graduated as a full-fledged journeyman printer.

He went to Pike's Peak in 1860, the year of "Pike's Peak or bust," and, after trying his luck in the mines, concluded to try a more civilized way of gaining a livelihood, and returned to Denver, where he secured a job on the *Denver Mountaineer*.

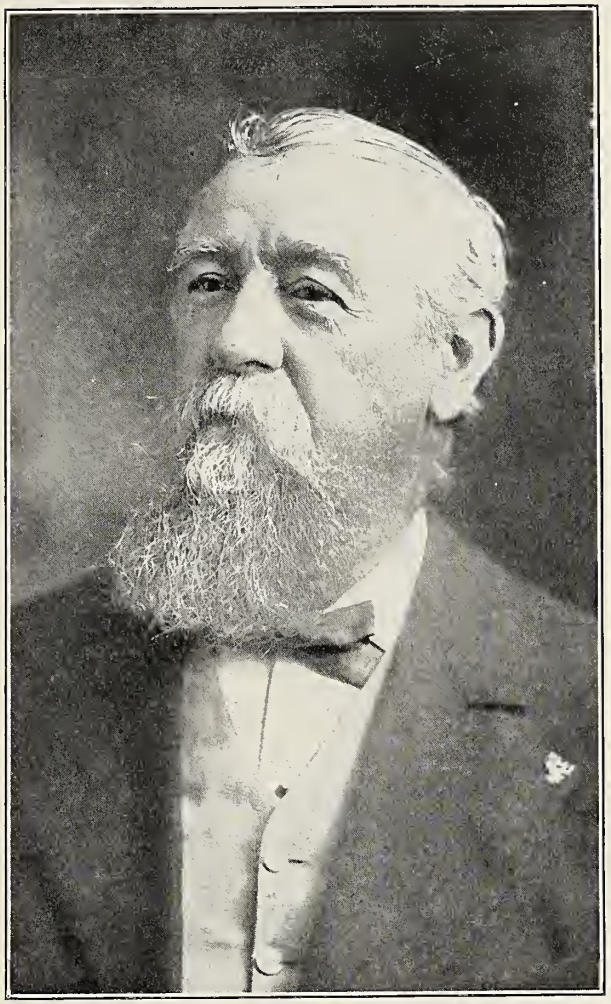
He moved to Chicago in 1863, working with several companies until November, 1870, when he resigned to go

into business with Paul Shniedewend for the purpose of handling type, presses and printing materials, and running an electrotype foundry.

In the great fire of October 9, 1871, their business was destroyed. Nothing daunted, they started in temporary quarters on the West Side, and when Jamieson & Morse erected a brick building at 240 Madison street — the first brick building in the burned district — Shniedewend & Lee rented the second floor and soon had their electrotype foundry in full swing, often running eighteen hours a day.

Mr. Lee continued in the electrotype business and the manufacturing of electrotype, stereotype and printing machinery until 1893, in which year he organized The Challenge Machinery Company, making a specialty of the manufacture of printing-presses, paper-cutters and other labor-saving machinery and materials for printers. The Challenge Machinery Company was located at Lee street and Archer avenue, Chicago, until June, 1903, at which time it was moved to Grand Haven, Michigan.

Mr. Lee was known to most of the older members of the craft throughout the Northwest, having traveled in the interest of the Campbell presses from 1875 to 1890. He was an honorary member of several press associations of the Northwest, and used to take an active interest in the business and social events at their annual meetings. He was a member of the Illinois Press Association, and for years had been a member of the Old-Time Printers' Association of Chicago.



James L. Lee.

WASHINGTON STATE EDITORS MEET AT CHEHALIS.

Over a hundred editors and publishers from all parts of Washington and Oregon attended the thirty-first annual session of the Washington State Press Association, at Chehalis, Washington, August 22-25. A program of addresses was carried out in which all phases of newspaper work were discussed. Resolutions were passed uncompromisingly supporting the President in this war period, pledging every effort to encourage and strengthen the patriotism of the people of the nation, pledging subordination in papers of political questions, endorsing the work of the Federal Committee on Public Information, and ordering the creation of a roll of honor for those newspaper men serving in the army. A committee was appointed to work for the next meeting of the National Editorial Association in this State. The print-paper situation was taken up with paper dealers and a committee was appointed to handle coöperative buying. J. C. Kaynor, of the *Ellensburg Record*, was elected president, and N. Russell Hill, *Lincoln County Times*, Davenport, was reëlected secretary-treasurer. The Washington Newspaper Association, which handles the "foreign" advertising for the papers of the State, reported a prosperous year.

SUBURBAN PUBLISHERS ELECT OFFICERS.

The first annual meeting and election of officers of the Suburban Publishers' Association of Chicago was held at the Hotel Morrison on Monday, September 17. The reports of the various officers and committees evidenced the fact that the past year has been an unusually busy and successful one. President Peacock presented the report of the Advertising Committee, discussing at length the efforts of that committee to arrange a definite basis upon which an advertising representative could be appointed, with headquarters in Chicago, for the purpose of soliciting business for all members of the association. A plan was offered whereby this could be accomplished without the necessity of financial contributions from the members, which met with hearty approval and was referred back to the committee for prompt action, with instructions to make its final report at the next meeting, which will be held on October 15.

By a unanimous vote the meeting decided to join the National Editorial Association as a body and give its assistance to the work that organization is doing.

New officers were elected as follows: President, R. J. Peacock, Chicago; vice-president, C. F. Renich, Woodstock; treasurer, E. A. Cogley, Maywood; recording secretary, U. S. G. Blakely, Plainfield; corresponding secretary, B. A. Pratt, Chicago.

BUYS PLATE BUSINESS OF AMERICAN PRESS ASSOCIATION.

Announcement was recently made in New York city that the Western Newspaper Union had purchased the entire plate business and plants of the American Press Association in New York and sixteen other cities. The Western Newspaper Union will continue to maintain its thirty-two branch offices and also will take over the branches of the American Press Association in various cities.

An announcement by Courtland Smith, president of the American Press Association, said his organization retired from the plate business because it was unable to continue it on a profitable basis at present prices. The energies of his organization will be devoted, he said, to the development of its advertising department.

This change gives the Western a practical monopoly in its field, that of furnishing newspaper publishers with ready-printed pages, "boiler-plate" and plate advertising.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

O. J. Houk to Cover Pennsylvania for The Intertype Corporation.

O. Judson Houk, who has been connected with the Unitype department of The American Type Founders Company for the past five years, has joined the sales force of The Intertype Corporation. For the present he will cover the Pennsylvania territory east of Altoona.

New Sales Manager for W. B. Conkey Company, Hammond, Indiana.

P. O. Pederson has been appointed sales manager of the large printing-plant of the W. B. Conkey Company, Hammond, Indiana, having resigned from a like position with The Linograph Company, of Davenport, Iowa. The change was made on September 10.

"Pittsburgh Post" Was Seventy-Five Years Old on September 10.

On September 10 *The Pittsburgh Post* celebrated the seventy-fifth anniversary of its existence under that title. The issue for that day was augmented by interesting articles appropriate to the occasion, which showed the growth and present greatness of Pittsburgh in all its activities. An interesting feature was a reproduction of the first issue, four pages, of *The Post*, of September 10, 1842, which was inserted as a supplement to the regular edition. Through a direct line of predecessors under other titles, the history of *The Pittsburgh Post* extends back to 1804, making it one of the oldest newspapers in the United States.

Why They Fail.

The Pittsburgh Association of Credit Men has completed the compilation of a set of statistics in which causes for failure are classified on a percentage basis. Since the compilation is made from failures in every line of business over a definite period, the classification is just as applicable to the printing business as to any other. The table of percentages follows: Lack of capacity, 30 per cent; fraud, 6 per cent; no fault of bankrupt, 10 per cent; lack of character, 24 per cent; insufficient capital, 30 per cent.

Craftsmen's First Fall Meeting.

"Good Fellowship Night" was celebrated by the Philadelphia Club of Printing House Craftsmen on Thursday evening, September 13, at the Hotel Bingham. This was the "get-together" meeting of the club for the fall and winter season. There was a fair attendance, considering the time of the year, and some members from Craftsmen's clubs in neighboring cities were present.

Expert Service Man for Chicago Branch of the Sinclair & Valentine Company.

T. A. Korb, who for five years was in charge of the pressroom in the big color-printing plant of the Zeese-Wilkinson Company, New York city, has been appointed assistant to Charles August, manager of the Chicago house of the Sinclair & Valentine Company. In his new position Mr. Korb will render assistance to the printers of Chicago in their difficult color-printing problems, as well as others.

Free Course in Proofreading and Typography.

The board of education of New York city has launched a free course in proofreading and typography, at the Stuyvesant Evening Trade School, Fifteenth street, near First avenue. The classes opened on Monday, September 17.

Men and women engaged in the printing, publishing, advertising and allied lines make up the classes, which are directed by Arnold Levitas.

Each class meets twice a week—Monday and Tuesday, and Wednesday and Thursday, from 7:30 to 9:30 P.M.

Certificates of proficiency will be issued at the end of the term.

Western Type Foundry Buys F. C. Damm Company Tools, Etc.

Announcement is made by the Western Type Foundry that it has purchased the jigs, tools, patterns, etc., used by the F. C. Damm Company, no longer in business, for the manufacture of saws and metal furnaces. Manufacture of those items will be continued by the Western at its foundry, 108 Pine street, St. Louis, Missouri, where those who desire such equipment are directed.

J. Henry Stephany Will Sell Stanley Process Type Metals.

All readers of THE INLAND PRINTER will be interested to learn that J. Henry Stephany, formerly with the American Type Founders Company, is now with the Syracuse Smelting Works, Brooklyn, New York. "J. Henry," as he is familiarly known, will visit printers and publishers in the interests of Stanley Process type metals, and his extensive knowledge of type and its manufacture will render him capable of giving competent advice to those who are particular in the selection of type metal.

Fred Cornell to Manage Kansas City Branch of Barnhart Brothers & Spindler.

In an attractive folder recently sent out to the trade, Barnhart Brothers & Spindler announce: "Beginning September the first our Kansas City branch house will be under the management of Fred Cornell. Mr. Cornell does not need an introduction to the printing craft of the Kansas City territory. For fifteen years he was manager of our Kansas City house. Just thirty years ago he became our office boy in Chicago, and since then had been with us continuously until three years ago." Quite a record for an office boy, but not at all surprising when one has had the pleasure of doing business with the Kansas City branch house under Mr. Cornell, which the writer of these lines had a number of years ago.

Iowa Printer-Foremen Go to School at Iowa State College—For Three Days.

Unique among gatherings of printers, the "Short Course in Printing," conducted by Iowa State College, at Ames, August 23, 24 and 25, will go down in history as the first meeting of its kind ever held in the United States. If the idea finds favor and is adopted by other schools — as it could be to excellent advantage, for its beneficial possibilities are unlimited — J. W. Parry, of the Engineering Extension Department, and F. W. Beckman, head of the Department of Industrial Journalism, who conceived, developed and conducted this first short course, will deserve all credit for its inception.

From all parts of the State, thirty printers, for the most part foremen of country newspaper offices, journeyed to Ames and put in two and a half days listening to the lectures of the instructors and participating in interesting discussions in the midst of or at the conclusion of the class sessions. Every phase of the business was covered — in some instances, quite thoroughly; in others, perhaps, too generally, because of limited time.

E. A. Brown, who has made an enviable record as superintendent of the plant of the Owatonna (Minn.) *Journal-Chronicle*, a student of practical, common-sense management, was the instructor in efficiency. He also gave valuable advice on presswork, particularly as regards ink, rollers and paper. E. M. Keating, instructor in the Mergenthaler Linotype Company's Chicago school, and editor of the Machine Composition Department of THE INLAND PRINTER, made several practical lectures on typesetting-machine work and presswork, in which line he is also an expert. The remaining member of the "faculty" was J. L. Frazier, associate editor of THE INLAND PRINTER, who lectured in his line, type-composition, newspaper make-up and color harmony. The classes in estimating were also conducted by Mr. Frazier.

Aside from the instructors' talks, those in attendance were given a treat in the form of an interesting lecture on "Paper Manufacture," by G. M. Mason, of the J. W. Butler Paper Company, Chicago. Mr. Mason exhibited the various ingredients from which pulp paper is made. Motion pictures were shown of the Warren and Strathmore paper-mills.

At the close of the meeting, which was attended by thirty foremen and printers, The Iowa Printer-Foremen's Association was formed, the object of which is to promote the general good of the business and to bring about other meetings of like character.



A Few "Students" at Short Course for Printers Held at Iowa State College, Ames, August 23, 24 and 25.

Standing, from left to right: E. A. Brown, Owatonna (Minn.) *Journal-Chronicle;* J. W. Gardener, Spencer (Iowa) *News;* Ben J. Beck, Fonda (Iowa) *Times;* W. G. Williams, Ames (Iowa) *Tribune;* F. W. Beckman, Department of Industrial Journalism, Iowa State College; C. M. Shipp, Ida Grove (Iowa) *Pioneer;* J. W. Parry, Extension Department, Iowa State College; W. F. Shadle, Toledo (Iowa) *Chronicle;* G. Wiley Beveridge, Goldfield (Iowa) *Chronicle.* Seated, left to right: Carl G. Killion, Mason City (Iowa) *Globe-Gazette;* Fred F. Harvey, Perry (Iowa) *Chief;* Horace Barnes, Ames (Iowa) *Tribune;* J. L. Frazier, THE INLAND PRINTER; Frank W. Westphal, Waverly (Iowa) *Democrat;* Fred W. Ellis, Sac City (Iowa) *Sun;* John Commons, Denison (Iowa) *Bulletin;* F. A. Wagoner, Leon (Iowa) *Reporter.*

Photograph by Mrs. Fred W. Ellis.

Forty-Eighth Annual Convention of Northern Indiana Editorial Association.

Editors from the various cities of northern Indiana gathered at Wabash on Friday and Saturday, September 14 and 15, for what proved to be the most interesting and profitable annual convention held by their organization. The actual work of the convention started at half-past two on Friday afternoon, in the rooms of the Wabash Commercial Club, with the following program: "My Cost System," by S. E. Boys, of the *Plymouth Republican;* "Developing a Profitable Job-Printing Business," Harry Hillman, editor, THE INLAND PRINTER; "National Advertising for Country Newspapers," N. A. Huse, vice-president of the American Press Association, New York city. The discussions following each address brought out considerable valuable information that the editors could carry home and apply to their work to advantage.

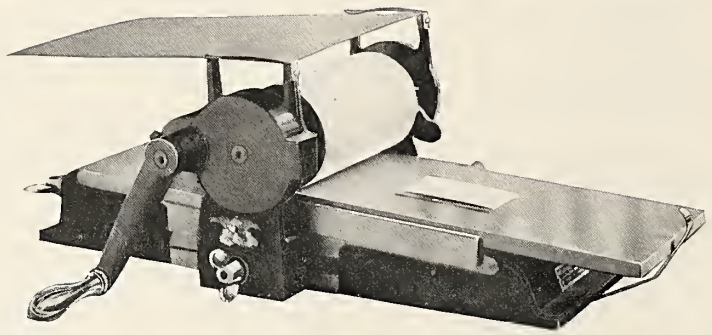
At half-past six all present enjoyed a splendid banquet, prepared by the ladies of Wabash, who also enter-

tained the ladies of the editorial party during the day. Doctor Jaynes, president of the Wabash Commercial Club, acted as toastmaster and introduced the following speakers: Mrs. Helen Preston, of Monticello, who spoke on "Experiences in Running a Newspaper," dealing, in humorous vein, principally with the experiences of the editor's wife; John Williams, of Anderson, who read a paper on "Newspapers and the War," prepared by E. C. Toner, who was unable to be present; A. B. Crampton, governor of the Old Soldiers' Home, Marion, who spoke on "Sixty-Three Years a Printer"; Grosvenor Dawe, of Rochester, who delivered a most fitting address for the closing of the session on the subject of "The United Effort."

Saturday was devoted to the business session of the convention, which was called to order at half-past ten. Prior to this session the entire party made the trip, by automobile, over the city and surrounding country, starting at eight o'clock.

New Intaglio Copperplate Press.

The illustration herewith is of the new intaglio copperplate press manufactured by the Progress Manufacturing Company, Boston, Massachusetts. The press is small, occupying space of three square feet only, and is designed and built with a view to furnishing printers, engravers and stationers a copperplate press at minimum cost, thus enabling them to handle orders in their own plants on short notice, without being compelled to let out the work to others. The manufacturers state that their press "is invaluable for handling greeting, Christmas and birthday cards, for which the demand is increasing. The purchase of this press, we understand, gives the printer or the engraver all that is necessary for doing this class of work except plates and cards, and its simplicity of operation makes it possible for one to go to work with it without delay.



A New Intaglio Copperplate Press.

L. N. Flint Appointed Head of Kansas University Journalism Department.

The resignation of Merle Thorpe as head of the department of journalism at the University of Kansas and the appointment of L. N. Flint, who has been acting chairman of the department, in his place has been announced.

Professor Thorpe has been absent on leave during the past year, acting as editor of *The Nation's Business*, published in Washington by the United States Chamber of Commerce.

Prior to going to the university, Mr. Flint was editor and publisher of the Manhattan (Kan.) *Nationalist* for five years. Two years ago he made a survey of advertising conditions in Kansas and compiled figures showing that Kansas publishers were annually refusing undesirable advertising to the amount of $120,000.

Old-Time Printer Custodian of $35,000,000.

Indeed, it is some bound for a printer to be "jumped" from the position of custodian of thirty-three and one-third cents a day to guardian of $2,000,000 a day — or, counting money, bonds and other securities, $35,000,000. Fred B. Nichols, as apprentice to a newspaper publisher back in New York State "in the old days," thirty or forty years ago, was the custodian of that thirty-three and one-third cents per day — the "scale" for apprentices at that time being $2 a week. Fred B. Nichols, as guardian of the vaults and their contents, owned by the Woodmen of the World, a large fraternal order, with headquarters at Omaha, Nebraska, is today custodian of the aforesaid $35,000,000. Between the two guardianships he made a printer of himself, went through all the vicissitudes of fortune attendant thereto, and by hard work, and plenty of it, came to be recognized as a "swift" in the old hand-set days.

Simply to illustrate how it makes a printer feel who has passed through the mill and "over the top" to a position as guardian of millions (so many of us will be denied the pleasure, or the opportunity), we quote from an interview which recently appeared in the Omaha *World-Herald:*



Fred B. Nichols.

When the Woodmen of the World, a fraternal order, wanted a trustworthy man to take care of its $35,000,000, Mr. Nichols, a printer, accepted with pleasure.

"How does it feel to be the custodian of $35,000,000?" was asked of former Printer Nichols.

"Makes me feel quite comfortable," was the reply.

"Ever feel like you would like to carry off a million or two, on some dark, stormy night?"

"Not in the least," replied the veteran printer. "And I'll say further that I never felt like any other man could get away with anything that belonged to this institution so long as I am on the job."

The illustration of Mr. Nichols appearing on this page corroborates the interview — he appears comfortable, but not "easy."

Second Annual "Butler" Picnic.

Saturday, August 18, the employees of the J. W. Butler Paper Company, of Chicago, shook off the cares of business to romp and play in the open. It was the second annual picnic of the Butler organization. The attendance numbered about 1,000. The big store was closed for the day.

At nine o'clock the big string of coaches pulled out of the Union Station, loaded with the happy, laughing throng of men and women, boys and girls, bound on having the time of their lives at Dellwood Park.

The morning program consisted of athletic sports. There are a lot of

fans in the different departments of the Butler company, and, naturally, the three baseball games were exciting from start to finish.

Following the custom established last year, the company issued an elaborate souvenir program in connection with the picnic. This program, besides listing the various committees in charge of the picnic, contains photographs of the department heads and an interesting historical sketch of the house of Butler. The company informs us that they will gladly send a copy of the program to any one who makes application for one.



Findlay, Ohio, "Morning Republican" Newsboys' Band of Forty Pieces.

How One Newspaper Has Solved the Carrier-Boy Problem.

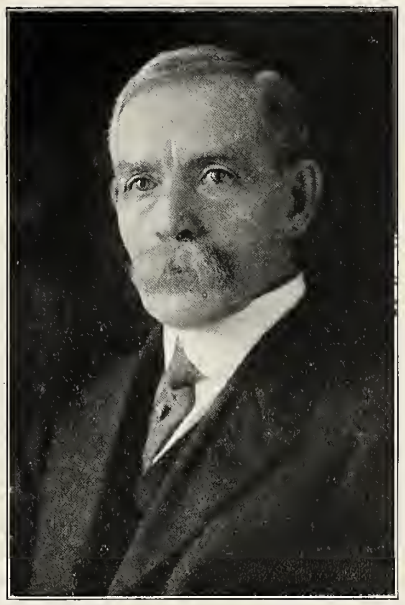
With a view to an improved spirit of coöperation between the carrier-boys and the office, Scott Bryant, circulation manager of the Findlay (Ohio) *Morning Republican*, organized the local newsboys' band of forty pieces some time ago.

In spite of objections of many of the parents at the start, the boys were enthusiastic over the project, and not only bought their own instruments, at a cost in some instances of more than $100, but coöperatively pay their instructor. This is all the more remarkable when one considers that many of the lads are not yet twelve years of age.

The enterprise is an evidence of the progressive ideas which are being developed by the publisher of the *Morning Republican*, the editor and manager of which is I. N. Heminger.

P. B. Keogh Retires After Thirty-Three Years of Service.

After thirty-three years of steady and faithful service in the pressroom of The Henry O. Shepard Company, Chicago, P. B. Keogh retired on August 23. "Pat," as he was familiarly called by all on the Shepard forces, was born in Louisville, Kentucky, and came to Chicago when a boy. He started with the Shepard company as a pressfeeder in March, 1884, and for the past few years has worked as general all-around man, one of his duties being to collect, each month, the signatures of THE INLAND PRINTER which are to be held for the bound volumes and to keep them in proper order until ready for binding. That this duty has been performed faithfully and well can readily be seen by reference to any file of bound volumes of this journal.



P. B. Keogh.

Mr. Keogh went to Denver, Colorado, with his son and daughter, it being his intention to purchase a small fruit farm somewhere in that locality and to spend his remaining days thereon. Members of the pressroom and bindery forces presented him with a handsome gold watch, suitably inscribed, as a token of their esteem, and in appreciation of the many years of close friendship they have passed together.

The Kings are Up and Coming.

In these days of unpopularity for kings, one should remember that there are kings and Kings. Just now the Kings are dominating the field of engraved holiday-greeting cards, at least so far as luring business through THE INLAND PRINTER is concerned — and kings, you know, have a highly developed sense for discerning a good thing when they see it. Remember, too, that there are Kings and other Kings in the business of supplying holiday-greeting cards. There's Harry W. King, of Philadelphia, and the King Engraving Company, of Chicago. They're both good Kings, but if you want to get in touch with the Quaker City King, don't address the Chicago King, and vice versa.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 60. OCTOBER, 1917. No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BOOKS.

"GOOD TYPOGRAPHY — What It Is and How to Produce It." 20 pages, 2 colors, reset specimen. Initial letter by Ellsworth Geist. 25 cents in silver or one and two cent stamps. Address the author, EDWIN H. STUART, 225 Robinson st., E. E., Pittsburgh, Pa.

BUSINESS OPPORTUNITIES.

WANTED — A hand-tool finisher and cover designer; job forwarder; paper ruler; folding machine operator; casemaking machine operator; stamper; all-around edition forwarder; must invest $2,000 or more and become associated with a consolidated concern employing upwards of 100 people and paying dividends; located in one of the largest towns in the middle West; each man must be the best in his line and able to impart his knowledge to others; union throughout; a chance of a lifetime to become a member of a fast-growing concern organized along new lines with national possibilities. O 461.

FOR SALE — Live, prosperous country weekly newspaper in live western New York town of 700; good territory for growth; congenial town; price $2,500; buyer must be responsible party willing to pay half cash; am selling because owner expects to be drafted shortly; a young hustler can do exceedingly well here. O 462.

$5,500 BUYS semi-weekly in northwestern Montana town of over 3,000; no competition; Model 15 linotype nearly new, with electric heater; well equipped throughout; electric power for presses; ABSOLUTELY BEST location in State; BEST bargain; $2,500 down; owner going on farm for health; investigate. O 493.

FOR SALE — Printing plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about $65,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. O 438.

FOR SALE on account of the army draft, controlling interest of printing establishment in most prosperous city in New York State; annual business, $15,000; completely equipped plant, value $8,000; modern machines; will sell only to business man who can maintain good will created by present owner. O 499.

FOR SALE — One of the best paying country weekly newspaper and job offices in southern Alberta, Canada, in good live town; will sell for reasonable cash payment down and balance can be arranged; price $4,500 cash, including building and lot. O 472.

FOR SALE — Small photoengraving plant, consisting of 11 by 14 camera complete, routing machine, saw table, and hand planer; used three months; $200 cash takes complete outfit. OTTO BONNELL, 3847 Calumet ave., Chicago.

FOR SALE — Label and color printing plant in large eastern city; established 30 years; equipment all modern; worth approximately $25,000; owner retires from business. O 488.

FOR SALE — Small weekly newspaper, doing good business in central Oregon; must sell as owner is listed in next draft call without exemption; price $1,600, half cash. O 486.

FOR SALE — A good job-printing office for sale at sacrifice; complete; good business; reason for selling, drafted. 208 S. Wash. st., Owosso, Mich.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — 35 by 50 and 39 by 53 two-revolution Miehles; 39 by 52 Century, 37 by 52 Huber, 39 by 54 Scott, 26 by 35 Huber, 27 by 40 Swink, 47 by 66 Optimus; drum presses, all sizes, 16 by 21 to 37 by 52; Gordons, Peerless, Goldings, Colts, etc.; jobbers, sizes 8 by 12 to 14½ by 22; lever and power paper-cutters; large Seybold duplex trimmer; 25 by 34 Hall circular folder, 5 folds; stitchers, ¼ to ¾ — 28-inch Tatum and American punches; large stock miscellaneous machinery. Tell us your requirements. WANNER MACHY. CO., 703 S. Dearborn st., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

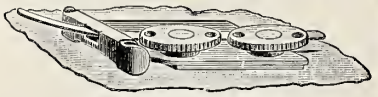
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — Secondhand Kidder, all-size adjustable rotary press, size 43 by 56 inches; minimum sheet 26 by 34 inches; cuts anything between; prints two colors on top and one color on reverse side of the web; has traveling offset web, and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE — Complete bindery for sale cheap for cash: one 32-inch power cutter with motor, one 20th Century Monitor wire-stitcher with motor, one board shears, one standing press, one job backer, one foot-power perforating machine, one numbering machine, round-cornering machine, finishing rolls, type cabinet with type, pressing boards, tables, etc. J. HORNIG, 1315 Emerson ave., No., Minneapolis, Minn.

MACHINERY FOR SALE — One 41 by 52 Whitlock "Premier," dual delivery, nearly new; one 30 by 43 "Optimus"; one 44-inch Dexter Auto cutter, nearly new; one 1-inch Monitor stitcher; all with 230 v. D. C., individual motor equipment; selling account equipping New York plant with automatic presses; machines can be seen in operation daily; buy NOW and save the dealers' big profit. O 469.

FOR SALE — One Hoe pony press, one Nonpareil jobber, one 32-inch paper cutter, one time recording clock system, about 340 pounds of body type, about $500 worth of job type; composing-room furniture and equipment, including cabinets, cases, composing stones and galleys; all in good condition. GEORGE S. RAUP, 203 Bushnell bldg., Springfield, Ohio.

DO YOU NEED A FOLDER? We have a No. 315 Brown job folder, sheet range, 6 by 7 to 19 by 25, folds 4, 8, 12, 16 and 32 pages; good as new; cost $750, will sell at about half price; splendid machine; reason for selling, have bought larger folder. HYDE BROTHERS, PRINTERS, Marietta, Ohio.

FOR SALE — Whitlock two-revolution press, 4 form rollers, bed 29 by 42; also Hoe two-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286; also Model 5, Serial No. 11848; 2 molds each machine, total of 26 fonts of matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model No. 1, Serial No. 8010, and Model No. 1, Serial No. 8011; with one magazine, liners, ejector-blades, font of matrices (for each machine). TRIBUNE PRINTING CO., Charleston, W. Va.

COLTS ARMORY PRESSES — 10 by 15, 2-roller; 10 by 15, 3-roller; 13 by 19, 4-roller; good condition; can be seen running; prices on inquiry. LISIECKI, 9 Murray st., New York city.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE— Kay Kay gas dispeller for sheet drying, for 53 or 56 inch Miehle, each $20; American press seats, $3. WANNER MACHY. CO., 703 S. Dearborn st., Chicago, Ill.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

FOR SALE — Hoe stop-cylinder press, 5-roller, size 51 by 36, sheet 50 by 32, 2 sets rollers, 4-step cone pulleys, countershaft, 4 chases. O 501.

FOR SALE — Two Miller feeders in fine condition, for 10 by 15 C. & P. Gordon press, 8 by 12 C. & P. Gordon and Kimble motors. O 287.

LINOTYPE — Model No. 3, Serial No. 10109; one magazine, assortment of matrices. FORT WAYNE PRINTING CO. Fort Wayne, Ind.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

FOR SALE — Two Universal and one Monotype casting machines. PRINTOGRAPH MFG. COMPANY, 280 Rice st., St. Paul, Minn.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — Optimus cylinder press No. 43, 3 rolls; prints sheet 25 by 38. THE I. TRAGER CO., Cincinnati, Ohio.

FOR SALE — Toledo web press with two-color attachment, size 12 by 18, 25-inch Relianee cutter. O 398.

HELP WANTED.

Bindery.

BOOKBINDER — One who is good ruler and forwarder; state age, experience and salary. WOODRUFF BANK NOTE CO., Lincoln, Neb.

Composing-Room.

WORKING FOREMAN — First-class compositor with thorough knowledge of make-up and stonework; qualified to lay out and set up jobs in a distinctive manner; medium-sized plant; union. O 298.

WANTED — Job compositor; a young man desirous of an opportunity to learn the better class of printing preferred. THE JOS. BETZ PRINTING CO., East Liverpool, Ohio.

Estimator.

WANTED — A thorough estimator for book and job printing house; state age, also whether single or married, and salary expected; must be able to furnish good references; steady position to right person. M. S. & D. A. BYCK CO., Savannah, Ga.

Managers and Superintendents.

FACTORY FOREMAN for photo mount plant; one who has both executive and mechanical ability; an opportunity for a man with a clean record. KIMBALL-MATHEWS CO., Columbus, Ohio.

FOREMAN — Four cylinders, 8 jobbers, 2 linotypes; hand composing and bindery; New York; 9 hours; capable, industrious mechanical supervisor. O 494.

Pressroom.

WANTED — Cylinder pressman with some mechanical ability, who is familiar with small automatic cylinders. In writing give age, experience, references, and if willing to travel occasionally. O 465.

WANTED — A pressman experienced in operating two Miller feeders. P. O. Box 876, Reading, Pa.

Salesman.

WANTED — First-class salesman by established firm to cover North Dakota, soliciting printing and stationery. O 487.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice, keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

All-Around Man.

A SUPERINTENDENT-FOREMAN with unusual qualifications seeks change with view to locating permanently; had considerable experienee installing and systematizing plants; familiar with the principles of scientific management, understand handling help, can promote harmony and secure coöperation; good estimator, lay-out, stonework; give instructions intelligently; 18 years' experience as an executive handling all classes of work; age 40; a man of principle and with the right sort of initiative; desire to connect with progressive firm or one wishing to "do things" more efficiently; now employed; go anywhere. O 297.

Bindery.

POSITION DESIRED in a bindery as Crawley rounder and backer operator. FRANK FULLER, 115 Good st., Akron, Ohio.

BINDERY FOREMAN, competent in all branches and qualified to run a bindery to best advantage, wants position. O 410.

BINDERY FOREMAN, experienced all branches, good executive, open for position. O 496.

Composing-Room.

SITUATION WANTED by a printer accustomed to handling the better grade of display; prefer small shop in Indiana or Illinois as working foreman or position on the case; middle age; married, union. O 307.

Managers and Superintendents.

PRINTING EXECUTIVE — Position as manager, superintendent sales department, buyer, right-hand man, or in advertising agency; 20 years' unusually thorough, practical experience high-class commercial work, colorwork, booklets, catalogues, embossing, loose-leaf work, etc.; up in estimating, selling, planning, costs, paper stock, engraving, electrotyping, plant installation, etc.; formerly proprietor well-known Chicago plant, now superintendent well-known firm; age 40; highest possible references Chicago firms. O 498.

SUPERINTENDENT OR FOREMAN would like to connect with concern now operating or wishing to install private plant; have had wide range of experience with men and machines, and particularly private plant problems; practical printer; married, sober, dependable and above draft age; best of references, including present employer. O 468.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

PRESENT MANAGING STOCKHOLDER of successful establishment, doing a $250,000 business in printing, engraving and binding, desires connection with an established house of larger output; desires position as general manager or factory superintendent. MANAGER, 709 Montrose ave., Richmond, Va.

PRINTING EXECUTIVE of proven ability and extensive experience wishes a position with a progressive concern as superintendent or manager; a practical printer with a thorough knowledge of costs, production and the efficient handling of workmen. O 492.

YOUNG MAN desires position as superintendent of a plant where efficiency and ability are recognized; at present employed as superintendent in a plant doing large catalogue and publication work; would consider a financial interest. O 497.

SUPERINTENDENT — A man of wide experience in the printing crafts, employed at present in position of responsibility, wishes to connect with a firm where highest quality and modern shop efficiency will be appreciated. O 485.

PRACTICAL SUPERINTENDENT of mechanical department desires to make a change; especially qualified to handle State, County and Bank lines; best of references. O 477.

Office.

POSITION as office and outside man; many years' experience in three large offices. O 229.

Pressroom.

A-1 PRESSMAN AND SUPERINTENDENT — Man who understands presswork from platens up to offset work; also understands scientific management and, insofar as pressrooms are concerned, is a real efficiency expert; will be open for position after November 1. O 500.

PRESSMAN, 25 years' experience, strictly temperate, wishes change; can take charge of pressroom or bindery, or any kind of flat bed presses or Gordons; can do any kind of presswork. O 495.

PRESSROOM FOREMAN — Capable executive, at present employed by high-grade color house, desires to make change; expert color mixer. O 490.

CYLINDER AND PLATEN PRESSMAN, 20 years' experience on the best grade of work; 35 years old; experienced foreman. O 392.

Proofroom.

EXPERIENCED PROOFREADER wants position on daily anywhere in United States or Canada, or on book work in large plant; accurate and rapid; union. MISS B., 73 Henry, Binghamton, N. Y.

WANTED TO PURCHASE.

WANTED — 29 by 42, 4-track drum press, air springs, Whitlock or other make; also Miehle press and printing machinery. WANNER MACHY. CO., 703 S. Dearborn st., Chicago.

WANTED — Ruling machine, typecaster, die and plate press; will give in exchange Model 5 Linotype or pay cash. O 489.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Ink Fountain.

THE NEW CENTURY ink fountain, for sale by all dealers in type and of printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

GOLDING MFG. CO., Franklin, Mass., Golding and Pearl.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

R.R.B. PADDING GLUE

For Strength, Flexibility, Whiteness and General Satisfaction.

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 602 Delaware st.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 92 Front st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY, makers of printing type of quality, brass rule, printers' requisites and originators and manufacturers of steel equipment for printing-plants. Address our nearest house for printed matter — Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Boston, 78 India st.; Chicago, 1108 South Wabash av.; Detroit, 42 Larned st., West; Kansas City, 10th and Wyandotte sts.; Atlanta, 24 South Forsythe st., and San Francisco, 638-640 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (estalished 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Defiance Bond

Business That Stays With You

The kind of business that brings you in touch with substantial customers like banks, insurance companies and large corporations is the kind you want. Letterheads, checks, drafts, deeds, bank notes, certificates, policies—this is the kind of business that keeps coming back and puts you in line for the "big stunts."

Defiance Bond brings and holds these worth while customers. It is a beautiful stock, of the high grade of the Weston Linen Record Paper, with the same remarkable writing and printing surface. For lithographic work, *Defiance Bond* is especially fine.

The beauty, dignity and wonderful wearing qualities of *Defiance Bond* put it in a class by itself. No other paper can ever take its place with users.

Make your next "campaign" on *Defiance Bond.*

Send for generous tryout samples, and prices.

BYRON WESTON COMPANY

"The Paper Valley of the Berkshires"

DALTON, MASS.

Cent-A-Post (Auto-Lock) **ENVELOPES**

For Circular Use!

BEST MADE PRICE LOW

J. WEST, *Mfr.*, 301-303 Adams St., BROOKLYN, N. Y.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD

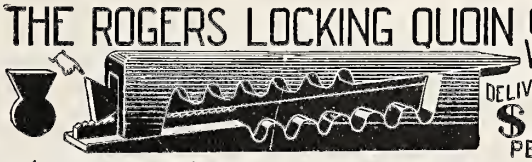
Simple, economical, durable

Sheets, 6x9 inches $1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

THE ROGERS LOCKING QUOIN CANNOT WORK LOOSE



DELIVERED IN U.S.A. $1.75 PER DOZ.

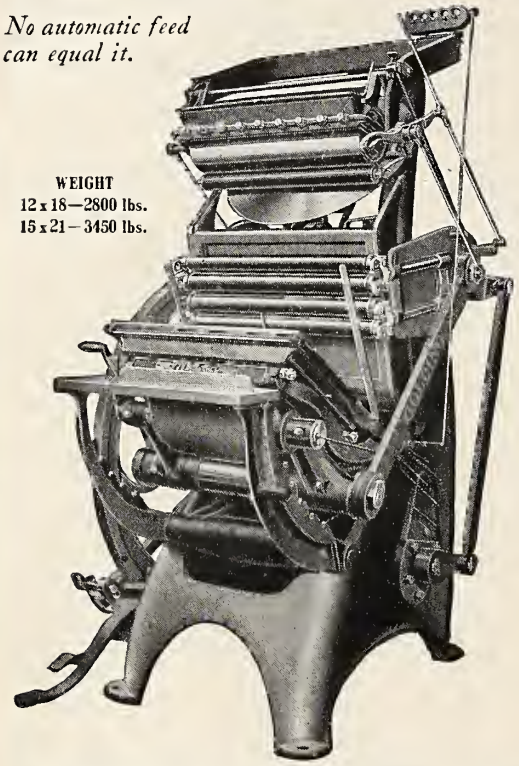
E.B.ROGERS. 22 FOUNTAIN ST., ORANGE, MASS.

3,000 IMPRESSIONS PER HOUR

On 10x15 jobs printed two up is a fair hand-feed average for the

GOLDING ART JOBBER

No automatic feed can equal it.



WEIGHT
12 x 18—2800 lbs.
15 x 21—3450 lbs.

STRENGTH—If the Golding Art Jobber actually contains more weight of Iron and Steel, and all impressional parts work from positive fixed centers (no cams or sliding surfaces), does n't it stand to reason that it is *stronger, more rigid and durable?*

DUPLEX DISTRIBUTION—This means two distinct distributions from two separate points at each impression. The four-roller distribution going down from fountain, and the four-roller distribution going up from the duplex distributor.

Treble Distribution—Is obtained by adding Vibrating Riding Rollers as an *extra* distribution if needed on a difficult form. The distribution of the Golding Art Jobber *eliminates* double rolling.

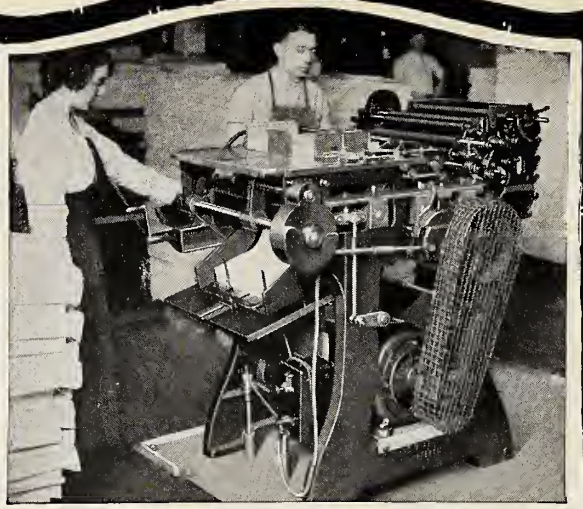
SPEED—The press is designed for a high speed, and the *dwell* of platen and convenience of make-ready make possible a higher average of production.

Strength — Distribution — Speed — assures quality production—with Profit.

These claims we back up by an actual demonstration to the skeptical, or the press can be seen in regular performance in hundreds of print-shops.

Write for a copy of "A Catechism on the Golding Jobber."

Golding Manufacturing Co.
Franklin, Massachusetts
New York, 38 Park Row Chicago, Rand-McNally Bldg.
GOLDING JOBBERS, CUTTERS, TOOLS, PEARL PRESSES



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions an hour. It makes money on jobs now generally done at a loss or on a very small margin.

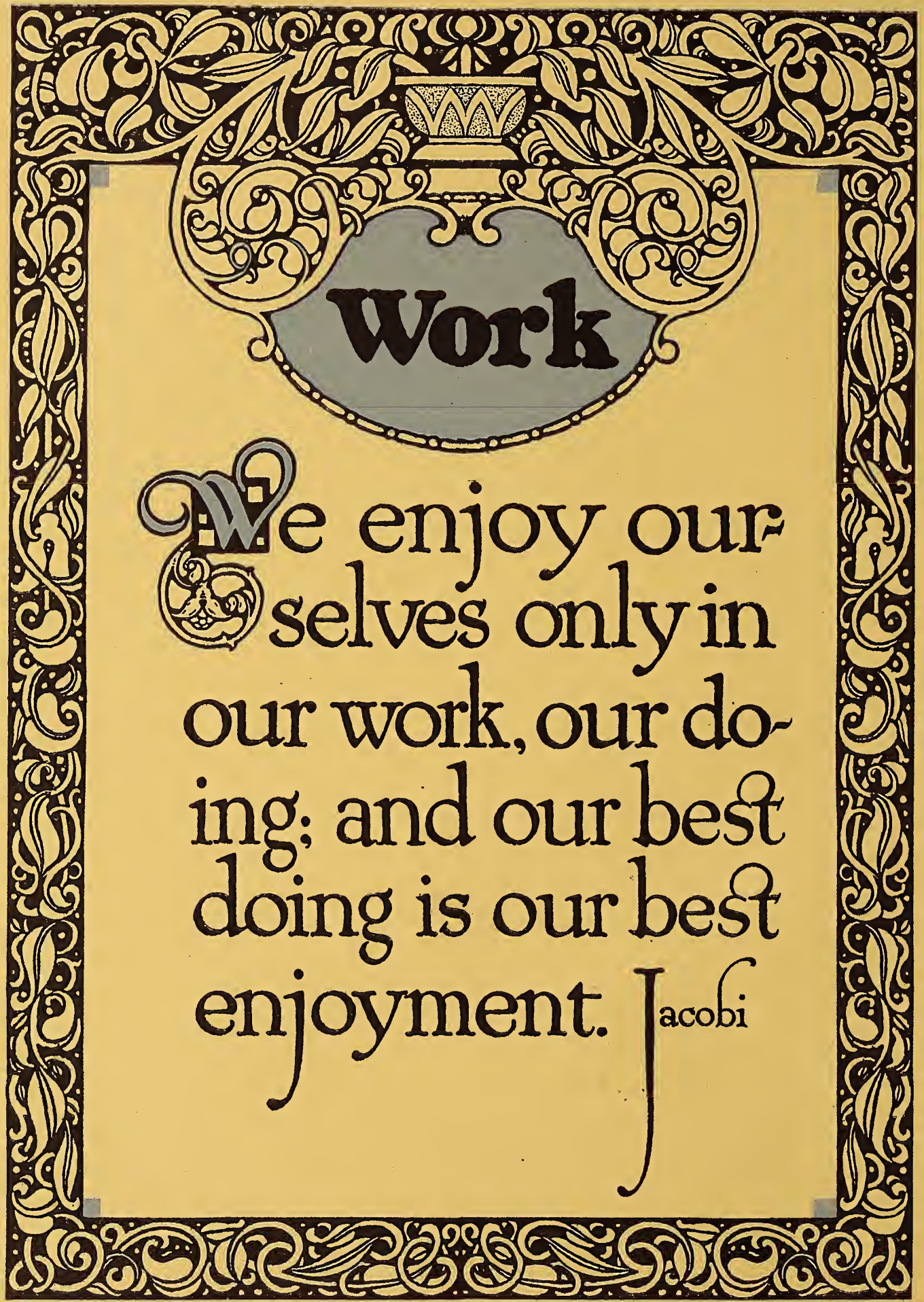
The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letter-heads, envelopes and general job-work of wide range. The press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

Write to-day for catalog and full information. No obligation, of course.

Stokes & Smith Company
Northeast Boulevard, Philadelphia, Pa.
London Office, 23 Goswell Road



Designed and Hand-lettered by J. L. Frazier.

The INLAND PRINTER

The Leading Trade Journal of the World
in the Printing and Allied Industries

Vol. 60 NOVEMBER, 1917 No. 2

LIBRARY
NOV 6 1917
U. S. PATENT OFFICE

OUT OF BLUNDER-LAND

By MICHAEL GROSS

I KNEW that I was almost through Blunder-land, with its quagmires and pitfalls, as soon as I found myself gaining enough confidence in my ability to fight a customer at his own game instead of submitting meekly to anything he tried to put over. But one of my customers evidently failed to discern any difference in me. He, no doubt, thought I was anchored firmly in that ill-favored land, and would never fight clear. That man was Payton, one of the most consistent kickers on my list. I have often imagined that Payton kicked for the sheer joy that he found in it; in no other way can I explain his constant fault-finding, unless — and this thought has only come to me lately — it was because of the ease with which I let him get away with it. He would kick if we took too long to turn out a sketch — and he would kick that we were neglecting the work if we rushed it through. If a design was in bright colors, it was too loud — and too subdued if we made it in flat tones. If we — but you, no doubt, have a "Payton" on your list and know his type only too well.

His pet complaint, however, and the one he used the most because it was the most profitable, was to kick that we had delivered a job short. As an instance: We would ship him two cases, each containing one hundred bundles of blotters, with one thousand blotters in each bundle. A day later Payton would send for me and say that his receiving-clerk had written in from the factory and mentioned that one of our cases had contained only ninety-eight bundles. Payton would seem so incensed over the thing, and swear that we were trying to "do" him, that, in fear of losing his business, I would run back and convince the boss that there really was a shortage, even though the pressman who ran the job, the shipping-clerk who shipped it, and everyone else in the place swore that Payton was wrong and that each case had contained full count. We would give Payton credit for the shortage he claimed, and then he would forgive me until the next shipment. But, as I say, lack of discernment in not noting that I had cleared Blunder-land, and was now out in the sunlight of real salesmanship, made Mr. Payton try the game once too often.

We had made an advance shipment of ten thousand booklets on an order of a hundred thousand to his factory. Payton, as usual, immediately complained that he had received only ninety-five hundred. Without a word, I allowed him the cost of the five hundred booklets, a matter of about fifteen dollars. This proved to him, without a doubt, I was still wallowing around in the Blunder-land mire, which was just the impression I wanted him to get. Three days later, when the balance of the job was ready to go out, I sat down and wrote Mr. Payton the following interesting letter:

"We are shipping to your factory today the balance of your order, consisting of ninety thousand booklets. Inasmuch as you have complained of a shortage on the advance shipment, I am taking extraordinary care to have this lot carefully checked up. I know you will have no cause for complaint, as I, myself, saw each package of booklets counted before it was put into the packing-case. I want to show you that we can fill your order right, even though it entails the unusual precautions that were employed in getting out this shipment."



Kicked for the joy he found in it.

I had a sort of hunch that this kind of letter, playing up all the trouble we had gone to in making a careful count, would move Payton to sarcasm, and bring back just the reply I hoped for. When the letter was written and mailed, I went out into the shipping-department and left instructions that the case of booklets for Mr. Payton was not to be sent out until I gave the word.

Two days after I sent off my letter, an answer came from Mr. Payton. It read:

"If you, yourself, saw ninety thousand booklets in the case you sent to my factory a few days ago, you had better consult an oculist. Your eyes are bad. My receiving-clerk reports that, by a *real* count, you sent us exactly eighty-six thousand. Kindly allow us credit for the shortage of four thousand booklets when you make out your bill to cover this shipment."

Blunder-land seemed a thing of the dim and distant past when I got that note, for I knew I had Mr. Payton "on the hip," so to speak. I sat down and wrote him another letter.

"My dear Mr. Payton," I started it, most affectionately, "I regret very much that, through an oversight, the case of ninety thousand booklets I mentioned in my last letter as having gone forward to your factory has not yet left our shipping-room. It will be sent out immediately, however, by fast freight. Your letter calling our attention to the fact that your receiving-clerk has, by means of a *real* count, discovered a shortage of four thousand booklets in this case, is at hand, and I can assure you, Mr. Payton, that your claim for a credit to cover this shortage will be given our very careful and considerate attention."

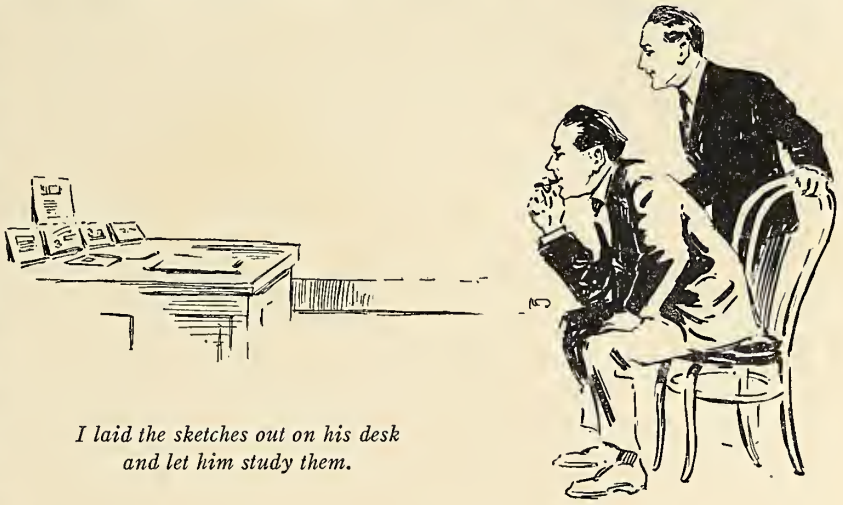
A few days after this letter went out, we got a four-page apology from Mr. Payton, in which he said that his receiving-clerk had made a mistake. He asked us to send on the case of booklets and the bill covering it. He would see to it, the letter ended, that there would be no trouble about the payment—and I can assure you there wasn't; nor on any shipment we sent him after that.

If any doubts as to my being out of Blunder-land by this time remained to trouble me, they were speedily dispelled by the streak of real salesmanship I displayed in handling my next customer. Lest this seem like boasting, let me hasten to add that no one, not even my boss, was more surprised than I at the exhibition. I never thought it was in me.

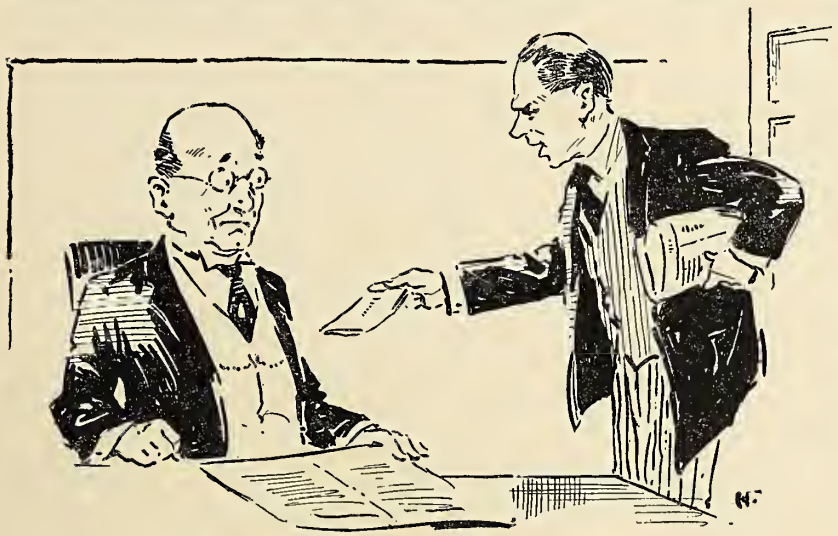


So I sat home nights for a whole week.

One of my customers, who was sending a mailing-card and a folder to his trade every month, had been in the habit of writing the copy himself and then calling in four or five printing salesmen and pitting them one against the other to see who would get the order. It was purely competitive — the lowest man nailing the business — and there were certainly some pretty exhibitions of price-cutting and underbidding on that order every month. I know, because I was given a chance to figure on each job, and would slash prices with the rest of the bunch, now getting an order and now losing it to some one else by a few measly dollars. The thought never occurred to me then that, by a little effort, I could eliminate all competition. But now, my eyes clear of the fog and haze of Blunder-land, I saw distinctly that the only way to get the business, and to nail it down securely, was not to cut the life out of each order, but to give the customer service — something the other fellows had not even thought of offering him.



I laid the sketches out on his desk and let him study them.



The old-fashioned salesman who had "a gift of gab."

So I sat home nights for a whole week, and racked my brain getting up the best copy I could for a year's series of mailing-cards and folders. When this copy was written and rewritten until it was as perfect as I knew how to make it, I got our artist to draw up a series of sketches — a different catchy design for each folder and card. I pasted each piece of copy to the sketch it was to be printed on, and then went to see my customer.

I laid the sketches out on his desk and let him study them for awhile. Then I explained the advantages he could obtain by placing an order for the entire series. Not only would he get a series that "followed through" in natural sequence, because it had all been prepared at once, but we could run twelve up and save money for him in that way. I got that order for a year's supply without having to fight for it. Nor was it necessary to cut my price. I just used a little salesmanship plus a little gray matter.

Another discovery I made, as soon as I got out of Blunder-land, was that the old-fashioned salesman who had "a gift of gab" and nothing much of anything else was becoming as extinct as the ancient dinosauria. I came to realize that, no matter how cultivated and suave my voice sounded, or how absorbing my selling-talk was, a customer never enjoyed it quite as much, or was half as interested in it, as he was at hearing his own voice; that, for this reason, it was far easier and better to let a customer talk himself into giving me an order than for me to try and talk one out of him.

I also learned that when my cue did come, and I commenced to talk, it behooved me to make sure that I was talking *to* my customer, and not *at* him — and that the difference between

the one and the other was the difference between an order and a turn-down.

Another thing I learned was to look on printing as being more than an arrangement of paper and inks that I was supposed to peddle out at any price the customer wanted to pay. I realized that *our* presses, *our* new type-faces, and *our* big plant were not always my best selling-points; that what I was really selling was "a stimulant which caused the life-blood to flow faster through the arteries of trade," as some one has so aptly expressed it. So, instead of filling a customer full of useless information regarding new processes that he was not interested in, and new presses that he did not give a hang about, I tried to study his business so that I might be in a position to suggest ways in which he could utilize *salesmanship on paper* to move his product off the dealer's shelf faster than it was moving. I found that in no other subject was he so vitally interested, and that through no other method could I so firmly intrench myself in his good graces.

I became a partner—a silent partner, it is true, but a partner nevertheless—in each of my customers' businesses; and, as a partner, I saw that it was up to me to take note of each selling-scheme, each new method of distribution, each good publicity stunt, that I came across in my travels, and to figure out how it could be adopted and used in some one of the businesses in which I was interested. At the end of the year I found that my many partners had not forgotten me nor the services I had rendered, for my order-book showed that I had received a share of the dividends in increased business.

I learned to take a pride in my profession—to strive to master it as well as does any artizan in his chosen field. I saw that it had been through the salesman and his work that the poor man's lowly home of today contained more comforts than did a king's palace in the old days; that when a new invention came along, it was the salesman who took the thing up and made people try it in spite of themselves, until they were finally convinced that they could not get along without it; that the inventors of the sewing-machine, the cash-register, the incandescent light, the phonograph, and other things we deem necessities today, were laughed at until some salesman or salesmen took hold of their inventions and showed the public that it was to their benefit to buy and use them.

I had traveled a hard road—harder, I believe, than does the average novice who starts in the game of selling. I had received some mighty hard knocks, but, as I gaze back in retrospect, I see that it was a road that could not be successfully climbed without these very knocks, and that the bitter struggle up to the heights gave an added joy to the attainment of the final goal—a right to the title of *"Salesman."*

WORK

THE law of nature is, that a certain quantity of work is necessary to produce a certain quantity of good of any kind whatever. If you want knowledge, you must toil for it; if food, you must toil for it; and if pleasure, you must toil for it.

RUSKIN

CONSERVING THE HEALTH OF WORKERS IN THE PRINTING INDUSTRY

By FRANCIS L. BURT

AS a result of an exhaustive study of conditions in the printing industry, the Bureau of Labor Statistics, of the United States Department of Labor, has prepared a long and interesting report in which are contained a number of excellent suggestions for the conservation of the health of workers in the trade. This study was made primarily to discover what influence, if any, the presence of lead and other less important toxic substances has upon the men engaged in the printing trade, and, incidentally, to observe all the features of the industry which might have an indirect bearing on health. The investigations were conducted in the cities of Boston, New York, Philadelphia, Baltimore, Washington, Chicago and St. Louis, which were regarded as having typical industrial conditions, and an inspection was made of 130 plants in which all the processes used in printing, including typefounding, were studied. One hundred printers in each of the cities of Chicago and Boston consented to a thorough physical examination by physicians who had had special experience in detecting occupational disease.

According to the bureau, the special dangers to be considered in the printing trade, especially in hand composition, linotype and monotype casting, stereotyping and electrotyping, are the exposure to lead and antimony dust and to possible fumes from molten lead; to various volatile poisons used in cleaning press-rollers and old type; to irritating and toxic fumes from remelting ink-covered type-metal, and to poisonous fumes from the gas-burners under the various typecasting machines.

In all countries the printer's trade has been considered as an occupation unhealthful beyond the average, and this belief is borne out by statistics, which show an abnormally high sickness rate and death rate for printers as compared with all occupied males. Examination of all available sources of information in the United States shows that in this country the printer's trade is productive of more illness than would be expected in an industry where wages are high, hours usually not long, and where there is no gross contamination of the air nor exposure to excessive heat or cold, nor overexertion. American printers suffer far more from tuberculosis than do occupied males in general.

The unhealthful features of the industry are the following: It is an indoor occupation, often carried on in vitiated air; it requires little physical exertion, and, in consequence, the printer's circulation is apt to be sluggish and he is oversensitive to cold; the nervous strain is great; the printer is exposed to the effect of various poisonous substances, the most important of which is lead.

The investigation showed that lead-poisoning may be acquired in any of a number of operations of daily occurrence in printing-plants, such as stereotyping, electrotyping, typecasting, machine typecasting, etc. Lead-poisoning in printers is of a slow, chronic form, and in time leads to any of a number of other diseases. Foreign experts say that lead-poisoning is unimportant as a cause of death among printers, but important as a cause of sickness; the same thing seems to be true of American printers.

In addition to lead, printers are exposed more or less to certain other poisons: Antimony, in type-metal; carbon monoxid from gas-burners; volatile petroleum products or coal-tar products used to clean type and press-rollers; turpentine used for the same purpose; anilin oil and possibly wood alcohol and tetrachlorid of carbon, used as roller cleaners; lye water, for washing type and forms; acrolein fumes, which develop when old, ink-covered type is being remelted.

The study in these seven cities showed that disease-producing conditions are to be found in many shops, although in general there has been a marked improvement in sanitation during recent years, and several model establishments were encountered.

"There has been a very great improvement of late years in the construction of printing-establishments," declared the investigators in

their report, "as can be seen when some of the old buildings in Boston or Philadelphia, or even Chicago, are compared with those constructed within the past ten or fifteen years. Formerly, it was taken for granted that printing should be, for the most part, carried on in small, low, dark, crowded rooms, with dirt-incrusted floors, dim windows never opened, and furniture covered with the accumulated dust of years. Now, such a place is the exception, and in every one of the seven cities which were visited in the course of this inquiry more than one model establishment was found, large and clean, and even beautiful. To be sure, there remains still much room for improvement in the average plant, and the best establishments sometimes reveal a surprising amount of oversight or neglect, so that employees who are enjoying the luxury of lunch-rooms and of bubbling fountains with iced water may at the same time be running the risk of lead-poisoning from quite preventable dust or fumes. The sanitation of this industry has not proceeded along logical lines, doing away with the dangers in the order of their importance, and providing first for safety, second for comfort and beauty; rather it has proceeded capriciously, and the desirable has sometimes been given more attention than the really essential. Attractively painted walls in the composing-room are pleasant, but hot water to enable the compositor to get the lead off his hands before he eats his lunch is decidedly more important. It is a matter of surprise to find in an apparently model establishment, one which is an evident source of pride to the proprietors, such a really insanitary feature as the placing of the melting-pot for old metal in the composing-room.

"Standards of cleanliness in American printing-offices are certainly much higher than they were formerly. Not many badly neglected places were seen in the course of this investigation; by far the greater number were fairly clean, and a goodly number were beautifully clean in most of the departments. The standards are, of course, largely dependent on the character of the man in charge, and it is by no means always the small and cheap plants that are the most neglected."

Many foreign countries require a certain standard of cleanliness in printing-establishments, and specify how often they must be cleaned, and even painted or whitewashed. Agents of the bureau studied these laws in conjunction with their investigation, finally selecting the Norwegian as the best of the foreign regulations governing the management of printing-offices.

Norway's regulations, briefly stated, are as follows:

1.— The floor must be washed weekly with warm water and soft soap and all furniture and other surfaces (this includes stoves) wiped off with a wet cloth. The floor must be smooth and must either be painted or finished with an oil that is not sticky. The cases, cabinets, etc., must be so placed that there are no spaces between them which can not be reached for cleaning.

2.— Daily, after work is over, the floor must be wiped with a wet cloth. No person under eighteen years may do the cleaning.

3.— Windows and window-sills must be washed once a month.

4.— Twice a year there must be a house-cleaning, all the furniture thoroughly cleaned, type-cases removed and made dust free, walls and ceilings washed or covered with whitewash.

5.— There must be one spittoon for each workman, filled with water, and emptied and cleaned daily.

6.— Type-cases must be cleaned at least every three months by an adult workman outside the workroom in the open air. He must protect his nose and mouth while he does it.

7.— In the composing-room there must be enough water, soap and towels to enable each compositor to wash easily. Soap and towels are to be supplied by the employer. Compositors must wash before eating lunch and before quitting work.

8.— The temperature of the room at the level of a man's head must be between 14° and 16° Réaumur (63.5° and 68°F.). There must be proper provisions for heating and ventilating in charge of a competent person.

9.— The room should be ventilated, preferably by cross draft, at noon and after work. Smoking is forbidden.

These regulations were promulgated in 1896, and in 1907 this further provision was added:

10.— The melting-pot for linotype-metal must be so arranged as to prevent heat radiation as much as possible. Gases must be drawn away from the workroom.

The conditions of boys and women in the trade were also investigated. It was found that while the typographical unions more or less rigidly supervised the course of work to be followed by apprentices, and limited the number of apprentices permitted to a shop, there are no rules against entrusting apprentices with work which is hazardous because of lead fumes or lead dust as there are in many European countries, where it is recognized that young people

are much more susceptible to lead-poisoning than mature men.

The boys in American shops are not protected at all from the dangers incidental to or inherent in the trade. Copyholders and errand-boys may not, according to union ruling, set or distribute type or break up forms, but they often do the sweeping and tend the melting-pot, and, besides the apprentices, there often are a number of others acting as floor boys or porters, and open to the same dangers as are the apprentices. In fact, the investigators found boys doing a number of actually dangerous things as part of their daily work.

While special attention was paid to women in the industry, there was nothing found especially affecting them. They are, of course, subjected to the same dangers of poisoning as are the men, and, because of their physical refinement, are doubly endangered. It was pointed out that in European countries there has always been great objection to the employment of women in printing-plants because of the dangers of poison, but it was found that the occupations entered by women in the United States are largely those which do not expose them to lead-poisoning or to other special dangers. In this country they are freely admitted to the trade, and while some foremen believe that the work is not well adapted to feminine strength and endurance, others say that women hold out quite as well as men on the machines and that there is nothing in the work of the composing-room that is beyond their strength. All agree that women make excellent proofreaders, and in union shops proofreaders must be practical printers, as must also the keyboard operators for the monotype machines.

Among the findings of the investigators were several of a nature that could easily be remedied, as with the following:

Ventilation is often inadequate, for where ordinary window ventilation is depended on the men usually refuse to permit the windows to be opened except in warm weather.

Type-cases with lead dust are commonly blown clean with a bellows, and this endangers the man who does it and sometimes others in the composing-room. Dry sweeping of lead fragments and dust, and dry dusting and cleaning of typecasting machines are usual.

Processes involving exposure to lead dust and fumes are often carried on in the same room with processes quite free from such danger.

Boys are required to do work exposing them to lead dust, to the effects of which they are more susceptible than are adults.

Washing facilities are, in the majority of printing-shops, very inadequate, and men who bring their lunch to the shop often eat with hands only partly cleaned.

Naked gas-burners are used for typecasting machines and melting-pots, and the gas is allowed to contaminate the air in many shops.

"Prevention of occupational disease among printers requires the following measures," summarizes the report: "Ample ventilation in all sorts of weather; electric heating of metal-pots or exhaust ventilation to carry off gas fumes; scrupulous cleanliness of the premises; no dry sweeping or dry dusting or blowing out of type-cases, or dry cleaning of casting-machines and plungers; proper lighting; separation of processes which produce lead dust or fumes from other processes; prevention of excessive heat, especially moist heat; ample washing facilities; no excessive speeding up or excessively long hours; prohibition of boys' work in processes involving exposure to lead dust or fumes."

The bureau, it will be seen, advocates nothing that can not easily be accomplished in any printing-plant, as is evidenced by the fact that more plants of a model character may be found daily. On the whole, the report contains little or no criticism of conditions in the trade generally; such a verdict could not have been rendered twenty-five years ago, and, judging from the tone of the report, it will be but a few years before conditions in the printing industry are as near an ideal healthfulness as can be secured.

GENIUS: There is no genius in life like the genius of energy and industry.—*D. G. Mitchell.*

COMPARATIVE TYPE SPACE

By C. H. CLENDENING

IT is often necessary to determine the amount of space printed copy will fill when it is reset in a different size of type. This is especially important when preparing copy consisting principally of clippings for publications with the idea of having it fill a certain space. If, for instance, the clippings are eight-point, thirteen picas, solid, to be reset in ten-point, twenty picas, leaded, the amount of copy required for the given space is usually determined by guess. To facilitate the task of estimating copy of this nature, and at the same time have the result exact to a reasonable degree, the accompanying table has been prepared.

	Five-point.		Six-point.		Eight-point.		Nine-point.		Ten-point.		Eleven-point.		Twelve-point.	
	Solid.	Leaded.	Solid.	Leaded.	Solid.	Leaded.	Solid.	Leaded.	Solid.	Leaded.	Solid.	Leaded.	Solid.	Leaded.
5-point Solid	1.	.83	.69	.52	.39	.325	.31	.252	.25	.21	.208	.175	.17	.15
5-point Leaded	1.2	1.	.83	.625	.47	.375	.37	.303	.3	.25	.248	.21	.21	.18
6-point Solid	1.44	1.2	1.	.75	.56	.405	.44	.363	.36	.3	.29	.25	.25	.21
6-point Leaded	1.92	1.6	1.33	1.	.75	.6	.59	.484	.48	.4	.39	.33	.33	.28
8-point Solid	2.56	2.13	1.78	1.33	1.	.8	.79	.646	.64	.533	.53	.45	.44	.38
8-point Leaded	3.2	2.66	2.22	1.66	1.25	1.	.99	.81	.80	.667	.66	.56	.55	.47
9-point Solid	3.24	2.7	2.25	1.68	1.26	1.01	1.	.82	.81	.675	.67	.566	.56	.47
9-point Leaded	3.96	3.3	2.7	2.06	1.54	1.23	1.22	1.	.99	.825	.81	.69	.68	.59
10-point Solid	4.	3.33	2.78	2.08	1.56	1.25	1.23	1.01	1.	.833	.83	.7	.69	.6
10-point Leaded	4.8	4.	3.33	2.5	1.87	1.5	1.48	1.21	1.2	1.	.99	.84	.83	.71
11-point Solid	4.84	4.03	3.36	2.52	1.89	1.51	1.49	1.22	1.21	1.01	1.	.85	.84	.72
11-point Leaded	5.72	4.76	3.97	2.97	2.23	1.78	1.76	1.44	1.43	1.19	1.18	1.	.99	.85
12-point Solid	5.76	4.8	4.	3.	2.25	1.8	1.78	1.45	1.44	1.2	1.19	1.	1.	.86
12-point Leaded	6.72	5.3	4.66	3.5	2.62	2.1	2.07	1.69	1.68	1.4	1.38	1.17	1.16	1.

DIRECTIONS.— Select the size of type corresponding to your copy from the sizes given at the top of the table. Read down to the horizontal line representing the size of type in which the copy is to be set. The number found here will be the coefficient representing the amount of space one square inch of the copy will fill when reset in the type of the selected size. Multiply the number of square inches of type by the coefficient and the result will be the amount of space the copy will fill.

The table shows the comparative amounts of space occupied by the various sizes of type, from five to twelve point, leaded and solid. Reading down the columns, under the different headings will be found coefficients showing the amount of space one square inch of copy set in one size of type will fill when it is reset in type of another size. Suppose we have twenty-four square inches of six-point, solid, to be reset in ten-point, solid. Read down the "solid" column in the six-point section until the horizontal line giving the coefficient of ten-point, solid, is reached. In this case the coefficient is found to be 2.78, which represents the ratio to 1 that the space filled by ten-point, solid, is to the space filled by six-point, solid, for the same matter. In other words, one square inch of six-point, solid, will fill 2.78 square inches when reset in ten-point, solid. As we have twenty-four square inches of six-point copy, there will be twenty-four times 2.78 or 66.72 square inches of ten-point type.

After the number of square inches of type the copy will make is found, the linear or column inches can be ascertained by dividing the width of the column in inches into the total number of square inches.

When the number of column inches is all that is necessary to be found, the process can be shortened by employing cancellation. In order to do this it is necessary to have the dimensions of the copy as well as the column to be set expressed in picas. Suppose eight pages of five-point, solid, 15 by 24 picas measure, are to be reset in ten-point, solid, eighteen picas wide. By referring to the table, we find the coefficient of five-point, solid, for ten-point, solid, is 4. Then $8 \times 15 \times 24$, representing the number of square picas in the copy, multiplied by the coefficient, is the dividend. Now, if the dividend is divided by the width of the column in picas, the result will be the length of the entire column in picas. As there are six picas to the inch, the length of the column in picas divided by 6 will be the length of the column in inches. Thus we have the formula complete:

$$\frac{8 \times 15 \times 24 \times 4}{18 \times 6} = 106\tfrac{2}{3}$$, the number of linear inches of type.

FROM COPYHOLDER TO PROOFREADER

No. 2.—By H. B. COOPER

HOW did I learn about the commas? Looking back upon that experience, I can see that when I completed my college course of study I was initiated into the use of commas quite sufficiently for all editorial purposes. Indeed, I helped to edit a children's magazine for eight years thereafter without any poignant realization of my shortcomings in that line. I was a match for any editor in making haphazard dabs with red ink wherever I imagined a comma should be or should not be, and as often as not I made the copy worse, trying to make it better. Doubtless, professional proofreaders in those days watched out for mistakes as they followed my red trail. For from my varied subsequent experiences in the proofroom I can assure you that every little haphazard dab of red means that something is more than likely to be wrong.

To distinguish between editorial and proofreader's marks, let me say that we in the well-ordered proofroom do *nothing* at haphazard. We have to know what we are doing, and why, every minute of the day. If we mark twenty commas in or out, we can give twenty very good reasons for the changes. And you will have to grant us that our commas in or out help the shading a little, even when they are not necessary to sense or syntax. That is what we work for in comma effects—not to prove that the commas were wrong the other way, but that they are better this way. Often it is just the difference between "open" and "close" punctuation. Superfluous commas that are not necessary to help the sense are usually better out than in. Sometimes the deletion of a comma brings two infinitives closer together, or makes more evident a parallel construction. But how to weigh the commas in so delicate a balance—that is what the copyholder wants to know.

You remember that I had had the unusual and great advantage of setting type at the case, correcting my own galleys, and holding copy in the proofroom off and on for years while I was acquiring my education. Also, during my last year at college I privately studied a proofreader's handbook of punctuation by one of the authorities of the day, thinking to master that subject and go out into the business world—a proofreader! But proofreaders are not so made.

The rules for punctuation were too many, and they all seemed to run into one another and get tangled up. Exceptions to the rules then came along, and if they had been on mischief bent they could not have done more than they did to complicate the simple rules, to crowd them out of my mind and—most serious consequence of all—to rob me of any sense of mastership or control. A proofreader, quite as much as a schoolteacher, needs to be able to speak with the voice of authority and to keep her restless, sometimes obstreperous, charges absolutely in control. It takes a certain knack to manage all the complex elements that go to make up a printed page, so as to be sure that no word, letter or mark of punctuation has another's place, and that everything is as it should be. Otherwise it might as well be bedlam.

Really, a printed page is absurdly like a schoolroom, if you look at it in that light; and my experience as proofreader in those after-college days might well have been a duplicate of the experience of one of my college classmates—a would-be teacher—who writes:

"Like all other graduates, I left the doors of our Alma Mater with a mighty resolve to be of some use in the world. I intended to be a teacher, and a good one. I met an unexpected difficulty at the outset, however, for the children would not sit down. I had always supposed children sat down in school as a matter of course, but it seems they do not. There is some magic way of making them do it, and I had not the art. After an arduous winter I declined the invitation to try it again, and it was in a more humble frame of mind that I turned to something else."

Similarly, I found after graduation that I had not the authority of a master hand over the printed page, to keep it error-proof in all its details. This discovery I made "on the side,"

in connection with editing the children's magazine previously referred to. Some little imp of mischief would always get away from me and grin at my discomfiture. I could not keep my pages up to typographical standards even as I knew them myself. They had not the professional touch about them. I was not sure, in any given case, what to do or how to decide.

In the editorial chair I was more at home, having studied good literature and familiarized myself with its requirements. In language and literature, more than in typography, I knew whether a thing was right or wrong — recognized it as coming up to standard or not — and myself had learned to do acceptable work. What I could not grasp, in matters of typographical detail, I left, in true editorial fashion, to the proofreader, because I had "no time" to attend to it; never admitting, you may be sure, that I did not know how! Why should I admit it?

Then came a change over the spirit of my dream. I was *no longer* an editor — *no longer* could I turn even to teaching. And the stern Law of Necessity ruled my life, so that I could not stand by, waiting for this or that chosen work, but must needs be thankful to earn my daily bread at whatever I could find to do. I had had my development through the years along two distinct lines, literary and typographical, and now Necessity merged them into one. I waked up overnight to find myself a proofreader.

It was in the office of a newspaper that had never missed an issue since the Revolution. If I should mention its loved and respected name, it would be as familiar to many of my readers as a household word. But what's the use? It went on the rocks long ago. Even the rats try to leave a sinking ship; so, as our good ship foundered and was wrecked by the heavy breakers that rolled over it, it is not strange that it lost its contingent of workers. I came in when my predecessor had rowed away in a lifeboat, metaphorically speaking, to save her own life.

And now I must give up my nautical figure, for you will want to know literally what befell me there. We were all *in extremis* together, waiting for the end. Sometimes we were paid for our night's work, more often not. Up and up mounted the unpaid wages, till they became like a wall of protection around some of us who, like myself, were not "on to" our jobs. I should certainly have been discharged for incompetence if the foreman had had the wherewithal to pay me and let me go! But I was better, perhaps, than just nobody at all, as I sat in my little proofroom reading wildly through the night, with no copyholder to help me except on editorials and advertisements. There were threatened walkouts, every three or four nights or so, when a hurry call was sent over the telephone to our luckless editor and manager. The poor man, to whom this experience became a nightmare, was made to unburden himself of whatever checks for advertising he had in his pockets, and these were cashed and transferred to our respective pockets. I was handed out my five or ten dollars, like the rest — just enough to keep us going until next time.

Let me confess: I would gladly have handed back my fives and tens — all of them — or had them charged up against me, in payment for the wonderful opportunity that was mine. There is no proofreading school in America like it. When it was all over, and I lost $78.50 in the final crash, without a murmur I let my unpaid wages go for tuition money. And it was cheap at that. The heroic experiences of three months had made a proofreader of me!

But what kind of a proofreader? Ah, that's telling! The conditions of the office being so demoralized, any changes in spacing, punctuation and divisions of words were simply not wanted. Such corrections would not have been made even if marked. Neither were style changes supposed to be my affair. I could only touch the high spots as I went along — wrong names, dates, prices, misspellings, outs and doublets, pi-lines, etc. I learned beautifully to race along pell-mell over every "comma place," without stopping to think that a comma should be there if it wasn't there!

Next came a book-office, where the authorities were particular about punctuation and style. Imagine my plight! I substituted there all summer; and as the wage law of Massachusetts had been my salvation in the newspaper-office, so it needed a special dispensation of Providence to hold down my book-office job for me five months, until the last of the readers had returned in the fall. Then I was laid off.

Up to this point I had acquired a fair working knowledge of the uses of commas in the following constructions (for grouping, see Edwin C. Woolley's valuable handbook, "The Mechanics of Writing"):

(1) To avoid erroneous junction;
(2) To avoid erroneous non-junction;
(3) With coördinate elements;
(4) .....;
(5) With parenthetic elements, including:
  (a) Conjunctive adverbs;
  (b) Parenthetic phrases;
  (c) Absolute phrases;
  (d) Short predications;
  (e) Vocatives;
  (f) Interjections and expletives;
  (g) Geographical names;
  (h) Dates;
(6) With direct quotation;
(7) With other points.

Almost all my difficulties centered around "(4) With subordinate elements," omitted in above list because I was far from mastering it that summer. I called it the "elusive" comma, and recognized that it came or was omitted in certain subordinate constructions necessitating the distinction between restrictive and non-restrictive words, phrases or clauses. When I stopped to think, in any given case, I could usually tell whether there was a restrictive or a non-restrictive meaning, and could adjudge the need for the comma accordingly. But at these dangerous crossings, where in railroading there would be a flagman waving a red flag—or at least a Stop-Look-Listen sign by way of warning—there was no one waving a red flag for me. So without thought of danger I continued to read right over these "comma places," and not until it was too late did I discover my mistakes. Quite too many commas for my peace of mind were marked into, or out of, my revised proofs by the second galley reader who followed up my work. With the close of summer the "elusive" comma was still out of reach. I had it yet to learn "by dint of the bodkin."

AN EXPERIMENT IN PRICES

By R. T. PORTE

IN every organized effort where the question of price is an element, there is always the great cry of price-cutters. When interviewing all the members of an industry, each will tell of some other as a price-cutter, and give time, place and price. One gets rather dizzy and confused after listening to some twenty-five or thirty. All tell the same story as to their prices being high, and that they would be higher if it were not for the other fellow. Once in a while you will run across a refreshingly frank fellow who admits his prices are low, is glad they are low, and wants to always be lower just to show he is not in the trust. It is sad to note that with all such honesty, he lasts but a short period of time—or if he does exist for some time it is his standard of living that makes it possible for him to continue. I have met but one or two that honestly came out and admitted their prices were low from a point of wanting to be low, and placing the blame nowhere else.

After a time one gets just a little tired of having the "other fellow" condemned, and you wish you had the privilege of having the other fellow answer back. How to do it in a large way, and with no possible chance for argument, has been somewhat of a problem.

The advent of a price-list with definite prices opened up the way in one locality. Different printers had been accused of cutting the list, and the question, "Will they live up to it?" was constantly being asked.

To answer these questions, I decided to send some one to nearly every printer in the city and secure prices on two thousand letter-heads, one thousand one-half letter-heads, and one thousand envelopes—a common everyday request. Fake copy was written, and an industrious young man in six and one-half hours secured prices from twenty-eight printers.

The list price for the letter-heads—both quantities—is $11 and for the envelopes $4.50, making a total of $15.50 for the job. Three of

the printers quoted correctly, and others hit around generally.

For the purpose of comparison, the list of printers is divided into members of the association and non-members. The result of the tabulation of prices is as follows:

MEMBERS.

No.	Letter-heads.	Envelopes.	Total.
1	$12.75	$4.75	$17.50
2	12.00	4.50	16.50
3	13.75	5.20	18.95
4	13.00	4.50	17.50
5	13.25	4.50	17.75
6	12.25	4.50	16.75
7	11.75	4.75	16.50
8	13.00	4.50	17.50
9	.....	....	16.00
10	11.00	4.50	15.50
11	11.00	4.50	15.50
12	11.00	4.50	15.50
13	10.75	4.75	15.50
14	10.75	5.00	15.75
15	12.00	4.50	16.50
16	10.50	4.50	15.00
17	10.50	4.50	15.00
18	10.25	4.25	14.50
19	10.00	4.50	14.50

NON-MEMBERS.

20	$ 7.70	$3.80	$11.50
21	12.50	4.00	16.50
22	13.40	4.50	17.90
23	9.50	4.00	13.50
24	9.00	3.75	12.75
25	.....	....	16.00
26	9.00	3.50	12.50
27	10.00	4.50	14.50
28	9.20	4.00	13.20

The lowest price given by members was $14.50; the highest price, $18.95. The majority of the prices were around the list price. Eleven prices were high, and but four under the list. Investigation as to these four revealed the fact that they were due to errors or a misunderstanding of the list. In no case could be found a deliberate "price cut." The reasons for being over the list are many—some to errors or not using the list right, mistake as to the weight of the stock, and in quite a few instances of sizing the proposition as a "check bid," and making a higher price. In no case did a single one realize that I was obtaining prices. The showing for the members is quite satisfactory.

On the part of the non-members the showing is not quite so good. But three concerns out of the nine bid anywhere near the list or over it, and only one of these—a former member—is entitled to credit. One price was wild, and the circumstances surrounding it make it appear all the more so. One of the high bids was for twenty-pound paper and two-third letter-heads—and subject to a discount of five per cent for cash—he probably needed the money. The rest of the bids ran from the ridiculously low price of $11.50 to $14.50. This latter price was from a printer who was also formerly a member of the association.

The result showed that the members were honestly trying to live up to the list, while the non-members were shooting in the air.

The success of this first obtaining of prices will be followed by other similar ones, which will no doubt reveal more surprises.

It is needless to say that nothing done by the printers' association in Salt Lake City has stirred up so much excitement or done quite so much good. It has eliminated a great deal of the talk regarding price-cutting, and the future attempts at securing prices will further the campaign of education and show the fallacy of price-cutting as well as showing up the price-cutters.

STUDY

A few books, well studied, and thoroughly digested, nourish the understanding more than hundreds but gargled in the mouth, as ordinary students use.

—F. Osborn.

SIMPLIFYING THE ACCOUNTING SYSTEM IN THE SMALL NEWSPAPER AND JOB-PRINTING OFFICE

By J. C. CLARK

CONSIDERABLE emphasis has been placed upon cost-finding and estimating, both of which are necessary and desirable in every printing-office, but how many publishers and printers are still struggling with their bookkeeping systems! There are many who would be glad to adopt a modern system, yet they hesitate because of the cost of installing one, and struggle along, doing the best they can. And yet the fundamentals of both the cost-finding system and estimating are the books of the office. Every printer and publisher likes to progress, to make his plant more efficient in every department, yet many are held back, condemned, as it were, to the continued dark mysteries of bookkeeping by fear of the fact that an elaborate system, costing more than they feel they can pay, may in the end turn out unsatisfactorily. With what joy would the small publisher, limited as to capital and available labor, look upon some simple system of keeping his accounts correctly that could be installed and operated with a minimum amount of expense and labor; a system that would obviate any possibility of errors, except through gross carelessness — and those would be easily traceable; and, above all, a system which he might try out without going to any great expense and without any great disturbance to the one he has been using should it prove a failure, or unsatisfactory to him.

Such a condition existed in an average country office until the manager, having acquired a surplus of funds which he deemed sufficient to meet any ordinary expense that might be involved, took the plunge and went out to hunt for a new set of books. Many methods were tried, and many systems rejected. In the end, he devised a system that has given him satisfaction for the past five years. During the time he was endeavoring to find a system that would meet his requirements, he found that one thing stood out before all others, and that was, the really satisfactory system is not to be found entire and can not be bought ready-made to suit every condition; but by adopting certain features from different systems he devised a method which, as he terms it, "has become a thing of beauty and a joy forever" in his office.

Realizing the amount of time and trouble he spent in his search for a satisfactory system, he feels that other printer-publishers might benefit from the results of his efforts — as, in fact, several already have, for his system has much in simplicity to recommend it and contains a basic principle which may be used in connection with more elaborate systems — and, therefore, he gladly gives a description so that others may copy therefrom.

Although now in use in several offices, this system of bookkeeping — or, more particularly, billing — was devised for and is used to great advantage by the Winchester (Mass.) *Star*. Winchester is a suburb of Boston, and is wholly a residential town with a population of about eleven thousand. The *Star* has a circulation of two thousand, is an eight-page paper, printed every Friday morning, and operates a job-printing department. Bills are sent out monthly; but invoices are sent only upon request.

The system should be of particular interest to smaller publishers, as it combines simplicity and rapidity and can easily be adapted to handle the subscription list, advertising and job-printing, and, at the same time, permit ready separation of these departments.

The subscription list is kept as a separate account. Previously it was handled by a "subscription book," presumably typical of the many such books in use. Objections to this, the book, method were many. With the subscribers listed alphabetically, delay was entailed in placing a subscription from the month it was due, or one live subscription might be buried among numerous canceled names. These could be cared for by the use of a cross index, it is true, but many similar objections made a new system advisable.

With the present system a card list is used. The cards, 3 by 5 inches in size, are placed in alphabetical order back of guides in the usual

drawer. Each card has a tab at the top indicating the month in which the subscription falls due. These tabs start at the left with "Jan." and continue across to the right, ending with "Dec." Thus, as the cards lie in the drawer, all of the "Jan." tabs form one row, the "Feb." tabs another, and so on. In this manner the cards

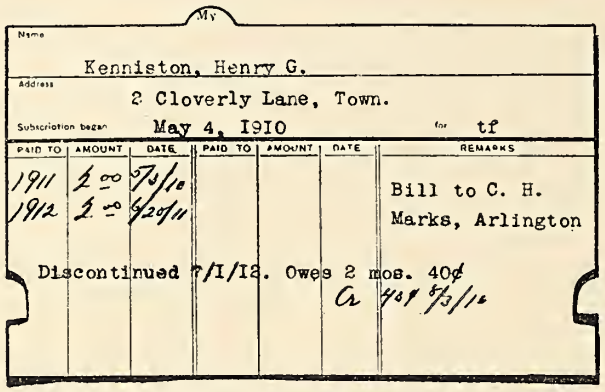


FIG. 1.— Subscription card.

are readily accessible, either by the month or alphabetically; a great convenience in checking.

The cards may be ruled to suit the requirements of the one using the system. In the *Star* office the cards are printed as shown in Fig. 1, which gives all the necessary information. Each card has space for the record for fourteen years, with space at the right for any remarks, which may also be placed on the back.

As subscriptions start all through the month, the billing, while a year in advance, is done at the end of each month, the list being selected by the tabs at the top of the cards. Thus, in sending May bills, each card with the "May" tab is taken and billed at the end of May, the bills being sent out on the first of June. The cards for three, six and nine months back are then looked over for unpaid subscriptions. Thus, when finished with the May billing, the cards for August, November and February are gone through. This method of billing each three months is, of course, optional, but as the *Star* accepts subscriptions for not less than three months at yearly rates, it insures proper care for all short-time cards.

A drawer with a rod should be used for the cards, and any card to be noted for future reference should be raised slightly above the others to attract attention. In the *Star* office, a separate drawer is kept for the cards of all discontinued subscriptions, and information relative to such discontinuance is noted as each card is placed therein, thereby furnishing valuable data for future reference.

The subscription bills, as shown in Fig. 2, are printed on a good weight of paper of the proper size to fit a 6¾-inch envelope without folding.

The advertising and the printing are kept together. The system previously used by the *Star* was the usual ledger and journal method. Advertisements were entered in a weekly book and carried from that to ledger or journal, and the jobs in a similar manner from the envelopes. The objections to this system were almost too numerous to mention. Most of the classified advertisements were journal accounts, necessitating constant reëntries or being lost among the paid accounts. Considerable church and society printing caused many divisions in single items of billing, a portion of a job being paid by one person and the balance by another, etc. Such billing was the nightmare of the bookkeeper, and is probably known in many offices as fertile ground for more than one heated discussion. The books were also filled with unnecessary accounts, mostly classified advertisements, which, at the end of the year, were of no value

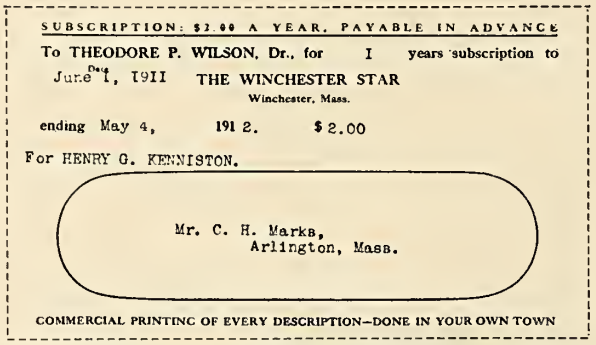


FIG. 2.— The subscription bill. Printed on heavy paper to fit a No. 6¾ outlook envelope without folding.

except to occupy space. Undoubtedly many publishers have a similar accumulation.

In making the change, it was felt that if all accounts could be grouped together, making it possible to destroy this classified matter at the end of the year, and, still further, to place all accounts so they would be immediately accessible to the bookkeeper, it would be of great advantage.

The system that was finally worked out consists of a duplicate billing of all accounts. Thus, at the start, every customer receives, without

any chance for question, an exact counterpart of the account standing at the office, and any alterations made on statements passing through various hands may be immediately noted and placed, even though the bill is paid by a third or fourth party, as is often the case in church, etc., work.

The stock for these bills is cut double size, one half being printed as shown in Fig. 3, the other half being left blank, and folded on a perforation in the middle. When making entries a carbon is slipped between the folded sheet, and in this manner the items are duplicated. These folded sheets are kept in alphabetical order, back of guides, in drawers.

Billing is done as soon as the work is completed, and the total is carried to the right at the end of each item. A customer may, therefore, obtain a statement of his account at any time during the month, the bookkeeper merely tearing the sheet on the perforation in the center and giving the customer the original, the duplicate being placed back in the drawer and forming the office record. When the bill is paid, both the original and the duplicate are receipted, and the duplicate is placed on file in another drawer. The duplicate receipts of firms having accounts each month are kept together in open-end envelopes, or under clips, and at the end of the year they are stitched together by the binder, thus forming a book of each account, which is filed.

THEODORE P. WILSON

STATIONER
PRINTER
PUBLISHER

TELEPHONE WINCHESTER TWENTY-NINE

STAR BUILDING WINCHESTER MASSACHUSETTS

OFFICE OF

THE WINCHESTER STAR

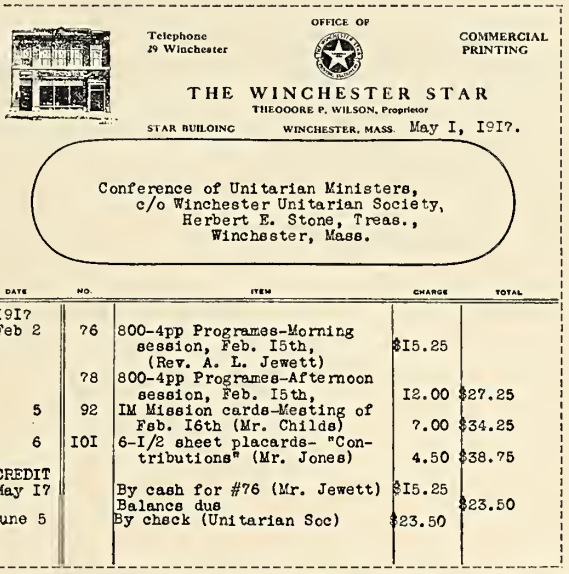
WINCHESTER, June 1, 1915

Child & Whitten Dry Goods Co.,
89 Temple St.,
Winchester, Mass.

DATE	NO.	ITEM	CHARGE	TOTAL
1917		Contract Jan. 1/15-6mos.		
May 1		Adv. 12in. at $3w to May 17 2w STOPPED	$ 6.00	
10	610	500 Full letterheads,	4.50	$10.50
13	635	800 Enclosure slips-"Your account, etc."	3.25	$13.75
18		Adv. 15in. at$3.75w to Js 1	7.50	$21.25
May 1		Acct. Rend.	16.70	$37.95

Fig. 3.— Bill used for accounts combining advertising and job-printing. This is one half of the original bill; the other half is left blank for duplicate. The full size of the original is 6¼ by 12 inches, making each half, when separated, 6¼ by 6 inches, a suitable size for a No. 6¾ outlook envelope when folded once.

Two colors of paper are used for the bills — white and yellow, the latter being for advertising (see Fig. 3). Thus, when sending out the bills and encountering a yellow sheet, the bookkeeper knows that the advertisement thereon should be entered anew for the following month. If the advertisement is stopped, it is noted by the word "stopped" after the date of the last insertion. Advertisements that run "t. f." are entered as follows: "Date, No., Adv., 4-in. at $1w ($1 a week), to." If such an advertisement runs to the end of the month, the balance on June 1 is filled out with the amount charged and a new bill made out starting June 1. If space is changed each week, an item is entered weekly. If stopped before the end of the month, the item would read "to May 25, etc., stopped." All contracts, etc., are entered at the head of the bill when started, thus keeping immediately before the bookkeeper all memoranda and doing away with reference to other files.



OFFICE OF

Telephone 49 Winchester

COMMERCIAL PRINTING

THE WINCHESTER STAR

THEODORE P. WILSON, Proprietor

STAR BUILDING WINCHESTER, MASS. May 1, 1917.

Conference of Unitarian Ministers,
c/o Winchester Unitarian Society,
Herbert E. Stone, Treas.,
Winchester, Mass.

DATE	NO.	ITEM	CHARGE	TOTAL
1917				
Feb 2	76	800-4pp Programes-Morning session, Feb. 15th, (Rev. A. L. Jewett)	$15.25	
	78	800-4pp Programes-Afternoon session, Feb. 15th,	12.00	$27.25
5	92	1M Mission cards-Meeting of Feb. 16th (Mr. Childs)	7.00	$34.25
6	101	6-1/2 sheet placards- "Contributions" (Mr. Jones)	4.50	$38.75
CREDIT				
May 17		By cash for #76 (Mr. Jewett)	$15.25	
		Balance due		$23.50
June 5		By check (Unitarian Soc)	$23.50	

Fig. 4.— Bill used for accounts not including advertising. Same size and style as Fig. 3.

White bills are used for everything outside of advertising (see Fig. 4). If a customer has both advertising and printing, all the entries are made on the yellow sheet. Jobs and advertisements may be numbered or not, as desired, but numbers should be put on the bills in a space provided following the date.

The *Star* office sends out from 350 to 400 bills each month outside of subscriptions, which are billed separately. Before the change was made it required all of the bookkeeper's time handling

the books, and about two days each month making out the bills and addressing envelopes, etc. Now, it requires but a little time each day to make the entries, and the bills are ready at the end of the month in about half a day. Outlook envelopes are used, which saves the labor of addressing, and the bills are made of a size to fit the envelopes with but one fold.

As before stated, the *Star* office uses a monthly system of billing, and does not send invoices to its regular customers, but the system may be advantageously used either way.

The advantages of the system, as set forth by Theodore P. Wilson, editor and publisher of the *Star,* to whom we are indebted for the data from which this article was prepared, are: First.—It is a time-saver, as it requires but very little time each day to bill items, one billing making both the statement and the office record, and to send out a bill it is only necessary to tear the sheet apart. If a bill has already been sent, a statement of the total account is made from the duplicate. No time is lost in looking for accounts, as all are in one place, in alphabetical order, readily accessible, and yet departments are separated by color. Second.—In all cases, customers receive an exact duplicate of the office record. Telephone inquiries regarding accounts are answered intelligently and with the knowledge that no error has been made through incorrect copying of items. Third.—Any division of an account is easily made by heading uniformly and sending the charge to whoever should receive it, carrying the job number on each bill. Fourth.—Every live account is gone over each month by necessity, thereby keeping all unpaid bills constantly before the bookkeeper. Fifth.—No dead accounts are mixed with the live ones. An addition of the bill-drawer gives the "bills receivable" at any time. Sixth.—The mass of small accounts, the record of which is of no value, may be destroyed at the end of the year, after auditing, or placed in another file for reference if desired, leaving only those accounts which are of value as a record. Of the volume of paper used for billing at the *Star* office, these petty accounts, a record of which is really of no value, amount to one-half of the total. It may thus be seen how much space they require in a bound-book system. All job bills are, of course, saved, as are also the statements of all regular advertisers, except those for classified advertisements.

At the close of the year—February 1, in order to allow payment of December bills during January—the receipts are sorted, bound and placed back of guides in a separate drawer with the year marked on it.

No special fittings are necessary for the publisher who desires to try out this system. In place of filing-drawers, one of the many transfer-drawers on the market may be used.

This system of billing is, of course, but a portion of the complete bookkeeping department, but it may be used with any complete system.

When the change was decided upon at the *Star* office, the "renovation" was made complete. All bills were ordered typewritten, thus removing any possibility of question on account of careless or illegible writing. A modern cash-register and a steel filing-safe, to accommodate bill-drawers and job-envelopes, was installed.

Under the old system all payments were entered in a day-book, and then checked to a ledger or journal. Even so, the usual complaints of payment without credit, etc., occurred. Now, every payment is recorded on an autographic cash-register, which requires the making of a note of the account concerned on a strip of paper before operating the register. At the end of the day this strip is copied into a day-book containing separate columns for each department, to which each account must be checked when credit is made. This leaves no loophole for errors, except through absolute negligence, and is very rapid, as accounts may be handled one after another without further thought, the register providing the record for future credit. The register record and the cash are balanced each night, and a monthly balance is taken with the bank. Job-envelopes are kept by number, and are always accessible in the document-drawers in the filing-safe, which also holds the bills.

It must be stated that the system, from the description given, may seem a trifle complicated; but once it has been installed it will be found extremely simple. It was devised for the purpose of furnishing all customers with correct statements with the least amount of work, and, at the same time, eliminating any possibility of unpleasantness through carelessness.



"WHEN THE FROST IS ON THE PUNKIN, AND THE FODDER'S IN THE SHOCK."

Printed by The Henry O. Shepard Company, Chicago, from four-color process plates made by Gatchel & Manning, Incorporated, Philadelphia. Ault & Wiborg process inks used.

EDITORIAL

ELSEWHERE in this issue an article appears giving the views of some of the leaders in the electrotyping field regarding the standardization of bookkeeping methods. The statements set forth are of vital importance and should receive the earnest consideration of all in the allied industries. The electrotypers have adopted a standard system of bookkeeping; the engravers and the printers are now working on similar systems. Too much emphasis can not be placed upon the need of standardization in methods of accounting; and as the bookkeeping system contains the records upon which the cost-finding system is based, greater uniformity in bookkeeping will bring about greater uniformity in results from cost-finding. The progress of this work will be watched with great interest, as it is a decided step forward, and will result in much good for the allied industries as a whole.

A CORRESPONDENT, in a recent letter, closes with the statement, "The more war stuff you keep out of the magazine, the better it will suit." It is not the intention of the editor to fill THE INLAND PRINTER with the so-called "war stuff." Nevertheless, we can not too strongly emphasize the fact that our country is at war, and at war for one purpose only — the advancement of civilization. Entrance into this war was by no means the choice of our country. We believe this is apparent to all who have followed the course of events since the start of this terrific conflict. However, now that we have made the start, there is but one thing for us to do — push the war to a successful termination. This, as it has been well termed, is now "the nation's business." To this end it will be necessary for each and every one to do his utmost. We are asking the best-fitted, physically and mentally, of our boys to make the supreme sacrifice, calling them at the time they are starting to shape their courses for the future, and sending them to the front. Their early and successful return will depend upon the support they receive from us who remain, and it is our duty to give them our support in the fullest measure. Every industry — every individual worker — is in duty bound to stand behind the boys who are fighting for us. The task is tremendous, and all the forces of industry must be so coördinated that the supply of ammunition, equipment, food and other necessities may go forward in a constant, steady stream. This will not except the printing industry. Its part must, and will, be done in conjunction with all other industries; and THE INLAND PRINTER will aid in this work to the fullest extent possible.

Correcting an Abuse.

Publishers of small daily and country weekly papers — and, in fact, of other publications also — have been subjected to an abuse of their reading columns which has not been without its effect on their incomes. This is the constant demand from various sources for free publicity. The publisher's revenue is derived wholly from the advertising in his paper, and when he is requested to insert notices of various money-making enterprises "without charge," or in the form of news, as he frequently is, his income is reduced to that extent. Not only is the publisher's income decreased when he submits to requests of this character, but he lowers the standing of his publication as a business proposition.

A start toward correcting this abuse has been made by a number of papers. Members of the Suburban Publishers' Association of Chicago took action against this evil at their October meeting, and also urged refusing to publish theater notices in exchange for tickets, declaring that it is far better to make a direct charge for the advertising and to purchase the tickets for any form of entertainment they may desire.

Two instances of publishers making definite stands on the problem are cited in a recent issue of *The Publishers' Auxiliary*. In one of these, the publisher inserted a notice in his paper to the effect that all notices of entertainments and dances, or other events where an admission is charged, or the object of which is the making of money, are advertisements and must be paid for at the regular rates.

In the other instance, the publishers of a Wyoming paper were approached by politicians with

requests for support, and answered them with the statement that their advertising columns were open to all comers at their regular rates, later stating their position in strong editorials. These publishers received high commendation on their stand from all sides, except from the few politicians who were affected. Three paragraphs from one of their editorials are worth wider dissemination, so are given here:

Those broad-minded souls who desire to see a newspaper on a solid financial basis, the only foundation on which such a business can exist and be respected, say that the treatment of aspiring candidates of whatever creed or type on the same standard of equality, charging them for the service rendered, is the only logical one to follow. . . .

Business has changed in the past ten years. Advertising has become recognized as the greatest sales force in the nation. To buy advertising space no longer means that the purchaser agrees with the editorial policy of the paper. It only means that he recognizes it as a carrier of information to the people he desires to reach.

This is exactly the position the *Herald* desires to occupy. It is a disseminator of news. Advertising is news and any advertising that isn't news isn't advertising, paradoxical as it may appear. What you desire to say about your candidacy is advertising. You are selling yourself and your services. On that basis the *Herald* offers its services to you as a medium through which you may reach a large number of voters.

A firm stand on this matter should be taken by all publishers. The newspapers and other publications are important factors as disseminators of news and information, and also in the building up of business, and as such they are business propositions and should be so considered. Space is the publisher's commodity; it has a distinct value as a producer of business and must be sold on that basis.

The War Convention of the Chamber of Commerce.

The Chamber of Commerce of the United States is doing a great work in bringing about the coördination of all the industries of the country, and in furthering the coöperation of business interests with the Government. The war convention, held at Atlantic City under the auspices of the Chamber, was a significant gathering, as it proved that business men are doing everything in their power to back up the Government. Some of the points emphasized at this convention should receive careful consideration from printers.

How business men are coming to the aid of the country was shown by Secretary of War Baker, who said that "There was a certain distrust on the part of business, so far as the Government is concerned, before the war, and members of the Advisory Commission of the Council of National Defense instantly summoned business to the aid of the Government. Then there poured into Washington hundreds of thousands of offers from business men throughout the country. Many were not content to write, they came personally to Washington, not to seek some personal benefit or advantage, but to give something to the Government."

Waddill Catchings, chairman of the Chamber's Committee of Coöperation with the Council of National Defense, stated that "The Government, we are informed, intends to spend $19,000,000,000 for itself and its allies during the next year. When we consider that the entire gross turnover of the United States Steel Corporation and its subsidiaries is $853,000,000 each year, it will be seen that the Government will place upon business a demand twenty times as great as the entire annual turnover of all those great corporations. Chaos exists in business today, and order must be brought out of this chaos if we are to win the war."

Food Administrator Herbert C. Hoover called attention to the fact that "The demand in many commodities during the coming year is beyond our capacity to furnish if we consume our normal amount. The necessity of maintenance of the Allies is our first line of defense, and our duty to humanity in feeding the neutrals demands of us that we reduce unnecessary consumption and waste to the last degree, and even then the world dependent on us must face privation."

Among resolutions passed by the convention was one pledging the support of business to the war in the most comprehensive and sweeping terms, and declaring that American business is ready for heavy taxes, for the dissipation of its savings, is ready to turn over its plants, and to do any and every other thing which may be necessary to prove that American business is behind the war until the last gun is fired.

Another resolution declared that it is right, proper and necessary that the Government should have the power to fix prices on all materials needed for the conduct of the war, as well as all materials affecting the public interest, for the Government itself and for the public at large. It was pointed out in the convention that it is a striking thing that business men should so positively and earnestly go on record in declaring that the Government should be given complete power to fix all prices for itself and the public, the effect of which will be to stop all inflation of prices, a condition under which American business has been laboring for some time.

A resolution in support of a federal board to adjust labor disputes was endorsed. Declaring that there should be no shutdowns, lockouts, strikes or other cessation of industry during the process of adjustment, American business pledged itself to accept decisions made by such a board and invited the coöperation of labor.

The daylight-saving plan received attention, as, it was declared, it would conserve the nation's supply of coal. Action by Congress and the President to make the daylight-saving plan effective as a war measure was urged.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

CO-OPERATIVE CATALOGUES.

To the Editor: EDINBURGH, SCOTLAND.

We have an idea that the coöperative catalogue is very usual in America, especially in some of the smaller towns, and we would be very grateful if you could procure samples for us. We would be willing to pay any charge for carriage. We mean, several stores in different lines of business coöperating to put out, say, a Christmas catalogue. With many thanks for your kindness.

H. & J. PILLANS & WILSON.

NOTE.— Can any of our readers furnish this information, or send any samples? If so, they will be appreciated and will be forwarded to our correspondent.

WHY STYLE IN PRINTING?

To the Editor: FRANKLIN, PENNSYLVANIA.

It has been said, in speaking of clothes, that one might as well be dead as to be out of style. Most all of us have heard the remark, "Clothes make the man." These two statements have been the source of endless controversies both pro and con. But it is plainly evident that the affirmative is far in the lead, especially as it is a question of one's business status. To speak of stylish clothes making a man better morally is quite another proposition. Morals emanate from the heart — styles from the brain. Many a Beau Brummel of fashion and style has been found to be a base scoundrel.

We must look at this problem from the view-point of cold business ethics. The rascally villain may be a "fashion plate" in appearance, but who can say that he lacks "pep" in plying his trade? No thoroughly sound business man would think for a moment of hiring a person to fill a position of responsibility solely on the merits of his good clothes. The man who gives little heed to what he wears and how he wears it will just as surely give little heed to everything else. He who wears incongruous and gaudy colors without regard to contrast or harmony is very likely to show poor judgment in other matters. But the man who is always particular that his shoes and clothes are just right, and shows that he *knows* how to dress, is the man who will give his business the proper attention and see that it is run right. The style and fit of one's clothes is indeed a sure and safe barometer of one's native ability. Clothes not only make the man —"Clothes mark the man."

In the printing industry the same principles hold true as in every other field of endeavor. Let us suppose that the proprietor of a high-class printery which has the reputation for turning out only the very best in its line finds his plant shy a compositor. It is not at all likely that he would choose a printer of untidy and slovenly appearance and expect his individual work to be up to the shop's standard. He could hardly expect it to be.

In printing it might well be said that a man is dead unless he is in style, both as regards his personal appearance and his practical knowledge of the craft. To be a good printer these days does not mean the mere ability to throw together a lot of type, cuts, rules, etc. Two of the biggest factors to be reckoned with in the production of stylish printing, as far as composition alone is concerned, is the selection of suitable type-faces and the proper distribution of white space. Then comes the spacing of words and lines, the placing of groups, placing the ornamentation, if any, etc. Of course, the selection of paper and good presswork are all-important factors; but it quite often happens, in the average shop, that the bulk of work turned out requires the more inexpensive papers in order to keep the prices down. But this fact ought not to interfere with style. Up-to-dateness can be practiced on cheap printing just the same as style can be put into cheap clothes. It all depends upon the producer. It is gratifying to know that our craft is realizing today the value of style and "dress" in printing and gradually "taking its place in the sun." For style is everything. Morals do not enter the question. To be dead does not always mean to be buried in the ground. Generally a "dead" one is marked by the style and fit of his clothes.

A. ERNEST MOWREY.

PRINTING SHOULD RANK AS FIRST INDUSTRY.

To the Editor: CHICAGO, ILLINOIS.

At the recent convention of the United Typothetæ and Franklin Clubs of America, held in Chicago, Charles Francis, of New York, in discussing "Business Conditions and Their Relation to the Printing Industry During and After the War," said that printing is classed as the fifth industry of the United States. Mr. Francis claimed it to be the third, giving facts and statistics in support of his position.

The writer, however, proposes to go him several better by declaring that, in its importance and benefits not only to the United States but to the world at large, the printing industry should rank *first*.

Why? Well, just think a moment.

Wipe out wireless telegraphy, and we go back but a few years. The telegraph, the telephone, the automobile, the aeroplane, the turbine engine, and many other recent inventions — now considered absolutely essential to the activities of business — wipe them all out, and we go back only about a generation or two.

But wipe out printing and its cognate arts, and we go back at once to the darkest ages of the world!

Truly, indeed, has it been said that printing is the "Art preservative of all arts."

S. K. PARKER.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE publisher of the *Financial Critic*, London, was recently fined £50 for causing the imprint of the printer to be omitted from an issue of the paper.

IN quite a large number of towns, working printers have recently succeeded in obtaining additional war bonuses, as well as wage advances, ranging from 1½ to 7 shillings (36 cents to $1.70) per week.

THE total number of members of the London Society of Compositors who have enlisted for the war up to August last stood at 3,252, of whom, allowing for those discharged or killed, nearly 3,000 are still in service.

AN order of the Paper Committee prohibiting the printing of pictures to be enclosed in cigarette packages has caused a fresh Irish grievance. Printing these pictures on satin was a German monopoly, and an enterprising firm in Dublin embraced the opportunity, under considerable expense, to embark in this business. There are strong protests against the order of the committee, and appeals are being made to the authorities to prevent the extinction of this new Irish industry.

THE imports of paper, and whatever that term includes, in July last amounted to 354,857 hundredweight, as compared with 827,350 hundredweight in July, 1916, a decrease of 57.1 per cent. The total value of the July imports was £539,453, being 35.9 per cent less than the previous July imports. The exports in July last amounted to 62,720 hundredweight, as compared with 208,473 hundredweight for the same month in 1916, a decline of 69.9 per cent. In value the present July exports (£242,355) showed a decrease of 53.2 per cent from the value for the same month in 1916.

IT is an old claim that the art of papermaking came as the result of some naturalist's study of the wasp and its custom of constructing a paper nest, by tearing off small splinters of wood and masticating them to a pulp, afterward layering the fragments bit by bit until a perfect shell had been built up, fitted inside with breeding-cells. As a matter of curiosity, a wasp was recently discovered in a paper-mill, which had saved itself the trouble of shredding and masticating by making use of the ready-made pulp it found in the mill to build its nest, which had a rather gay, varicolored appearance, due to the different sorts and colors of paper made in the mill.

A GENERAL license has been issued by the Royal Commission on Paper, giving the right to all persons to issue and dispatch tradesmen's catalogues and price-lists between August 20 and January 31 next, to the extent of one-third of the weight of paper used for the same purposes between August, 1916, and January, 1917. The license does not extend to circulars issued by money-lenders, bookmakers or commission agents for the making or placing of wagers or bets, persons offering to buy, sell or deal in stocks or shares (other than those issued by members of any recognized stock exchange to their own clients), or by persons interested in any competition involving guessing or a test of skill.

GERMANY.

GERMAN publishers of schoolbooks have been informed that they may use whatever supplies of paper they may have on hand for printing such volumes, but when these are exhausted no more paper can be used for this purpose. Toward the beginning of next year, says our informant, the *Vossische Zeitung*, no more schoolbooks will be available. Even at present it usually takes two months before classes can be fully supplied.

IT is reported that the Emperor is making a collection of all the war-books published in or out of Germany. He has already ten thousand volumes. A special section of this library includes the photographs taken of himself at the front.

ANNOUNCEMENT is made of the recent death of Hermann Smalian, at Berlin, in his seventy-eighth year. The deceased was a prominent personage in graphic art circles and a frequent contributor to the printing-trade press. In touring Germany some years ago, your correspondent had the pleasure of making his personal acquaintance, finding him a most courteous and congenial colleague. He was the founder of the Berlin Typographic Society, of which he was an honorary member at his death. He did much service in securing the general adoption in Germany of the Didot point system of type-bodies, being then associated with a leading typefoundry in Berlin. Later on he assisted in promoting the introduction of a universal type-alignment system among the German foundries.

SWITZERLAND.

THE Association of Electrotypers and Stereotypers has announced a twenty per cent increase in prices, for the usual present reason — higher cost of material and labor.

THE forty-third and last annual session of the Typographic Union of Romance Switzerland convened on August 12 at Lausanne. It was the last, because this union is now amalgamated with the other printers' union, that of the German-speaking part of the country.

THE term of the current printers' wage-scale being near its end, a revision, by a committee of representatives of masters' and men's unions, was undertaken, which in ten days was finished. The new scale will be in force five years from January 1, 1918. The work-week will remain fifty-two hours, and there is provided a weekly bonus of 6 francs ($1.16).

THE Master Printers' Association has recently determined, in figuring printing-costs, to increase many details. For instance, the hour-cost for composition is put at 2½ francs (48 cents), and the cost per one thousand letters, presswork, electrotyping, binding, is advanced twenty per cent. The various advances are made obligatory upon all members of the association.

SWISS printing-offices are also suffering from the metal shortage. The legislature has fixed a maximum price of 1.30 francs per kilogram (11⅓ cents per pound) for old metal, yet for this price type-metal is no longer obtainable. The metal dealers forehandedly bought up all available supplies and melted them into pigs, which they are quoting at 2½ to 3½ francs per kilogram (23 to 30⅔ cents per pound). When a printer wants to buy new type from a foundry he has to deliver to it as part payment 110 kilograms of type-metal for every 100 kilograms of type, the metal he turns in being credited at 1.10 francs per kilogram. If he has no metal to turn in, a proportionately higher price is charged for the new type.

FOR some time there has existed a printing-office manned by interned Germans, which produces upon order of the German embassy a variety of printed-matter. Among this is the *Journal of the Interned Germans*, with a supplement, *Sunday Messenger*. Sixty thousand copies of a Christmas calendar have been issued from its presses. A large portion of these have been sent, with the consent

of French authorities, to the German prisoners in France, accompanied by some 70,000 brochures (stories and general literature). A lithographic press, to print illustrations, is also to be installed. As this office does not compete with the indigenous industry, the Swiss master printers' and working printers' unions have not interfered with its operations.

HOLLAND.

THIS year is the three hundredth since the death of Ludwig Elzevir, the founder of the most celebrated of the old-time printing-offices. His death occurred near the end of February, 1617. His father, whose name was Hans van Leuven, but generally called Helzevir, was a compositor in the renowned office of Christoph Plantin, at Antwerp. Ludwig Elzevir, after some wandering about, started his office and bookshop at Leyden, and became intimately associated with the university there, which permitted him to conduct his book business on its premises. He issued about one hundred works in the Latin, French, Flemish and German languages, and he published for the best writers of his country. His own work was not particularly noteworthy for its typographic character, this reaching its high plane with his descendants. The office lasted until 1681, and during its time issued about sixteen hundred works. It is said that the Elzevirs were the first to differentiate between the vowel and consonant sounds of V, by introducing U for the vowel value, which alone should suffice to give the Elzevirs a place in the hall of fame.

FRANCE.

THE central (or executive) committee of the French Master Printers' Syndicate has addressed a letter to the members, advising advances in the prices of printing over pre-war rates, as follows: For periodicals, at least 35 per cent; jobwork, 40 per cent; commercial work and municipal work, 100 per cent.

A COMMITTEE looking after the economic interests of the press has asked the Government to ameliorate the paper shortage by restricting its use for posters, catalogues, announcements, etc. This aroused a protest from the Master Printers' Syndicate, which would regard such a restriction as prejudicing the interests of its members. They argue that newspapers should not be favored at the expense of book and job printers.

AUSTRALIA.

THE Victoria Typographical Society is now fifty years old. Four of the original members still retain their connection. Since 1900 the membership has trebled, and the society now has jurisdiction over the whole of Victoria and North Tasmania.

THE Queensland minister for lands has entered into an agreement with a paper-pulp syndicate whereby, in consideration of a strip of land along the coast south of Cairns, the syndicate undertakes to manufacture paper and pay the Government a royalty of 1 shilling on every ton sold. The paper will be produced from such grasses as blady, Chinese burr, sida retusa and lantana, all of which are to be found in the area granted. It is expected to produce fifty tons of pulp per month.

INDIA.

AN important discovery of plumbago was made, it is said, in Mysore, by Louis Stromeyer, a well-known expert prospector of that State. Graphite has been found in Bangalore before now, but only in such small quantities as not to be paying. The present discovery seems to be a fairly rich deposit, having the advantage of being within three miles of the railway. Plumbago has been previously found in Travancore and Mysore, but the quality was not up to the standard of the Ceylon and Madagascar product. Should the newly discovered lot be of a good quality, it will be of great advantage to the pencil-manufacturing industry of Madras.

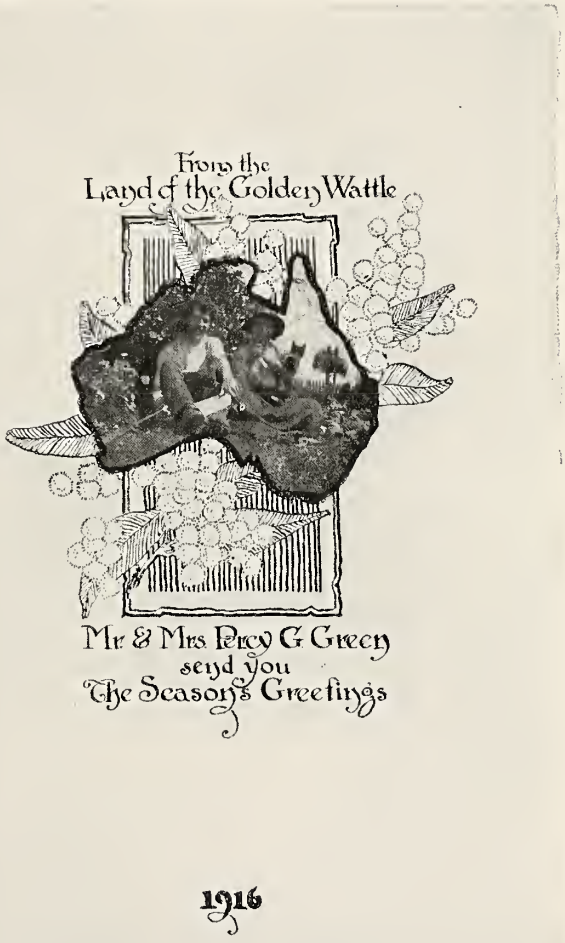
SOUTH WALES.

THE printers of Cardiff have obtained a weekly war bonus of 3½ shillings for those earning 47½ shillings, and 2½ shillings for those earning above that sum.

SOUTH WALES master printers have agreed to figure printing-costs by the average rate fixed by the Cardiff Master Printers' Association. The cost of hand composition in that district is figured net at 2½ shillings (61 cents) per hour; monotype composition, 6 shillings ($1.46), and linotype composition, 5 shillings ($1.22) per hour.

SWEDEN.

BECAUSE of the shortage of timber, coal, and sulphur for pulp manufacture, the Government has prohibited the export of paper used for newspapers. Under this prohibition it will be necessary for licenses to be issued in each case of export of paper, in order that the Government may to some extent obtain control of the manufacture of paper. The step is taken to secure home consumption, though it does not mean that the great Swedish export of paper will be entirely stopped, but permitted only to a certain limit.



A Handy Thing.

A hand-made, hand-lettered greeting (not printed) on hand-made stock. By Percy G. Green, Toowoomba, Queensland, Australia.

COST AND METHOD

BY BERNARD DANIELS.

Meeting War Conditions.

In common with many other manufacturing businesses, the printing trade is beginning to suffer from the withdrawal of so many young men from the producing ranks to take up military duties in defense of liberty. As printing is a skilled occupation that requires a long apprenticeship to produce competent workmen, especially in the composing-room, where a large part of the work is manual, it will be impossible to replace these absent workers by new recruits. Therefore, it is a necessity of the times that the printers study conservation of labor so that the loss of composing-room hands may be partially compensated for.

How shall it be done? Well, the first thing is to provide facilities for handling the work more rapidly and the elimination of lost motion. The next is to install machinery for as many of the operations now done by hand as is possible. Third, to see that every piece of copy that goes to the composing-room is ready for composition, so that there is no lost time in doing preliminary work which could be done by less important workers.

Many printers have already installed composing-machines so that fewer employees are required to handle the plain composition; a few have rearranged their composing-room material so that each compositor has everything that he will need in his alley, and by duplications have reduced the amount of travel the compositor is compelled to do in handling his work. Others are establishing non-distribution so as to eliminate a large part of the time of distribution and turn it into the productive column. All this tends to conserve labor and increase the efficiency of those who remain in the composing-room ranks, but this is not enough.

One of the big time-consumers in a composing-room is the handling of the cuts that are to be used in catalogue and magazine copy. These seldom come in proper condition as to squareness, height to paper, or size, and compositors waste time getting them into condition to use. By installing a good saw and type-high machine, with a careful mechanic (not a printer) to run it, the time of the compositors could be made more productive, and, in addition, time in the pressroom would be saved. There are more good mechanics to be had than good compositors.

Take a walk through any printing-plant employing six or more compositors and note the amount of time that is taken (not wasted, for the work is necessary) in laying out the general design of the jobs and selecting the right type in which to set them. This work could be better and more quickly done by one person who has a good idea of display and knowledge of the type in the plant, and would be equivalent to putting another compositor on the cases who would work full time. And this brings us to another thought. The idea of an excess of resetting of lines and picking of sorts that would come from trying to lay out work in the office instead of the composing-room is largely imaginary. It pays better to buy type than to pick at any time, and this is especially true now that the labor that is wasted in picking has become more valuable than ever. At first, the buying of type may seem to be a big cost, but there soon comes a time when there is enough and only the renewals have to be provided for, and they are, or should be, taken care of by the depreciation reserve.

But, even if it should really cost more to conserve labor in the printing-plant, it is your patriotic duty to do it. Remember that the war conditions are but temporary at the worst, and that in a short time the majority of the men who are now serving our country will return to resume their usual places. Consequently, what we ought to do is to use to the utmost the labor that we have, and not rush out to try and educate others to fill the places of those who are serving us by serving the cause of liberty. Then, when normal conditions return, we shall not have to face a surplus of half-baked labor that we are virtually bound to care for because we created it.

The actual facts are that if we were to use the remaining labor in our composing-rooms half as efficiently as similar labor is used in other manufacturing businesses we should not have any shortage at all, for we are now simply wasting one-third of the time that we pay for. There are a few exceptions to this, but that is all.

Standardizing Sizes.

The readers of this column do not need to be told that the prices of paper are now higher than at any time since the invention of the cellulose fiber from wood, and that even at these prices paper is growing scarcer. Nevertheless, every day we see samples of printed-matter which has been produced on odd sizes of stock that can not be cut from the standard sizes of paper except with waste.

If there ever was a time when the standardization of the sizes of printed things should receive serious attention, now is that time. There is absolutely no reason why a card, or circular, or booklet, or catalogue should be any other size than a multiple of a standard sheet of cardboard or paper. If the stock cuts six by nine inches, the job should be that size. If that is too large for the purpose, the next size that will cut without waste should be used, whether it be four and a half by six or five by seven.

At first glance, this may seem a small matter, and little importance is attached to the fact that many jobs are being printed on sizes that waste as much as twenty per cent of the stock as purchased by the printer. Certain catalogue and booklet sizes have been gradually standardized; letter and note sizes have long been recognized and envelopes made to fit the standard. Why not all sizes of all jobs?

This brings us to another suggestion. Why not abolish the immense folders that some overambitious advertising writers are preparing for their clients? The fate of a

majority of them is the waste-basket route to oblivion, and even those good enough to secure passing attention are not preserved because the average office has no means of properly taking care of them. The best they can expect is a glance, then to be thrown into the big bottom drawer that is the final resting place of so many things which we intend to look at again but never do.

Why not make a list of the standard sizes that will cut without waste from the sizes of paper that you can get from the dealer you usually purchase from or which you carry in stock? This list may be kept near your order-desk and you can tell each customer just which is the nearest size to what he is asking for and sell him the next smaller rather than the next larger, when his is an odd size. The paper trade has recently standardized thicknesses of writing-papers and the suggestion will prove a step further in standardization and conservation of paper.

Home-Made Cost Systems.

There seems to be an idea among printers, especially the smaller ones, that they can devise a better cost system than has been built up by the Cost Commission of the United Typothetae and approved by the United States Federal Trade Commission. Almost every month we receive inquiries regarding some less elaborate way of getting cost and are asked to pass upon some kind of blanks that, in the minds of their makers, are easier to use than the standard forms.

In almost every case there is some fatal deficiency in the system proposed, and the blanks are, as a rule, really more difficult to use than the standard blanks. It is possible that some one who has used the cost system in its standard form for a long time may discover an improvement on the blanks, or even a betterment in the system itself in some of its details; but those of our readers who are trying to invent substitutes for the simplest form of the Standard Cost System as sent out in the general circular regarding it, would do better in trying to really understand its principles and apply them to their shops, even if it does require a few hours a month to keep the records.

There are printers who attempt to do business without books and naturally these are the ones who loom up largest in the list of objectors to the intricacy of the Standard Cost System. It would be a mighty good thing if the State or Federal Government would compel every man who enters any kind of business to keep a set of books in a certain standard way, according to his business, and also to install a standard cost system. There would be fewer failures, and prices in all lines would be more uniform, without any "conspiracy" to control them.

It is the manufacturer and the dealer without a cost system or a real bookkeeping system that cuts prices and is a menace to the trade in which he happens to be. Possibly, some day in the future, we may have congressmen and officials with a broad enough view of business to realize the need of a uniform system of keeping costs in each trade, if not in all; and meanwhile we will hold the fort and advise all printers to adopt the Standard Cost System, and after finding their true cost to refuse to sell for less than that cost plus a fair profit.

Do not try easy methods of dodging the time ticket, the cost sheet, the monthly reports and the monthly statement of cost of production. You need these no matter how small your shop, and you need more detail the larger the shop. But remember, the Standard Cost System will fit any shop. The writer has installed the system in a shop doing less than $1,000 per month, and in others doing more than $50,000 per month, and the results were accurate in all cases.

Begin to get ready now and print up the blanks, study just how to use them with the least work, try them out and get used to them, so that on the first of the year you may start a real cost system.

The Shop Meeting.

A very successful printer in the Middle West sends us a little story of how he improved the quality of the work turned out by his shop, and at the same time established a spirit of coöperation among the men that was very effective in cutting down the friction between departments and between the shop men and the office force, particularly the salesmen.

For a couple of years he had held weekly meetings of the foremen to consider shop practice and the progress of the work, and had dubbed these little gatherings "Progress Committee." Which, by the way, he found to give the men a greater interest in the deliberations of the sessions.

One day a salesman suggested that the salesmen ought to be admitted to the Progress Committee meetings, as they were vitally interested in any thing that concerned the execution of their orders and might be able to suggest something of value. After thinking it over the proprietor was about to turn down the request, when there came up at the next meeting a question of the responsibility for the spoilage of a certain job, and the foreman who seemed to be likely to have to shoulder the blame asked that the compositor who set it be called as a witness. This was done, and his testimony showed that the real fault was in the careless manner in which the order was entered and the copy accepted and forwarded to the composing-room, together with certain claims of verbal corrections that were not made. This brought the salesman into the controversy and he was called to testify as to the facts of the copy and 'phoned corrections. Being an honest fellow he admitted that possibly it might be his fault, and made a suggestion for the betterment of the system that showed that possibly there might be something to be gained from having the salesmen represented in the committee.

The upshot of the matter was that one meeting each month was made a sort of open meeting, and all the employees were invited to attend and take part in the discussions. A query box was started, and the important queries answered at these meetings by the person most competent in the house, and occasionally by an outsider. The thing was so beneficial and grew so important that arrangements were made for the practical discussion of some phase of the work at each meeting and some one recognized as an expert on that subject was brought in to start the ball rolling by a half-hour talk and to finish up by gathering up the points brought out and clinching the points of value by a ten minutes' closing talk.

These meetings have made a decided improvement in the quality of a shop already doing good work, and while they have cost about two hours a month for the whole shop (or one per cent of the total time), and from fifty to a hundred dollars for the demonstrator, when there were no volunteers, our friend says that the experiment has paid. He is now working out a scheme to make it of permanent value as a training school for those who desire to improve themselves in the theory of their trade and the actual practice of business management. He says it will be great fun for him and will bring back every cent he spends on it, even if the men who attend become so expert that he has to pay them higher wages.

Some years ago the writer tried a scheme of this kind by having a mutual benefit class which met twice a month and discussed the problems that presented themselves in actual work between sessions, subscribed for and studied the trade journals and discussed their contents. The result was that the value of these workmen improved over fifty per cent, and, today, every one of them who is still alive is holding a responsible position with a good salary. Meanwhile, it made it easier for the writer, as superintendent, to turn out a high grade of printing that brought an enviable international reputation to the house.

With the growing scarcity of competent workers, some such method as this is worth trying to help make the best of what each of us has to get along with. Only a very moderate per cent of the workmen will take an interest in the plan, but some of the others will unconsciously absorb some benefit and improve the quality of the work they turn out.

From Picking to Profit.

It is not long since we called attention to the tremendous cost of the bad habit of picking sorts that many printers have allowed to eat up a considerable portion of their profits. In our mail the other day was a letter from a small printer who doubted our word but was too wise to say so before experimenting a little to see just how far off we were.

He employs two compositors and a foreman who does the stone work and some composition. Taking them into his confidence, he arranged to keep a very careful account of the time taken for picking and returning sorts during a whole month in the busy season. Then he bought some sorts and fonts and tried a month in which there was to be no picking at all. Here is his report, which he was fair enough to send the editor of "Cost and Method" with a strict injunction that his name should not be revealed:

"During the first month, which was just one of our usual months and which at first did not seem to show any particular amount of picked jobs, we kept account on the daily time tickets and I paid no attention to it until the end of the second week, when I asked the girl how much time had been charged to that item and got a reply that sent me into the composing-room in double-quick time. The foreman said that he had not noticed any great amount of picking to date; in fact, it seemed to him that there was less than usual, and when I told him of the total for the two weeks he decided at once that the girl had made a mistake and volunteered to go over the items carefully and make sure. This he did and found that the only error was the omission of two twelve-minute items.

"At the end of the month it was found that exactly ten per cent of the time used in actual composition had been spent in hunting and picking sorts — out of 361 hours appearing on the time tickets 36 were for picking, etc. In no case was the time on any one job large, but the total of several hundred jobs was thirty-six hours. It seemed almost unbelievable, so I decided that I would buy new type to the cost value of those hours and try one month without any picking.

"For the first few days it seemed that there would be no end to the demand for sorts and small fonts, but it soon slacked up and by the end of the month we had spent a trifle more than the amount intended. I anxiously awaited the finishing of the new monthly statement of costs and rather expected that I would find that there was about the same number of actual productive hours as before and a higher cost, but imagine my surprise when I found that, with the same number of hours paid for, we had 384 actual productive hours, which gave me fifty-nine hours to pay for the sorts, and an actual profit on the cost of the new type, which was there to save money next month.

"My conclusion is that you did not state the proposition nearly as strongly as you should. Reduced to money values it looks like this:

Value of saved time actually sold the second month	$82.69
Cost of sorts	61.20
Actual profit by stopping picking	$21.49

"I realize that there will be some sorts to buy each month, but expect to save at least $40 per month, or say $500 per year."

Until a printer begins to record these little items and see their great bulk he does not realize the total value, and it is hard to convince him that the leak really exists. In the case in point, the printer simply did it out of "pure cussedness" to try and put one over on the "Cost and Method" department. But when he found out its value he was man enough to write and thank us for the tip.

In a large plant it would be more difficult to make such an experiment, if not impossible, but the leak is there just the same and may be stopped by the same method. Just issue an order: "No picking." Sit tight and buy a few fonts and a lot of sorts for the first three months and watch the monthly statement of cost of production and see how it affects the hour cost of composition. In this case the hour cost with picking had been around $1.63, and with plenty of sorts it dropped to $1.41; or charging the sorts as expense, to $1.53 the first month and to $1.45½ the next two months.

Guess that was worth working for.

Where Do You Live?

This month has brought the editor of this department more than the usual number of inquiries about advertising for printers, and complaints regarding the results of advertising campaigns. Just before starting this paragraph, we looked over a little bunch of samples that we were saving as a text for a sermon on printers' advertising, and at once changed the subject. Why? Because nine out of ten of those samples did not give any city or town as the place where their business is located.

A printer may feel that he is so well known in his community that he does not need to name the town on his advertising, but he is mistaken. A stranger coming into town and picking up his advertising does not know whether 302 First street is in San Francisco or in North Wales; he may need printing, but, being a stranger, does not go to that printer unless he is the only one in the town. Again, every printer has ambitions of a business extending into the next county, if not further, and therefore should never allow a piece of his advertising to go out without the name of the city or town appearing on it.

If your advertising is attractive and good it may bring an order from any one into whose hands it may fall, provided it tells them where to send the order. Another thing that should be considered is that the imperfect preparation of your copy will tend to produce in the mind of the recipient a lack of confidence in your ability to do accurate work and cause him to hesitate to entrust his order with you for fear that something important may be neglected.

Too much talk about a trifle? Not a bit. It is no trifle to deliberately spend money for advertising that is not capable of bringing business because of inherent defects. Think it over seriously and resolve never to allow your town-name to be omitted. You should boost your town, anyhow.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Wants Ink Solvent for Printed Badge.

(1895) A Pennsylvania printer sends a ribbon printed in brown ink and writes as follows: "We have printed a considerable quantity of the ribbon badges like the enclosed, on which we have made an error in printing. Can you kindly inform us how we may remove the ink? I will be very much interested in your reply."

Answer.— We do not know of a solvent that will completely remove the ink and leave the ribbon unimpaired by the treatment. We are inclined to believe there is no hope of saving the stock. If any of our readers know of a method for removing ink from ribbon, we would like to hear of it for the benefit of our correspondent.

Register on Platen Press.

(1898) Richard King, foreman of the printing department of the Corona Typewriter Company, writes: "In regard to inquiry 1866, under the heading, 'Pressroom,' I wish to submit the following suggestion, which may be of help to you: The only way to get perfect register on a platen press, and a way you can absolutely rely on, is to have the quads firmly glued to platen bed. To do this, I always get an impression on my tympan, then get my position and cut out where I have marked a space large enough for the quads to fit, allowing a little leeway, of course. Before gluing the quads, it is advisable to stick small pieces of paper under them, thereby insuring firmness. Then if you should want to raise the tympan, you will not change your register."

Imperfectly Inked Label.

(1889) An Indiana printer submits a label printed four-up on a platen press on plate-finished label paper. From the description given in the letter, and the appearance of the labels, we believe the fault lies in using rollers of insufficient covering capacity for the size of the plates. He writes as follows: "Herewith enclosed you will find a label printed on glazed stock. You will see the ink does not cover well, and we do not know how to remedy the trouble. The ink was specially bought for this job, so the trouble must have been a lack of knowing how to work the ink. The job will be run on a ——— press. If you can inform us how to remedy the trouble we will be under great obligations."

Answer.— This grade of paper is very difficult to print on, especially on a platen press. The trouble is that you have insufficient distribution. You can improve the covering capacity of the inking-rollers by an attachment which gives the lateral distribution as the rollers move down and up over the form. By this method alone can very heavy forms be properly inked on the press you refer to. We can supply you with the address of the makers of the inking attachment. Double-rolling the form may help you improve the work in the present condition of the press. The make-ready of the work can be improved by having a tympan made of about six sheets of print with a hard manila top sheet. Just beneath the top sheet place a sheet of thin pressboard.

Mechanical Overlay for Small Shop.

(1894) An Indiana printer writes: "I am holding down a job as an all-around man, but there are some things about presswork that give me quite a bit of trouble, so I am going to take the liberty of asking you a few questions on this subject. This is a small shop, but we have quite a few half-tone runs and I would like to know a good method of make-ready for such work. Is there not a 'chalk overlay'? I think I have read of one. Could you explain this method to me? One more: Can a half-tone be printed satisfactorily on bond-paper? I will appreciate any help you can give me."

Answer.— The chalk overlay is a sheet of special stock coated evenly on both sides with a substance that can be etched away with a weak acid. An offset impression is pulled on a sheet of the stock and it is placed in a bath and allowed to remain a few minutes, or longer, according to the nature of the overlay desired. After etching for a short time, it is removed, washed, and then placed between sheets of blotting paper to dry, after which it is ready to apply to a tympan. The ordinary half-tone plate will not print satisfactorily on common bond-paper unless the fibers of the stock are laid flat by an impression from a hot brass plate. You can secure a fair print on bond-paper if you have an extra deeply etched plate and use a very hard tympan and a good overlay. The screen should have about 100 lines and the subject selected should have well-defined tones. The best job-black ink and good, fleshy rollers should be used. Under the top sheet of the tympan a very thin sheet of brass may be placed. The overlay may be placed beneath this sheet.

Sale Bill Wrinkles in Printing.

(1893) An Illinois printer submits a specimen of sale bill printed on cheap, flat stock. The letter reads: "Will you please explain to us why this sheet buckles? We are running these sheets from an electro on a ——— press. We have tried underlaying and overlaying and can not get good results. Thought probably you could enlighten us or give us a pointer or two that would help."

Answer.— Usually the wrinkles are produced by buckling of the sheet at the gripper edge. We would suggest that you feed a sheet to the guides and turn press slowly and observe how the front edge of the sheet appears when the grippers close on it. If the sheet is not smooth and shows waves, or slight wrinkles, you must bend your efforts toward having the sheet taken smoothly by the grippers. However, if the trouble does not appear as in the foregoing, it may be due to faulty blocking of the

plate. Try the electro on a stone to see if it tilts. If it is level and not warped, and it requires underlaying, place the underlays between the plate and block and not under the block. Use a tympan made of hard manila sheets rather than soft paper. The make-ready may be marked out and pasted upon a sheet of print, which should be placed about four or five sheets down in the tympan. We are of the opinion that a close scrutiny of the sheets when taken by the grippers may show the cause of your trouble if it is not in the plate itself.

Speed of Press May Affect Register.

(1896) Edward O. Gould, Montpelier, Vermont, writes: "I note in Pressroom Department of THE INLAND PRINTER an article, No. 1867, 'Does Irregular Speed of a Cylinder Press Cause Imperfect Register?' I will answer that from the experiences I have had. By testing on the draw-sheet it can be proved that the fault is not with the press, but with the paper or feeding. The feed-table may be too high, which causes the sheet to wabble as the grippers take it. The table should be low enough so that the grippers can grasp the sheet without moving it. Also, one should see that the paper strippers on the front of the cylinder do not draw the sheet when it goes over. This will sometimes change the register, and it is also wise to see that the grippers do not strike the sheet too hard, but that they bite the sheet with an even pressure. Feed a sheet first by the table, then take the sheet and pull, first by one end and then the other, to see that there is an even pressure on all of them. I think you will find your trouble fits one of these cases, as I have had the same trouble myself."

Half-Tone Fills Up.

(1892) A Vermont pressman submits a circular printed on enameled stock and a hanger printed on S. & S. C. stock. The accompanying letter reads: "I am enclosing sheets of two jobs which have given us considerable trouble. The first was run on a two-roller pony press with a medium grade of half-tone ink. On this job we finally overcame the mark you will notice by double-rolling. This required much extra time. The second was run on a medium-sized, four-roller press with a good grade of blue ink. We tried doctoring the ink, changing the rollers and double-rolling, but all without satisfactory results. We will thank you for any help you may give."

Answer.— On the first sample the failure of the portrait plate to print properly, we believe, is due to shallow etching, which caused the ink to fill the fine dots in the middle tones and converted them into shadows. To print work of this character, the form-rollers should not be set too firmly on the plate, as this condition tends to drive the ink into the fine dots, especially where the etching is shallow. Also, work of this nature should be printed on hard packing, and mechanical overlays should be used. A stiff, but not tacky, ink should be employed, and the amount of pressure should be regulated carefully. You will note by comparison that the organ shown on the page opposite the portrait prints very nicely. The middle tones are not filled up as in the portrait. A two-roller press should print such a form properly with one rolling, providing all other conditions are normal. On the second specimen, the edge of the plates marked with "X" shows a streak, which we judge is due to the rollers being set too low. We may be mistaken on this point, but that is the only cause we can ascribe with the limited information at hand. We believe the grades of ink used are blameless in the matter.

Pressman Troubled with Register on Cardboard.

(1888) An Illinois pressman writes: "May I again ask for advice on a most perplexing question which has arisen and caused me some very anxious moments as to the why and wherefore. The trouble in question is how to get a hair-line register on 8-ply cardboard. I have a job on the press which is a very beautiful piece of work, a five-color process job, run three-up, six-on, 8-ply board, coated on both sides, size about 20 by 30 inches. I have run considerable hair-line work on paper-stock, but my experience on cardboard is quite limited. I will mention a few precautions and adjustments I made to get a good job. The plates were for patent blocks which I used on our Warnock-Towner blocks and gaged type-high (.918). The form was locked on the bed sidewise and endwise to prevent any possible slide (no spring from too tight a lockup). The form was made ready in the regular way and the adjustments for delivery and register started. First, I set the feed-board with about two points play between guide-tongue and packing. Guides were about five inches from either end. I loosened all the grippers and the tumbler was resting firmly with a good spring on stop. I inserted two sheets of thickness of .006-in. print between tumbler and stop, and, with all the grippers loose, I proceeded from center of rod with a piece of the 8-ply board under each gripper, with a fairly firm pressure on gripper, then set them all the same, and when the two sheets of .006 paper were taken out the grippers had a good hold on stock. The guides raised fast enough, but not too fast. I attached a piece of lead metal furniture about 3 by 15 picas to each grasshopper to add a little more weight, and they lifted without any drag on the sheet. The press is in a good registering condition. The speed was maintained the same throughout, about 900 per hour, and was well fed. I am letting you know of the conditions minutely so you can have something to work on. Have you any advice as to how to make a few adjustments on press to handle a cardboard job successfully? I am very much disappointed in the register I got after taking all the pains I did, and only hope that there is something I don't know that will help me in the future on jobs of a like nature. I will also add that in running the job mentioned I put a roll of paper about 2½ inches high on the back edge of the 8-ply board to hold it to guides. I want you to feel free in offering any criticism. I hope for a few suggestions that will, I know, help me in the future."

Answer.— The precautions you took were praiseworthy and should have merited better success in registering. There are two points we would add: Instead of putting a roll of paper under back edge of sheets to hold them to guides, we would have the stock away back on the feed-board in such a position that the sheets at the guides would lie flat on the feed-board. Another thing we would do is to glue a piece of coarse muslin, canvas or denim on the feed-board and have it wider than the sheet and extending farther back than the width of the sheet. This would make it a trifle harder to feed, but would tend to maintain the sheet at the guides when once placed there by the feeder. One thing in particular is to see that the entire sheet lies flat and is not elevated at rear end.

"I've come to kill a printer," said the little man.

"Any printer in particular?" asked the foreman.

"Oh, any one will do. I would prefer a small one, but I've got to make some sort of a show at fight, or leave home, since the paper called my wife's tea-party a 'swill affair.'"— *Exchange.*

A MODERN PRINTER'S BUILDING.

BY OUR REPRESENTATIVE.

THE general trend of the printing industry today is manifested in the character of the buildings being erected for the purpose of housing printing-plants. In years past it has seemed that the policy of "any old thing will do" was followed to a very large extent. Not so today, however. From all sections of the country evidence is received which plainly shows that every bit as much thought and care is being given to the details of design, construction, etc., of printers' buildings as is given those for other lines of business. In fact, many of the printers' buildings erected during the past few years have set an entirely new standard for office and factory buildings.

It is fitting that this is so. Printing, it is true — and good printing, too — can be produced in any kind of a building. It is also true that the surroundings have a great effect on the workers, and, therefore, on their product. A building that is designed to give the best possible light without artificial means, and which is well ventilated, is far more conducive to good work than one of the opposite character. This is recognized by designers of buildings for industrial purposes, and it is plainly seen that much thought has been given to these matters in the more recently constructed printers' buildings.

Standing on the wide boulevard, known as University avenue, which is the great artery of traffic between St. Paul and Minneapolis, Minnesota, and viewing the splendid new home of the Brown, Blodgett & Sperry Company, one can not help but feel impressed by the thought that here, indeed, is the "realization of an ideal," the ideal expressed by John A. Hill, of the Hill publications, when he made the statement: "There is no reason why a printing-plant should resemble a foundry or a cold-storage plant. We live here most of our life, let's have it nice."

As will be seen in the illustration, the building is in an ideal location, away from the noise and dirt which are generally encountered in the business district of a city. Open space on all sides precludes any possibility of light and air being cut off by the erection of another building immediately alongside. The building is of reinforced concrete construction, faced with reddish-brown tapestry brick, and is 100 feet wide by 150 feet deep, with three floors and basement. The greater part of the wall surface is of glass set in Fenestra steel sash, which floods the workrooms with light and fresh air.



Home of the Brown, Blodgett & Sperry Company, St. Paul, Minnesota.

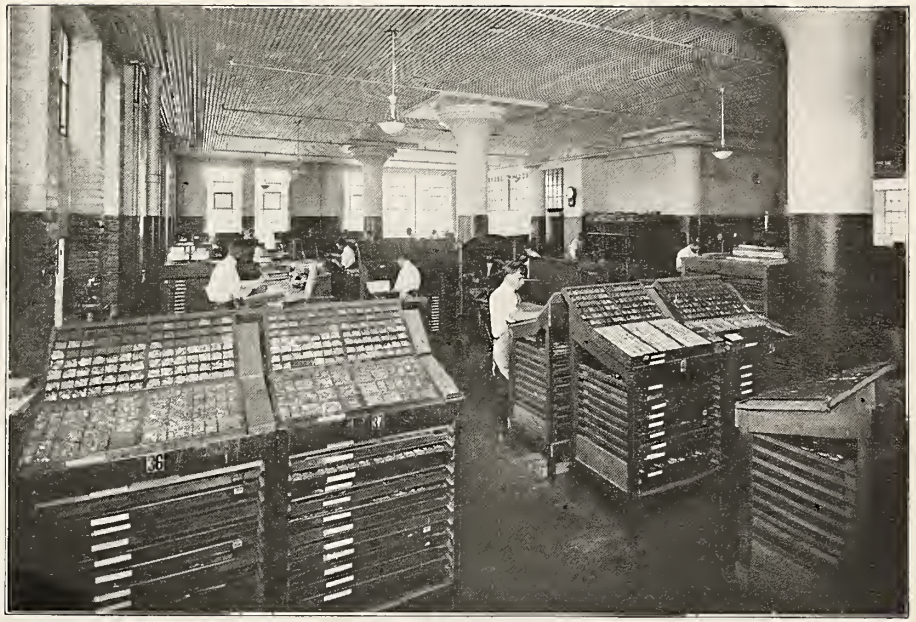
The entrance gate, at the extreme right-hand side of the picture, is used as a screen for a powerful flashlight, which throws a flood of light on the building at night.

The offices and salesrooms, and also the art department, are on the third floor. Every possible convenience in the way of office equipment has been provided for the efficient conduct of the business, and a special room has been set aside for conferences of any nature.

The first floor is given over to the composing-room, monotype machines, stockroom, cylinder and Gordon presses, and the receiving-room. The entire floor is open, no dividing walls being placed between the departments, so that the full benefit of the daylight is given in every section, and there is free circulation of air.

The composing-room occupies the entire southeast corner, and is fully equipped with cases, storage cabinets, stones, proof-presses, and various labor-saving devices, and is so laid out that all waste space and unnecessary steps are eliminated and the men can work at the greatest efficiency. The monotype machines are in a room directly behind the composing-room. In this way, the noise of the casting-machines is cut off, yet there are no waste steps in carrying the matter set into the composing-room.









Views in the Plant of the Brown, Blodgett & Sperry Company, St. Paul, Minnesota.

Upper left-hand picture: Superintendent's office. Note the glass partition, giving an unobstructed view over practically the entire floor. Upper right-hand picture: The composing-room. Lower left-hand picture: A view of the main floor, showing the cylinder presses at the right, the Gordon presses in the center, and the composing-room in the distance at the left. The monotype and stock rooms, which are on this same floor, do not appear in this picture. Lower right-hand picture: The stockroom.

Cylinder presses are arranged in a single row down the west side of the floor, as will be seen in one of the illustrations. Plenty of space has been allowed around each press so the pressmen are not crowded, and, being placed along the side of the building, which is practically all glass, the light is perfect on all sides of each press. The delivery-ends of the presses are next the windows. A wide aisle has been left at the back of the presses, which



A Corner of the President's Office.

facilitates the handling of paper. The battery of job-presses runs in a double row down the center of the floor.

In the northeast corner of the floor, next to the receiving-room, are the stockroom and cutting-machines, so that stock may be carried in a direct line from the receiving-room to the stockroom and then to the presses.

On the second floor are the bindery and lithograph departments. A special room has been set off for the lithograph engravers, where they can work without possibility of disturbance from other departments. The transferrers and the lithograph presses occupy the entire south side of the floor, and a room has been provided close at hand for the storage of stones and zinc plates.

An office for the superintendent has been provided on this floor. This is inclosed with glass walls, permitting privacy and quiet, and giving a view of the entire floor.

The remainder of this floor is occupied by the bindery, the ruling-machines, bookbinding and finishing departments being along the west side, just back of the superintendent's office. The tables for handwork are set at right angles to the north windows, which permits of ample light without the direct sunlight which would make their work uncomfortable in hot weather. Trimming-machines, folders, stitchers, perforators, punches, and the other machines used in the bindery, are lined up in the center of the floor with wide aisles to give ample trucking space.

At one corner, facing the freight-elevator, is the inspectors' bench. Here all jobs are thoroughly inspected, packed and labeled, then sent down a spiral chute to the shipping-room in the basement.

Shipping and receiving rooms are closely related, so a canopy has been provided to protect the entrance to these rooms, thereby permitting the loading and unloading of goods in stormy weather. The door of the receiving-room is at truck height, as is also the door of the freight-elevator opening into the shipping-room, which facilitates loading and unloading.

An excellent system of indirect illumination has been provided, a 400-watt light being used for every 20 by 21 feet of space, thereby giving a practically shadowless illumination.

Every precaution possible has been taken to guard against accidents, and with the perfect lighting and ample room they are few and far between. The entire building is protected by an automatic sprinkler system, which greatly reduces fire hazard. Another item to which careful attention has been given, and which also aids in reducing fire hazard, is a series of fireproof chutes in the rear of the building, which carry all waste paper and refuse to the basement.

Considerable attention has been given to the sanitary features of the building. All the plumbing fixtures rival those of a first-class hotel. Shower baths, with hot water available at all times throughout the year, are provided for both the men and the women. White enameled wash-basins and bubbling drinking-fountains are placed on both sides of the workrooms.

The problem of flooring was given careful consideration, and the results secured are worthy the careful consideration of others planning the erection of buildings. Concrete was considered too hard on the workers, and compositions did not seem to stand the heavy trucking. Ordinary wood flooring was also unsatisfactory. Finally, it was decided to use creosoted pine blocks set on a thick cushion of sand over concrete. This, it has been found, cuts down the noise, eliminates vibration and contributes greatly to the comfort and the efficiency of the workers. All presses and motors are anchored on concrete bases.

The greater part of the basement — which, being almost on the street level, receives the benefit of daylight — is given over to the storage of furniture and stationery used in the extensive city and country business of the company. A complete stationery store or display-room is also maintained in the basement for the benefit of out-



The Sales Office.

of-town customers who visit the plant, and for the convenience of the many offices in that district.

A stationery and office-equipment store, and also a salesroom for printing, is maintained in the down-town district, being built especially for the business. Every available inch of space is used for display, the warehousing being done from the factory.

To those who contemplate the erection of new buildings, probably no better advice could be offered than "Consider well the results secured by this company." Both buildings stand for the realization of an ideal — one that more printers could well cultivate with profit.

Written for THE INLAND PRINTER.

NEW YORK THE PRINTING CENTER OF THE WORLD.

BY STEPHEN H. HORGAN.

IN the metropolis of America, printing, including its allied trades, is second in its industries, the manufacture of clothing being the first. There are about 2,650 printing-plants in New York, employing 68,540 people, 26,053 of these being compositors and pressmen, receiving salaries and wages of $76,955,000, and turning out product valued at $215,570,954. These figures are the result of a survey made by the city authorities, and from which they conclude that one-twelfth of the printing of the world is produced in New York.

"Little old New York" began early to develop the printing art, for did not the first printers' strike take place there? But this was during the American Revolution, when "kicking" was in order. It was here that the Harpers first applied power to the printing-press, even though it was mule power. The mule was hoisted up to the top floor every morning, and after traveling around and turning a vertical shaft all day he was returned to the earth by a block and tackle each evening. From that single mule the machinery required has grown until it would require millions and millions of mules to drive it today.

When David Bruce, Jr., a New Yorker, invented the typecasting machine in 1838, his was the greatest improvement in the business from the time movable type was invented. By the old hand mold an expert might cast fifteen pieces of type a minute. Bruce's machine cast 200 a minute. David Bruce, the elder, introduced stereotyping into New York in 1813. At that time the method for getting a stereotype block level was to turn the back of it smooth in a lathe. Bruce invented the shaving-machine, which was then called a leveling-machine. He also invented the block for holding stereotype and electrotype plates.

Typesetting machines were either invented or developed in New York. There were many of them, the Burr and Thorne machine, now the Unitype, being the most successful until Mergenthaler came from Baltimore with his machine, which was perfected in New York. The same can be said about the improvements in stereotyping and electrotyping; invented elsewhere, they were perfected in the metropolis.

It was Charles Craske, a steel-engraver, who perfected the making of stereotype molds from paper and made the first curved stereotype plate. This was in 1850. Later he was making the curved stereotypes for several of the daily newspapers. It was Silas P. Knight's wet black-leading process, worked out in the Harpers' plant, that made the electrotyping process entirely practical for printing purposes.

At the mention of printing-presses, anywhere, the name of Hoe comes to mind. Not so much because of the originality of the firm, but because of the perfecting of the inventions of others. Still, Richard M. Hoe's lightning type-revolving press of 1846 was one of the wonders of the printing world in its day. William Bullock in 1865 worked out his web press, using stereotype plates on small cylinders, and the type-revolving press became so much junk. Bullock was killed in his own press in 1867. Among the other presses developed in New York was the Adams press of 1830, which is still in use, and which lifts a flat bed up against a flat platen. Its product has never been excelled in quality. Then there are the Campbell and the Gordon presses. During the fifties and sixties George P. Gordon was the most prolific inventor of improvements on the job-press.

Printing-rollers made of a composition were also perfected by Francis & Loutrell in 1864 and L. K. Bingham in 1866 in New York.

It was New York that taught the world how to print illustrations: Joseph A. Adams, engraver, electrotyper and, above all, a printer, produced a Bible for Harper & Brothers in 1843 that will always remain a marvel of the printing art and a monument to Adams. Sixteen hundred of the engravings were by Adams, a feat sufficient in itself, but they would have passed unnoticed were it not for the marvelous manner in which they were printed. This achievement was due to the system of overlay-cutting which Adams invented and which is in use by pressmen wherever good printing is done to this day.

Theodore L. DeVinne's name will always be known, not only for his books on typography but for the perfection to which he brought magazine and book printing. The early volumes of *Scribner's* and the *Century* magazines, printed by him, will be prized more and more by the lovers of fine printing. He it was who proved that dry paper could be used for printing, giving results that were equal to those secured with wet and damp paper. Furthermore, he also introduced the use of coated paper for the printing of half-tones.

The mention of half-tones brings to mind the fact that the first practical method of making half-tones was first used on the *New York Daily Graphic* on March 4, 1880, as was also, in January, 1897, the first half-tones on a newspaper stereotyping press. The *Daily Graphic* being the first and only illustrated daily paper in the world for many years, a school of illustrators was developed whose influence is felt to this day. Ben Day devised his method there, but the most valuable development in illustrating was when William Kurtz brought out the first three-color relief blocks in the early nineties. He lost his savings in accomplishing it, while others have reaped fortunes from his pioneer work, and three-color engraving and printing is used all around the globe.

Now that rotary photogravure is being used so successfully in the illustration of magazines and magazine supplements for newspapers, New York must be given credit for introducing it. Lithography, wood-engraving, steel-engraving, and now offset printing, all got their highest development under Father Knickerbocker's care, so it is not to be wondered at that New York, with its great volume of publications, has developed the inventors, the capital and the skilled workmen that have made it the premier city of the world in printing and its allied trades.

SOUND LOGIC.

A colored preacher had just concluded a sermon on "Salvation am free" and announced that a collection would be taken up for the benefit of the parson and his family. A member in the audience objected to the paradoxical nature of the proceedings and received this bit of negro logic in response:

"S'pose yo' was thirsty an' come to a river. Yo' could kneel right down an' drink your fill, couldn't yo'? An' it wouldn't cost yo' nothin'. Dat water would be free. But, s'posin' yo' was to hab dat water piped to yo' house, yo'd have to pay, wouldn't yo'? Waal, brudder, so it is wid salvation. De salvation am free, but it's de habin' it piped to yo' dat yo' got to pay fo'."—*Mack.*

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Putting Selling Power Into 'Em!

The editor of this department has long been an admirer of George French, and an assiduous reader of his contributions to the literature of art typography and advertising. The fact that he has made a thorough success in both lines of endeavor qualifies him to speak with authority on the linking-up of the two forces. An article from his pen, therefore, advocating the presentation of good copy in a form that will most surely appeal to the eye — which form can only be obtained by strict adherence to art canons — is bound to be worth reading by compositors and advertising men alike. It is a pleasure, therefore, to be able to reprint the following article by Mr. French, which appeared in a recent number of *The Advertising News*, of which he is the managing editor:

"We must make this copy brutal," said the Copy Chief of one of those advertising agencies that have elegant suites of rooms in expensive buildings, with Mr. Jones, Mr. Smith, Mr. Robinson, Mr. Adams, etc., neatly lettered on glass doors, and on one of which is sure to be found the legend "Service Department."

The copy that was to be made "brutal" was for a sanitary material that was supposed to make life not worth living for flies, mosquitoes, et cetera. The idea of the Copy Chief was to make a fly about as big as a very large vulture and perch it on the edge of a refuse can, setting at the back door of a house, with children playing about. The fly was to be as big, compared with the can and the kids, as a three-year-old baby, and was to be made to look very ferocious indeed.

"But," said I, very mildly, "the fly should not be so out of proportion. It will spoil all harmony, and make the advertisement ridiculous."

"Huh, it will, hey! Well, it will make the mothers sit up and take notice. The fly must be big enough to gobble the kids, and fierce enough to make the women think it is going to do it, right away."

He went on to discourse about "Art in advertising," and he put a lot of scornful contempt into his voice as he said it. He made his sketches for the series of advertisements, and exhibited them with great pride. Truly, they were brutal. They were like the bad dreams of childhood. There is nothing in nature like the flies that perched on the half-opened garbage cans. They were really awful.

That particular agency did not get that particular account. And it did not get other accounts it tried for. It lost the good accounts it did get, and after a while it was discontinued, and its elegant quarters were rented to some other business concern.

This particular copy man had made a considerable success in promoting the sale of revolvers, and such like goods. He was, and is, an able advertising man. It is not his fault that he is inclined to follow the lines in all of his work along which he had made his successes. There are many like him in the advertising business — men who have not learned that people look upon advertisements very much as they look upon other things in life, and like to have them harmonize with their conceptions of art and business. Not many persons would be



FIG. 1.— This is not shown because it is especially well designed, as it is not. It is shown to suggest a good motive for the design. The idea represented by the design is excellent, and goes far to condone the faults of design, which are several and radical in their nature.

influenced to buy a material intended to kill a monster they know does not exist. And the making of a fly the size of a child is such a gross imposition upon their good sense as to make them feel that the advertised stuff must be like the fly, an apparent fraud.



FIG. 2.— This advertisement is so nearly right that to point out any defect would be ungracious, though it has defects the correction of which would slightly improve it. But it is so nearly perfect that it was easily the most attractive advertisement in the paper publishing it.

Why do copy writers and advertising designers hold so determinedly to the false notion that art is not to be regarded in their work? Not all do, of course. There are many advertising designers who give art all the authority it deserves. But in comparison with the mass of designers these are in the smallest imaginable minority.

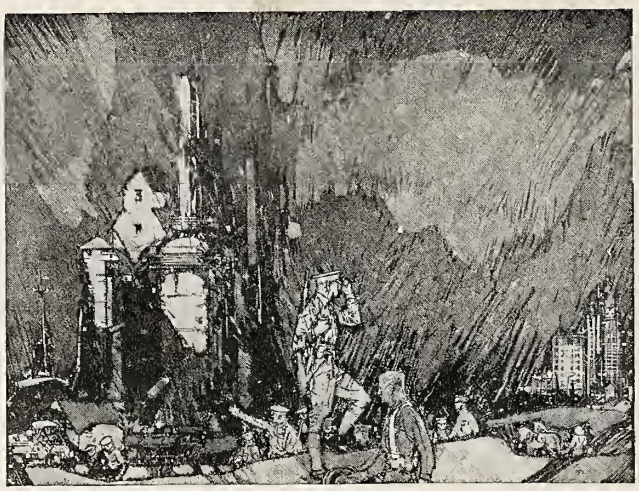
There are four excellent advertisements on the pages of this department. They are taken from the *Saturday Evening Post*, a weekly of which you may have heard. It was packed with advertisements — something like three to four hundred thousand dollars' worth of them; but these four were all I could find that seemed to me to have been carefully designed in accordance — or nearly in accordance — with the laws that art teaches us are essential if we are to hope to get the pleased attention of the greatest number of people.

I do not assume to criticize the other advertisements. If I were to venture to do that some zealous fellow would come to the front to tell me that they were selling the goods, anyhow; and he would do it with an assurance of manner that would make it certain that that was all there is to the argument. There is no convincing this type of advertising man that even if an advertisement is selling goods it may be a very bad advertisement. It is impossible for him to conceive that a better advertisement would sell more goods. But there were many advertisements in this number of the *Satevepost* that might have been much more pleasing to the eye as it first encountered them. There were many there that were not attractive in any of their elements, and I for one wonder that anybody takes the trouble to look at them the second time or read them through.

But those referred to as good — are they not pleasing to the discriminating eye? I say discriminating eye advisedly. The eye that has not yet learned to discriminate knows nothing about the pleasure of a piece of real art. It can see nothing in a fine painting, or in a glorious autumnal sunset. Of course it can see nothing in a good piece of design, whether it be an advertisement or a cathedral. The eye has got to be



FIG. 4.— A great deal of thought was put into this design, and much work, but it is calculated to persuade the reader to neglect the text and pass on to the black illustration below.



THE TASK NOW CONFRONTING AMERICAN BUSINESS

TO meet the gigantic demands of a world war upon our industrial resources, with the flower of our men power diverted to military service. To produce and transport more million tons with fewer million men. As President Wilson has pointed out: "It must be evident to every thinking man that our industries, on the farms, in the shipyards, in the mines, in the factories, must be made more prolific and more efficient than ever."

These industries stimulate all other lines of business. There is more activity—more money is spent—than would be possible in ordinary times.

But how can reduced man power be made more productive? By the use of more machinery and better machinery and by a more concentrated use of the equipment in hand. What is true of production is equally true of transportation. It is idle to produce if you cannot transport.

HIGH GRADE TRUCKS MUST REPLACE HORSES

Doing the work of three or four teams and their drivers, one truck would save 75% of the man power. One good truck which does the work of two poor ones will increase this saving. Each unit will be taxed to the limit to save time and men. The truck which is not designed to stand up under high pressure operation, day in and day out, season after season, will fail in the most vital respect—*constant performance*. Time out of service will be extremely expensive.

Even under ordinary conditions, the grinding, straining and pounding of truck service renders the best mechanism the most economical at whatever price. Under the extraordinary conditions before us *none other will take care of the traffic.*

WHITE TRUCKS

For years it has been the White policy to build only the best. There is no short cut to efficiency and endurance in a truck. Only the pick of material and the most refined construction will produce the White standard of service. The White truck has always been more economical than any cheaper make. In high pressure operation this superiority becomes something more important than economy: it means more days in active service—*a much greater volume of performance.*

The largest users of motor trucks in this country recognize the White value. They buy it in fleets and add to these fleets year after year, based upon experience. They know the real value of a motor truck. Their cost records tell the story.

THE WHITE COMPANY, *Cleveland, Ohio*

FIG. 3.— The admirable thing about this advertisement is its tone, though in harmony and symmetry it is fine. There is not much that can be said in criticism of it. There is as much copy as there ought to be, and nothing in the display lines to lead to the automobile.

educated to appreciate real art, in advertising as well as in painting. And it is as much the job of the designer of advertisements to try and help people to see good art in advertising as it is for the art schools to try and educate people to see good art in good art.

The reason why advertising should suggest good art is, at bottom, a strictly commercial reason. People do not crave the ordinary. The advertisement that simply asks people to buy a specified article is a poor advertisement. The buying impulse ought to follow on the heels of a keen appreciation of the advertisement as something worth looking at. The idea is much the same in this as in the matter of taste. Most of the food we eat is taken because we like to taste it. The idea of making blood, bone and muscle never enters our heads. We have to be cajoled into eating through the sense of taste. If food did not taste good when it enters our mouths we would not eat enough to make us efficiently strong.



FIG. 5.— This advertisement is one that will be criticized by a certain class of advertising men, because it is manifestly made to be attractive in a different way from the majority of automobile advertisements. So far as its design is concerned, it might be used for almost anything else; but, how serious a fault is that anyway?

If we were able to buy only the bare necessities of life, there would be little use in advertising at all. It is that the advertisements make us aware of needs that would but for their appeal lie dormant, and perhaps never be recognized. This is not confessing that advertising panders to artificial needs only. Remember the sense of taste. It honeyfugles us into eating a variety of foods, containing all of the elements that we need to support a virile life. The needs that are developed by advertising are very real needs. They contribute to the width, the depth, and the height of life. That we are able to follow the suggestions of advertising and so surround ourselves with articles that make us more content, that make us more appreciative of the esthetic side of life, or that enable us to cater to our very material needs with more skill and greater economy, adds greatly to the worth and significance of the life we are obliged anyway to live.

The real office of advertising is, then, to develop unrecognized needs, and make it possible for us to realize, in this and that direction, flavors and subtleties and benefits that we would never unaided have been able to define, and to help us discriminate between possible things we may have or do. If it is to do this, its approach to us must be very diplomatic. We are not going romping over the pages of the periodicals and newspapers seeking advertising temptation. It has got to come to us in the usual way. That is the way with temptation — it seeks out the avenue into the minds of its subjects that promises to be the most direct and the easiest. We would never get the cocktail habit if we had to go to uninteresting and ugly shops to get them, and were there served by sour and dumb bartenders. With the habit there must be the lure.

Advertisements must be temptations, or they are no good at all. If they do not allure into buying they are quite useless. And they do so allure the reader if they tempt his eye first. They will not tempt the eye unless they are made in a manner that the eye has learned to consider beautiful, artistic if you like. It is all one and the same thing — beauty and art; and it is the conception of beauty on the part of the individual that makes art for that particular individual.

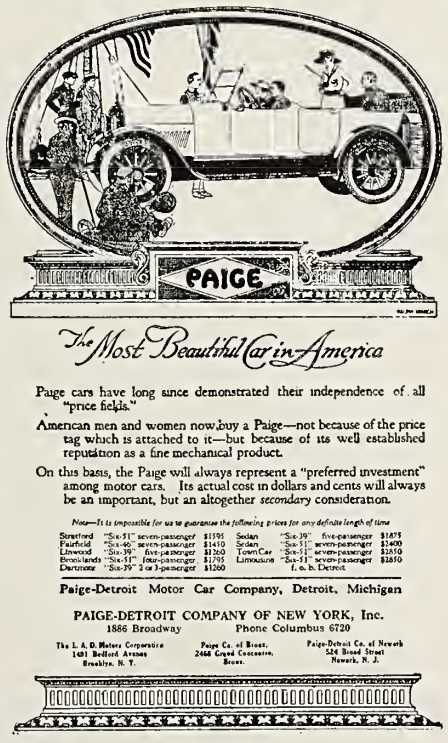


FIG. 6.— It is not claimed that this advertisement is perfect as to design. It is not. But the units are properly assembled to assist the eye to find the text. (Compare with Fig. 4.)

Now, an advertisement is not made for the purpose of making it possible to classify it as art. It is made for the purpose of inducing those people who see it to buy something; and they won't buy a thing unless the advertisement makes an agreeable impression upon them.

So far so good. But now how are we to know what will make a good impression upon people? One person says a certain object is artistic while another person says it is punk. Which is right? And how are we to know what is art and what is punk, with reference to the people who will see our advertisements?

There are certain art principles that have grown up out of the appreciation of masses of people through many centuries. The curve is a line of beauty to everybody. The "Golden Section" is an agreeable form to everybody. Primary principles of proportion, of harmony, of symmetry, of perspective, of color, of tone, of light-and-shade, etc., make designs that are agreeable to everybody, though of course but few can so

analyze their emotions as to enable them to say that these elements of art are responsible for their pleasure in forms.

These primary art principles are essential in advertising design, and they are absent — one or several of them — from the advertising that is not instantly attractive. They are not worked into the advertising in this particularly copy of the *Saturday Evening Post* that I am now and then alluding to — not as consistently and thoroughly and skilfully as they should be. They are present in these examples I have chosen to show. In some of the other advertisements there are some of these principles incorporated in some measure. But most of them seem to try to get their attractive qualities by main force, something in the manner the copy man quoted had in mind when he got his artist to make the mammoth fly.

Did you ever try to compare advertising to well-dressed men? The man who makes the best impression upon you is artistically dressed. He, or his tailor and haberdasher, has studied the art canons of harmony, proportion, symmetry, and especially of tone and color. He does not wear a hat five sizes too large for his head, nor No. 9 shoes on No. 6 feet. Each of the units of his dress is selected with reference to all the other units, and all of the units are attuned to the result desired.

The well-dressed man is the well-designed man; likewise, the resultful advertisement is the well-designed advertisement.

As a sort of foil for the well-designed advertisements shown on these pages, we are showing some that are not so well designed, and one of those advertisements that are being used in the campaign referred to in the opening paragraph. This is an advertisement used in place of the "brutal" ones designed by the copy chief who is referred to. It is not at all brutal, yet it does very graphically represent what the sanitary material is expected to do for the health of the family. The material is, it may be said in passing, simply the old-fashioned chloride of lime. The Food and Drugs Act makes it impossible to sell the stuff under the old name, which was not strictly scientifically accurate, inasmuch as the material is not chloride of lime, but, as it is now called, chlorinated lime.

Two of the auto advertisements are shown to draw attention to the bad practice of placing the chief attractive unit of an advertisement at its bottom rather than at the top. The Velie advertisement, as stated before, errs in this, that the attractive features are placed where the reader quits his viewing and goes on to other matters. He will not return to the text of the advertisements unless he has been so definitely interested as to make him take the back track. The Paige advertisement is properly designed, in this respect. The eye of the reader takes in the picture and then drops naturally, and necessarily, to the text. The text may not be read, but it comes under the eye, and if it is interesting, and readable, there is a much greater chance that it will be read than if the picture were to be placed at the bottom. This particular error is a great favorite with the designers of automobile advertising, just now. They seem to have somehow come to the conclusion that to be strong, punchy, appealing, their advertising must be wrong artistically. Not all of them use this error, but many do. Not all automobile advertising is generally poor, but much of it is — in copy and design. Chiefly it seems to be thoughtless — written and designed without thought of how it is to strike the readers, doubtless with a view of making it different. I would not like to say what proportion of the power there ought to be in the big-spaced automobile advertising is denied to it through the use of this error in designing, but quite a bit. I would be willing to agree not to write more articles criticizing advertisements if I could be paid the money lost in this way — I would not need to do anything but deposit and spend money.



This is as the advertisement was made and used by the advertiser.



This is as we would change it to make it right.

In the placing of the units of the advertising design depends some of the value of the advertising to the advertisers, and to the readers, assuming that readers are fundamentally interested in advertising — if it is of real benefit to them, that is. If there is anything that is worth advertising at all it is worth advertising as well as we know how to advertise it. I mean as well as the present knowledge of advertising makes possible. The reason that there is so much poor advertising is that there are so many poor advertising writers and designers. Those who have the making of advertisements do not yet fully believe that there is any better way to make them than to call upon their inner consciousness for guidance and inspiration, and it is a poor source.

ART PROMOTIVE OF ALL ARTS.

For years and years the idea has been hammered into young, middle-aged and old printers that Printing Is the Art Preservative of All Arts. If this were all, printing would soon become nothing but a record of accomplishments already attained. Printing is much more than this; it is the Art Promotive of All Arts; and in the fulfilling of this function the Press is doing infinitely more than it could ever accomplish as a mere preserver of all arts. Printing lights the way for greater life, fuller joy, and bounteous happiness for all mankind. It preserves the record of past achievements, it is true, but it also opens the door for larger opportunity, higher rewards, more frequent promotions. In short, Printing is Power to those who know how to use it.— *The Honolulu Item.*

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

P. H. Lorentz, Buckhannon, West Virginia. — Specimens are well designed and neat. No faults can be pointed out where none exist. The colors used are pleasing.

John C. Cathcart, Columbia, South Carolina.— The specimens are very pleasing in design. Really, though, there are too many "spots" in the small matter on the proof-envelope.

Charles W. Chaddock, Beloit, Kansas.— The letter-heads are all good, especially your own. The two small lines of capitals of the Annan & Company heading are crowded too closely, which makes reading rather difficult.

Butler chapels' picnic is interesting, to say the least. The ingenuity exercised in making an illustration of an interurban car from rules, border and decorative units is quite commendable from the standpoint of novelty.

Lora H. Bailey, Salisbury, Maryland.— The date lines on the title-page of the program for the Eastern Shore Sunday School Institute could be raised to a point slightly above the center of the space between the ornament and the lines above. Why the rules at either end of the bottom line?

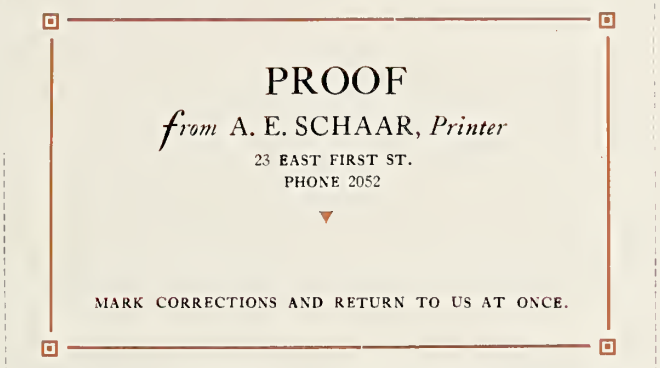
A. C. Gruver, Pittsburgh, Pennsylvania.— While not at all out of the ordinary, the sam-

of the three primary colors is bound to be. The effect, however, is too warm, because of the predominance of the bright colors. Too much warm color in a design not only makes it appear bizarre, but has a tendency to cause it to appear cheap as well. Strong effects can be secured with more pleasing combinations.

Fenton & Gardiner, New York city.— You are entirely correct in your belief that the booklet for the Monroe Calculating Machine Company is better than the average. We will state that it is very pleasing in appearance and eminently readable, mainly because of intelligent type selection. The cover presents a quite un-



A package-label on which little care was exercised in the distribution of white space and which, therefore, presents an appearance of disorder.



A resetting of the same copy as used alongside, in which due attention is given the important matter of orderly arrangement and symmetry of white space.

Douglas C. McMurtrie, New York city.— The folder by which the association of Mr. Birnbaum with your staff is announced is designed in your usual high-class, interesting and readable style.

The Service Printing Company, Canton, Ohio.— All your specimens have a punch, as readers who saw the four pages in our specimen insert last month will agree. Intelligence displayed in the proper handling of the new Publicity Gothic is commendable.

The Tribune Printing Company, Farmington, New Mexico.— The stationery forms are interestingly designed and the colors are well chosen, but the letters appear lost in the ornament. Had these been larger and placed closer together, the effect would be much improved.

E. M. Dunbar, a magazine agent and bookseller of Boston, believes in good printing and has a fondness for antique Colonial effects in typography. All his advertising forms, as well as his stationery, are designed along those lines with telling effect.

William Clark, Cicero, Illinois.— The card used as a booster for the Sears-Roebuck and

ples sent us are good examples of plain, ordinary work. Considering the character of the work, we feel that you have done all that could be done on them, for there are no violations of fundamentals in their design.

Harry E. Morrison, Wyoming, Iowa.— You do clever work. On the patriotic title-page of menu-folder for the Davenport Restaurant an appearance of bottom-heaviness is given on account of the large lines being placed at the bottom. A grouping of all the lines and the flag at the point of vertical balance would have made possible a more pleasing page.

Eagle Printing Company, Spray, North Carolina.— The package-label is crowded and overelaborate in the use of decorative schemes. A simpler arrangement would be preferable. The initial "E" does not harmonize with the rest of the scheme, and is a blotch instead of an embellishment. Model your work after the simple designs shown on these pages from time to time.

The Huntley S. Turner Press, Ayer, Massachusetts.— The Shirley cards, printed in red, yellow and blue, are striking, as a combination

usual color arrangement, which adds materially to the first impression. We compliment you.

O. Eugene Booth, Cherokee, Iowa.— Specimens are good, consistent in quality with your work which we have seen before. On the inside pages of the folder, "Printing," an initial should have been used at the beginning of the text. The heading carries the eye over to the right side, and an initial would aid in carrying it back to the left, and thereby aid in avoiding possible confusion.

Medard Collette, Central Falls, Rhode Island. — Your work is good, and no faults of a serious nature are apparent in any of the specimens. You apparently realize the advantages of a simple treatment, and this will prove a stone wall at your back when you go out as a journeyman. If the color had been made slightly weaker on the Griffiths card, the appearance would have been better; for the conflict between type and illustration would thereby have been minimized.

Claude W. Harmony, Wichita, Kansas.— As usual we are interested in your clever work. "A Record of Progress" is a pleasing booklet,

and we regret the colors are of such nature we can not make a satisfactory reproduction of it. We admire the Jennings letter-head very much indeed, but regret you saw fit to use italic capitals for some of the lines therein. We may be prejudiced to an extent, but can not see anything of value in sloping capital letters, especially when in combination with upright forms.

ED KYSELA, Sapulpa, Oklahoma.— Your work is indeed admirable, and we have no fear for the quality of the Jennings product, even with Mr. Harmony gone. Neat and readable typography, simple though effective and distinctive designs, and good selection of colors are characteristic of your work. The dignified letter-head arrangements are pleasing to us. We are reproducing your package-label, which illustrates a striking and original handling of rules.

SAUL L. GOMPERS, New York city.— Your work is very good indeed. The cover-design for the "Forty-fifth Great Council Session" would be much better had lighter rules been used for the border, for, as printed, too much of the design is printed in the warm color, red-orange. The only fault we have to find with the other specimens is that there is too much space between words in the mass of capitals in the lower part of the Samuel Pollack card, as also between the words of the name at the top.

J. W. SHORT, an old-time contributor to this department, but from whom little has been received of late, is doing clever work in the service department of The Mortimer Company, Limited, Ottawa, Ontario. His peculiar talent for designing printing that is both pleasing to the esthetic eye and forceful in display — for making type talk, in reality, rather than just talking about it — should prove valuable to his employers and customers of the house. A neat package-label has been received.

PAPEC MACHINE COMPANY, Shortsville, New York.— We do not regard your catalogue of ensilage cutters a good piece of work. The cover is quite effective, and, in our opinion, satisfactory. The presswork is poor on the half-tone illustrations and also on the type-matter. In the latter instance the ill effect is emphasized by the many broken letters and the poor alignment thereof. The indented headings printed in red do not fit the spaces left therefor, the space below and at the ends of the lines being at wide variance in each instance.

WEAVER PRINTING COMPANY, Buena Vista, Georgia.— Your letter-head would have been better had the small group at the left been set in lower-case instead of capitals. It is a mistake to set large masses of matter in capitals, for they are difficult to read. The idea of the design is good, and it is effective. The red ink on the yellow stock makes a little too strong a contrast to suit this writer; a violet tint would have been more pleasing, just as effective and less bold. The envelope-design is also interesting, but the same suggestions as to color would apply there, too.

ROY L. LITTLE, Kalida, Ohio.— While many advertisers want the name of the product brought out exceptionally strong, as you have displayed the word, "Gaspir," we are of the opinion that it would have been better to set that word somewhat smaller so that the important words, "Eighty per cent of engine trouble is carbon," could be given greater emphasis. The sentence quoted is really the thing that will interest owners of automobiles, to whom the circular is addressed, and it was a mistake to set it so much smaller than the name of the product, which, it is claimed, eliminates carbon. The name and the purpose should have been linked up in display so that the "idea" as a whole would be put across.



Ed Kysela, of Sapulpa, Oklahoma, has the knack of obtaining striking effects through simple means, as the package-label shown above proves.

DELYSLE F. CASS, Chicago, Illinois.— The book-plates are very pleasing in design, especially your own. For the benefit of readers, we will say that this particular plate is printed from a zinc etching in one color, brown, on a hand-made Japanese stock, mottled with mica specks running through it. In the use of this stock and the manner of printing, Mr. Cass obviated the necessity of a more expensive cut. The other plate is printed on India tint stock from a half-tone of a line illustration, and it, too, presents an interesting appearance. Mr. Cass writes that he thinks it is one of the first book-plates printed from a half-tone in America. We are not sure, but feel that we have seen others. The idea is worthy of mention, nevertheless.



Axel Edwin Sahlin, East Aurora, New York, is a typographer who realizes the advantages of originality, and who knows how to obtain it with type and rules.

DENNISON-MCKELLAR COMPANY, Stockton, California.— The samples sent us are of good quality, but on the letter-head for John T. Leonard & Sons the space between "Atlanta" and "Georgia" is too wide. There was no need for squaring up that group; the line in question could have been left shorter and spaced uniformly with the others to excellent advantage.

WELDON, WILLIAMS & LICK, Fort Smith, Arkansas.— Clever, neat and effective are the words which most adequately describe the character of the work you are doing. It shows the good influence of your work at the Carnegie Institute of Technology, where exceptionally intelligent instruction in printing is being given. Your own advertising is very effective.

B. R. KEEFE, Norfolk, Virginia.— The Jones card announcement could be made very nice by simple changes. The position of the initial breaks up the uniformity of the marginal space and would have been better spaced if set in the text in the conventional manner. The irregular shape of the flag makes it advisable to center it optically over the type below, and not according to the block. Being greater in extent at the left, it is necessary to throw it slightly to the right to maintain good horizontal balance. Our judgment is that the furthermost point at the right should almost reach the blind-stamped panel on that side to be in good balance as a whole. The flag could also be raised to advantage.

FRED W. WHIPPLE, Grand Junction, Iowa.— While we admit the need of a little stronger display than you gave the band tournament advertisement, we are equally frank to admit that the manner in which it was given, as reset, left the original the better. As it ran in the paper, the advertisement is really what is termed a "sloppy" piece of work. Trouble was started in the original by trying to get away from a symmetrical form. This handicapped you in the proper display and arrangement of the copy. Distribution of white space is therefore bad in both examples, which has its effect in making them displeasing in appearance. We are holding these in the hope that we may be able to show a rearrangement along the lines suggested, in a later issue.

Detroit Record, Detroit, Minnesota.— The patriotic poem, "Minnesota to Berlin," is appropriately printed. Because of the great variation in the length of the lines of the poem, placing the poem in a position where the space between the border and the ends of the longest line was equal on both sides throws the poem as a whole too far to the left side, where it is overbalanced. In placing poems — and all groups of type where the lines are of varying length — on a page, they should be positioned so that the white space will be equal on both sides as a whole. This means that the longest line must be nearer the border on its side than all the lines at the beginning to the border on their side. An irregular group, or a poem,

must be centered horizontally from an optical rather than from a mechanical standpoint.

J. R. HAWORTH, Huntington, West Virginia. — Odd is a good word to describe the letter-head for Charles George, and yet we must admit that it hits one plump between the eyes. As a "sit-up-and-take-notice-er" it is, to use a slang expression, "there with bells on." Less space between words of the main display line would make it better; or is it Charles and George instead of plain Charles George? If two men, Charles and George, make up the firm, a spot of decoration between the two would obviate confusion and fill the gap. Your own letter-head would be better if buff had been used instead of yellow for the illustrations in the center of the sheet, over which typewriting is done. The change is suggested not only to obtain a more pleasing color, but one in which the legends to the illustrations would be more easily read.



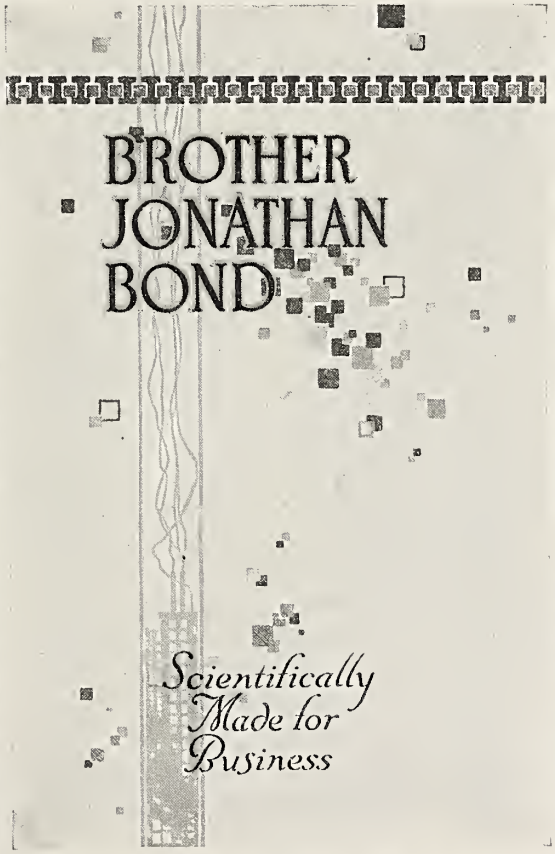
A bold and effective package-label that functions well as an advertisement and serves its utilitarian purpose at the same time.

THE J. W. BUTLER PAPER COMPANY, Chicago, has recently issued a handsome new specimen book showing the various colors and weights of the famous Brother Jonathan bond. It is quite unique in design, as will be seen from the half-tone reproduction of the title appearing on this page. It was originally printed in several delicate colors.

THE WILLIAMS PRINTING COMPANY, Rocky Mount, North Carolina.— The blotters are a little complex, due to the use of so many rules in their design. Simpler arrangements are preferable. Owing to the impossibility of making rules join, the appearance of the printing demands a minimum use of them. The more rules, the more unsightly breaks; therefore, do not use them unless absolutely necessary, and they are not essential as often as one is inclined to think. The handling of the initial letter on the blotter, "The other thing money can not buy," is not pleasing, regardless of who uses initials that way. Furthermore, periods, colons, etc., placed at the end of the last short line of a squared group, do not adequately square up that group. This is true because the appearance of the points is so unlike that of letters, and also because they do not cover as much space on the paper.

J. F. WIDMAN & SONS, McGregor, Iowa. — Specimens of your work are always neat, and, in addition, are forcefully displayed. There is so little contrast between the black and the dark blue inks used for printing the blotter, "No extra charge for our thirty-nine years' experience," that one color — blue or black — might have been used. A blue can be so dark that when used on type of fine lines, where little light is reflected, it will appear black, and, we dare say, had the blue used for the two lines in italic been used for all the design, nine out of ten would, at first glance, call it black. Cold colors, to be used with black to good effect, should be lightened with white, making them tints. There's a little too much rule and border work on the package-label, and, in so far as practical results in filling out the address line are concerned, they might just as well have been eliminated.

ARTHUR GRUVER, Pittsburgh, Pennsylvania.— Specimens of your work are ordinarily good, but we can not see how one so talented could reconcile himself to the displeasing margins at top and sides of the upper group on the title-page of the Droitcour recital program. In addition to the wide disparity in margins, an effect of top-heaviness is given because of the way the main line crowds the border at the top; although balance is not bad, it is not perfect. The fault could have been overcome in several ways. One way would be to select capitals for the main display line so that the group could have been lowered to obtain the best effect from the standpoints of margins and balance combined. Improvement could also be made by grouping all the lines in one mass, placed at the point of vertical balance. Poor balance will not be sensed by the average person as quickly as wide variations in comparative margins.



Cover-design of a specimen brochure sent out by the J. W. Butler Paper Company, Chicago. The original was printed with telling effect in a number of soft and harmonious tints.

WILLIAM EDWIN RUDGE, of New York city, advertises his plant by sending out from time to time handsome bits of printing, which, because of their timely interest, their mechanical and artistic excellence, and because he places no advertising thereon, are worthy of being preserved and remembered by the recipients. Some time ago he sent out a little book, beautifully executed, containing the United States Constitution. More recently he has mailed a large wall-card, suitable for framing, on which a four-color print is tipped, showing a French maiden standing on the seashore waving the tricolor, presumably toward America. Below, in large type, the poem, "The Road to France," is printed. A border in gold surrounds type and illustration. We venture the assertion that many of these have been framed and are hanging in offices throughout the country, and we also feel sure that the printer who sent it out has not been forgotten.

JOHN A. DUYSER, Winsted, Connecticut. — None of the three letter-heads strike the writer as being of exceptional merit, the only one we would consider using being the one in which the main line is set in a condensed text. The one on which your letter was written is simple in arrangement, and naturally harmonious, because only one face of type was used in its composition, but, oh, that one face — it's a "scream"! Livermore should have "died" long ago. In the one of our choice, harmony is not so good, the extended Copperplate Gothic lines having nothing in common as to shape and design with the condensed text, but the arrangement is satisfactory. The date line here is too large. On the paneled design, the same faults of harmony, lack of similarity of design, if not shape, and a bulky, crowded effect, cause it to appear displeasing. You must watch yourself in your tendency to use too large sizes of type. Ordinarily, there is so small an amount of copy on a letter-head and such a goodly supply of white space, that small types have all the desired prominence.

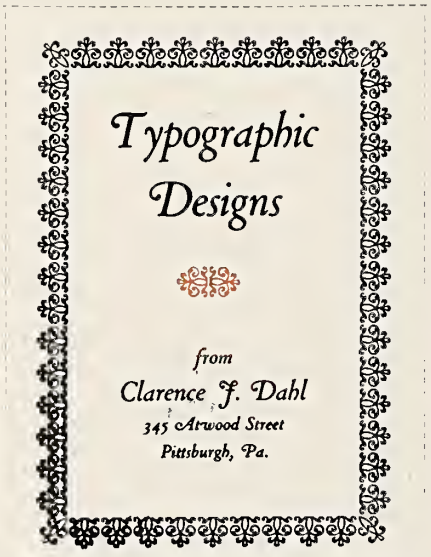
F. L. HARNESS, Montrose, Colorado.— The fact that some customers ask you to duplicate inferior work, characterized by bizarre, decorative rule treatments, is no justification for that kind of work. If many printers do not know the essentials

of good work, how on earth can hardware men and moving-picture theater managers be expected to know? It seems as if the non-printer blessed with a certain degree of good taste would rebel against such printing — but then all are not blessed with good taste. Your own work is especially good, neat in appearance, readable and so displayed as to prove effective advertising. The words in italic, "There's a reason," on your January blotter, are a little weak for printing in orange. Orange, red and yellow offer a strong contrast with black, but are weaker than black from the standpoint of tone, and, for that reason, lines to be printed in those colors should be bolder than lines of equal size printed in black, blue, green, or any color that is strong in tone. Colors are well chosen. If your class of work does not "take" in Montrose, our opinion is that the buyers of printing there do not know good work when they see it. A blunt statement, perhaps, but true, nevertheless.

CARL J. H. ANDERSON, Amherst, Ohio.— Specimens of your work continue to interest us; the distinctive treatment given the unique typography by exceptionally good paper causes them to stand out in any company. A letterhead is reproduced.

G. H. DEERING, Baltimore, Maryland.— While we have never admired the Bradley type-face, the way it is handled in the card for the *Sun*, and its harmony with the ornament, is good. By the way, does the ornament possess relationship with the trade-mark or coat-of-arms of the house? If not, we should not have used it, for it is neither pleasing nor appropriate in a general sense to the printing business. The central group should have been raised slightly in the interest of proportion and balance. The equality of space above and below this group is in violation of the fundamental principle of proportion, which means pleasing variety as against monotonous equality. The main weight in a design should be toward the top, if balance is to be good, whereas, in the card in question, the influence — if either way — is toward the bottom. The same fault is apparent in the central group of the card set in Cheltenham, and on which the large paragraph mark is used. The printed card set in Camelot is the best of the lot. On the card, "Printing, the very best,' you will note that the main line crowds the border at the left in relation to the larger amount of white space above. Personally, we would prefer an arrangement wherein the lines were all symmetrically arranged, giving uniform distribution of white space on both sides.

CLARENCE J. DAHL, Pittsburgh, Pennsylvania. — We consider your work of exceptional merit and can find no fault with it. Cloister and Caslon Old Style are handled by you in a way to give the beauty of the letters full expression. Your work is a mighty argument for simplicity of arrangement and simple, readable and attractive type characters. A label is reproduced.



A label by the clever typographer whose name appears thereon.



William Eskew, Portsmouth, Ohio, has gotten up a new line of stationery, the style of all items being consistent with the card reproduced above.

D. E. REMSEN, Rockford, Illinois.— Presswork is exceptionally good on all the specimens sent us. Both half-tones and type show up well. Typography, while not bad, could be improved upon, especially by setting type in proper measure to fit the spaces occupied. Examples of this point which should serve to direct your attention to others are found on several pages of the booklet for the Berry System of Ventilation, where the type was set in too wide a measure, the marginal space between type and border at the sides being cramped, whereas there is considerable at top and bottom. Had the type been set in narrower measure, the margins could have been made more nearly uniform all around. On the mailing-folder for the Strickler Hay Tool Company, "A Hay Tool That Does Help Sales of Other Implements," the large gap of space below the opening group on the side starting, "Strickler equipped is surely equipped," suggests that the small type below could have been spaced out to advantage. The acorn ornament on the title of the folder for the Acme Furniture Company is not of pleasing shape, and, in addition, is placed in the exact center of the space between the two groups. This is in direct violation of the principle of proportion which teaches us to break up spaces with a view to pleasing variation rather than monotonous equality.

ESKEW JOB PRINT, Portsmouth, Ohio.— Your latest stationery is quite unique, wholly different from anything we have heretofore seen. Despite what many may have to say about its utter disregard for conventionality, we must admit that it has considerable attention-value. The business card is reproduced on this page.

WHEN the general manager of a large printing-plant such as The Ruralist Press, O. Blodgett, takes enough interest in the progress of an apprentice that he sends a sample of the lad's work for mention in one of the trade journals, it is scarcely to be doubted that the lad himself will be ambitious. Such environment is not as frequent as it should be, and Forest Clark, the apprentice in question, is evidently determined to make the most of it. The sample referred to is a cover-design which the apprentice designed and set during his spare moments — we understand he spends all his spare time endeavoring to develop by setting displaywork — and in spite of the fact that Forest has been at the trade only six months, he has in this particular instance done especially well. There are really no serious faults of design in it

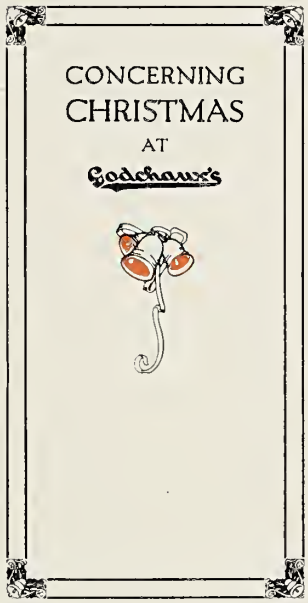


Carl J. H. Anderson, Amherst, Ohio, has been doing some clever work of late, an example of which is reproduced above. The letter-head was originally printed in brown and black on buff stock.

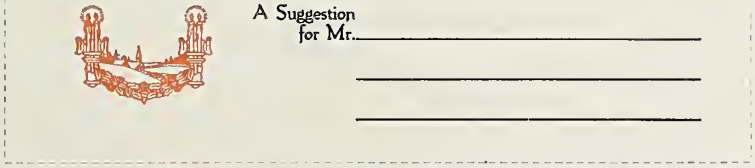
— it may lack class, and some minor changes would make for improvement, but in our opportunity to look over hundreds of specimens each month, we have seen many catalogues put out with less presentable covers. We want to supplement the encouragement he is given in the plant by our opinion that he possesses the ability; the only considerations necessary for his further progress being practice, close attention to business and to the other workmen, study and a straight course.



DOWN in New Orleans the Robert H. True Company, Limited, furnishes buyers of printing with as good a product as can be secured any place. In typography, selection of stock, harmony of colors and presswork, the printing coming from that well-known plant leaves nothing to be desired. Probably the most interesting specimens in the last collection received by THE INLAND PRINTER are the little wall-cards issued as advertising by Mr. True, on which short, pertinent epigrams are printed. These are not the ordinary stock epigrams, which, however good, have been used so long as to become commonplace, but original thoughts penned by Mr. True himself. The talent for putting so much truth in few words is not possessed by many to the degree that Mr. True is endowed. A folder is reproduced, representative in quality of many in the collection, for the especial reason that as the holiday season approaches it may suggest possibilities for business to other printers.



GEORGE A. MCCARTNEY, Munising, Michigan. — The Military Ball window-card is subject to improvement in several ways. First, so many type-faces in one piece of work, of several shapes and styles, make it impossible for such a design to score either from the standpoint of appearance or advertising effectiveness. One of the first laws of successful advertising is to make the appeal inviting to the reader. How can an appeal prove inviting when it is inharmonious and displeasing? This particular design could have been otherwise improved by raising the illustration of the flag until the topmost point would be within a pica of the top edge of the card, thus enabling you to increase the depth of the border and to secure a top margin equivalent to the side and bottom margins. The result of this would not only be more pleasing because of uniform margins, but would give you better balance. The extraordinarily large margin at the top makes the whole design appear bottom-heavy. Where three sides of a design are square and even, and one runs to a point — very little of extent being at the outside limit — such limit may be run closer to the border, the edge of the card or whatever boundary there may be, than the uniform and regular sides. With a deeper border, the lines could have been spread out more, thus permitting better proportion in the spacing as well as more white space to enable the lines, all large, to stand out to better advantage. We note also that you have printed a weak outline letter in the weaker color, and it is, therefore, practically lost. Most pleasing results are obtained when warm colors, such as red, are used in small areas — say, one-fifth of the designs. On posters and like work, where artistic excellence is not the most important consideration, the proportion of the warm color may be increased. Read F. L. Harness' review.



Now that the holiday season is approaching, ideas that help the printer get business are valuable. These little folders, by the Robert H. True Company, New Orleans, Louisiana, besides being excellent examples of printing, can be adapted profitably by printers everywhere. Try an "idea" on your customers, just for luck.

GLENN A. WHIPPLE, Plymouth, Indiana.— Except for a few minor faults, your work is good. We suggest that you avoid the use of script on advertising announcements and general commercial work. Script is satisfactory only on society printing—ladies' cards, wedding announcements, etc. It is not as easily read as roman, and on advertising matter readability is of prime consideration. Remember, it is not a question, "Can it be read?" There is a great difference between possibility of reading and reading with ease. Where the reader must make an effort to read, he does not read with comprehension. When script is used it should be used absolutely alone — no other style of letter harmonizes with it. In the case in point, which you will recognize, there was some excuse, for the reason that the circular was designed to advertise birth and wedding announcements. We would, however, prefer to see the argumentative text printed from roman type and samples of your script imprinted thereon for selection and to show what type-faces you have for appropriate handling of that class of work. Why the rule at the bottom of the acknowledgment slip? Had the italic lines been rearranged on one line and the address also set on one line, the two lines centered under the name of the plant, without the red line below, the effect would have been much more pleasing. On this same blotter we notice that a single short word is carried over to the last line of the central group, and that you have placed a colon at either end to "fill the space." Do the colons fill the space? We think not. They are needless and displeasing factors which should not be used. Better by far bring another word down from the next to last line to make the last line longer, winding the group up in a pleasing pyramid — or to rearrange the entire group with a view to avoiding such a bad break — than to obtain the bad effect of such a short line, which suggests doing something that does not accomplish that for which it was intended. Frankly, however, you show considerable natural taste, which only needs development by study of principles of design, harmony, etc., on which good books can be obtained. Numerous articles on these subjects are printed in THE INLAND PRINTER from time to time. Study the designs reproduced herein and model your own after them.



Art in check and draft design — the form in use by the largest department store of London, England.

B. W. Radcliffe, Macon, Georgia.— While we can not suggest improvement on your work — it is as good as can be done, and in this day that is saying much — we are always glad to receive specimens, for among them we find valuable suggestions to offer other readers of this department. The large package of letterhead samples — for which you have prepared a portfolio, and which you send out as advertising — is sure to influence all buyers who are blessed with a sufficient degree of taste to know good work. The patriotic printing is indeed clever, and you have properly dressed it in the national colors. One of these, a typographic poster-stamp, is reproduced.

The A. M. Collins Manufacturing Company, Philadelphia, Pennsylvania, specializes in the manufacture of fine cardboards for printers and lithographers. Upon the request of the editor of this department, W. W. N. Righter, advertising manager of the company, forwarded The Inland Printer various advertising forms used by the firm in its direct-by-mail propaganda during the past two years. In this campaign the company has used cardboard of its own manufacture almost exclusively and in it has put the product to every test possible. The excellent surface and printing qualities are demonstrated by the way four-color process plates print thereon, one such example, entitled "The Poisoned Pool," reproduced from *The American Magazine*, and printed on Ultrafine Translucent, being especially handsome. Some excellent embossing is also done on this particular example. Lovers of art and fine printing — printers, of course — should write for the folder containing this example. Another notable piece in the campaign is a six-page folder carrying information on the creasing and folding of cardboard. It is really surprising how few printers are familiar with the proper method of obtaining a perfect crease on coated cardboard, but in text and illustration this folder plainly shows how. It should be in every printing-plant. Other samples are gotten up in form which could be adapted to a variety of advertising uses, and as a consequence present valuable suggestions to printers for the preparation of their own and customers' advertising forms. The copy is excellent and the printing is beyond reproach.



A poster-stamp designed entirely from typefounders' material. By B. W. Radcliffe, Macon, Georgia. Original was printed in red, blue and green on white stock, the type being in green.

Phillips & Van Brunt Company, New York city.— You have reason to feel proud of the shoe catalogue which you printed for the W. D. Hannah Shoe Company, which was designed by W. M. Anderson, advertising manager of that company. We are particularly pleased with the first impression, an interesting and striking cover effect. As the idea holds much of suggestion to others, we will detail the dominant characteristics thereof: The units of the design are a border, a spider's web extending over the page to the four sides of that border, the title —"The Hannah Shoe"— and an illustration of a young lady dressed in polka-dot festival attire, short of necessity in order that hose and pumps might be prominent. The border, spider's web and the insides of the letters were printed in gold. The half-tone illustration and the outlines of the letters were printed in black. Over the entire cover, with the exception of the space covered by the illustration, a solid plate was printed in red. This made it appear in effect that red stock was used, and the illustration showing in black and white caused it to stand out with considerable prominence. Bound over the cover, and folded in at the front ends, a cobweb-pattern tissue enhanced the effect. The cover is surely striking — the first impression effective — and those printers who are on the lookout for something novel can obtain it by the means described, provided we have made it clear. If we have failed in that, try to get a copy of the catalogue. The inside pages are nicely designed and presswork throughout is excellent, but we do not admire the rather heavy border printed in gold. The page treatment is otherwise so delicate and pleasing that the overlarge border seems to clash therewith.

FREDERIC W. GOUDY AND THE MARCHBANKS PRESS

ANYONE who has to do with the design and arrangement of type is familiar with the work of Mr. Goudy. He is recognized as one of the foremost designers of type faces, decorations and initial letters in America. Besides the designing of type and ornaments he has the taste to arrange them for the printed page. Wherever the proper design and arrangement of type is appreciated his work is considered as a standard.

Now Mr. Goudy has joined our organization and we both feel that better work under better conditions can be done. An organization can handle the many details of a piece of printing

Harmonious type and decoration; the first page of a handsome folder by the Marchbanks Press, New York city. Original printed in black and red-orange on white hand-made stock.

SECOND ANNUAL
FESTIVAL *of*

Norfolk Festival Association

PRESENTING

MME. FRANCES ALDA
GIOVANNI MARTINELLI
MME. MARGARETE MATZENAUER
and THE METROPOLITAN
OPERA HOUSE ORCHESTRA
RICHARD HAGEMAN
Conductor
IN CONCERT

COLONIAL THEATRE
May Tenth, Eleventh & Twelfth
Nineteen-Seventeen

Interesting program-title by Howard Van Sciver,
with Eugene L. Graves, Inc., Norfolk, Virginia.

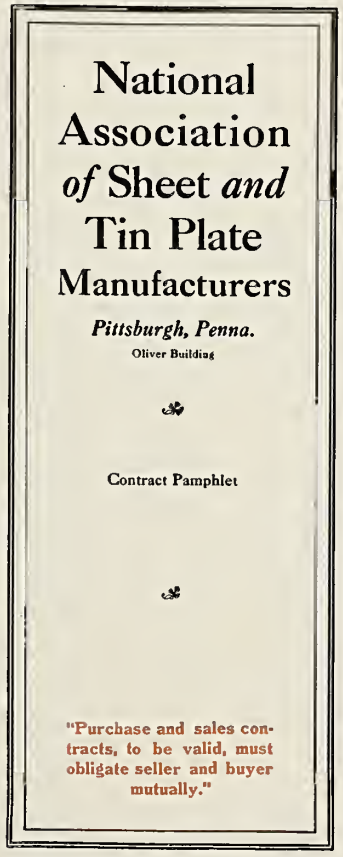
WHICH IS BETTER? HERE'S WHY

Result of Criticism Contest

THE novel "Which Is Better? Why?" contest, announced in the September issue of THE INLAND PRINTER, while not as successful from the standpoint of the number of contestants as our typographic contests have proved, was a success nevertheless, and, considering the many fine letters received, and the good points brought out in them, we are thoroughly satisfied. Perhaps the reason for the small number of contestants is to be found in the fact that many printers, who are not backward about putting their efforts in typographic design to the fore, are fearful of their ability to tell in writing how they think printing ought to be done. Nevertheless, thirty-eight readers of this department screwed up their courage to the point of trying, and, once at that point, gave a good account of themselves. They may feel proud of their efforts.

In a general sense, what we wanted was an expression of opinion on the relative merits of the bold and the more reserved, and dignified, treatments as applied to the booklet-cover.

The original setting (No. 1), and the rearrangement by Edwin H. Stuart, Pittsburgh, Pennsylvania (No. 2, reproduced on the following page), are examples of the two styles. If the evidence uncovered by our thirty-eight contributors is expressive of a general opinion on the subject, then a dignified treatment is preferable on work of that character. Thirty-two writers of letters preferred No. 2, whereas only six voiced preference for No. 1. On that evidence, Mr. Stuart seems justified in considering, as he did, that his design is superior to the copy from which he worked.



No. 1.— The original.

Favoring No. 1.— Carl G. Killion, Mason City, Iowa; D. J. Lester, Pittsburgh, Pa.; Chester A. Lysle, Allentown, Pa.; W. H. Towner, Bellingham, Wash.; C. M. Hecker, Salt Lake City, Utah; Thomas J. Malloy, Cleveland, Ohio.

Favoring No. 2.— H. A. Fletcher, Edmonton, Alberta; George Peterson, Milwaukee, Wis.; Charles Kadlec, Chicago, Ill.; Charles W. Loughead, Akron, Ohio; James J. Cavanaugh, Cambridge, Mass.; Sinclair G. Trimble, San Francisco, Cal.; A. J. Read, Toronto, Ont.; W. F. Doyle, Faribault, Minn.; F. M. Kofron, Chicago, Ill.; David Steuerman, Brooklyn, N. Y.; Eugene J. Vacco, Pittsburgh, Pa.; George H. Johnson, Boston, Mass.; Ernest E. Adams, Montreal, Quebec; Lester F. Van Allen, Fond du Lac, Wis.; George Bilski, Cleveland, Ohio; Samuel A. Bartels, New York city; J. Glenn Holman, Champaign, Ill.; F. Beck, St. Louis, Mo.; Fred J. Levesque, Lockport, N. Y.; R. W. Haylett, Detroit, Mich.; W. A. Ackerman, Fond du Lac, Wis.; John E. Mansfield, Hawthorne, N. Y.; Russell H. Peterson, Appleton, Wis.; Nellie M. Garwood, Seattle, Wash.; Arthur C. Gruver, Pittsburgh, Pa.; Leo K. Williams, Omaha, Neb.; Edwin H. Stuart, Pittsburgh, Pa.; Clarence Wilson, Lancaster, Pa.; Roy McKay, Reedley, Cal.; Margaret Towner, Bellingham, Wash.; Clinton F. Reasner, Philadelphia, Pa.; Roy T. Compton, Wyckoff, N. J.

In the contest we also secured a comprehensive analytical criticism of the two designs. In addition to expressing a decided preference, the letters prove beyond doubt that the more reserved treatment is also the better design, based on principles and rules which govern good typography. This suggests, of course, that if the bolder treatment

were also better designed the result might not have been so one-sided. Inversely, if the bolder treatment were also the better in design it would probably receive the preference. Most of the writers, however, expressed a preference for the dignified form for that reason in itself, hence our assumption that such style is preferable in spite of the other considerations which influenced the writers. All in all, however, the opinions of our contributors offer an interesting study in typography, and should prove instructive and inspirational to all readers.

Samuel A. Bartels, New York city, is awarded the subscription prize, his excellent and comprehensive letter being given in full herewith:

Which Is the Better? The page set in Caslon Old Style and Caslon italic.

Why? For various reasons, which may be enumerated in the following manner, the principles governing correct typography being invoked to govern the criticism.

Comprehension: The upper group of No. 1 is set too large to permit of the proper breaking up of lines. In the resetting, the gist of the phrase is placed on one line [Sheet and Tin Plate], thereby simplifying comprehension. Also, while in the resetting this phrase occupies the same number of lines (five), the fact that a smaller size of type was used allowed of a more compact mass, admitting of a quicker grasp of its content.

Legibility: In No. 2, the type is easy to read, because it is all printed in black. In No. 1, the sentence printed in red at the bottom is illegible, our eyes not being accustomed to reading text printed in a bright color.

Display: Emphasis is placed where it belongs in the old-style page, effected by a pleasing contrast in sizes, and the use of italic for "Contract Pamphlet No. 2" gives sufficient distinction to this the title of the booklet. The purchase and sales sentence is apparently important, and the designer of No. 1 accordingly printed it in red. Undue emphasis is thereby centered at the bottom of the page. (When but one spot of color is used on a title-page or cover, it should be near the top or slightly above the center.) By printing this sentence in black it is made more legible, and attention is directed to it by starting it with an initial.

Contour: In No. 1, upper group, there is not sufficient difference in length of lines to give a pleasing contour to the type-block. The rearrangement improves the outline of this group, giving a definite shape thereto. Incorporating the location into this group throws the two longest lines [Sheet and Tin Plate, and Manufacturers] where they properly belong — above the center of the group.

Proportion: There is not that pleasing inequality between the two main groups in No. 1 which is so much to be desired. This is because the upper lines are set in too large a size, which is also responsible for the word "Manufacturers" having to be set a size smaller than the rest of the phrase of which it is a part.

Decoration: In No. 1, the lower ornament is superfluous — it detracts from the words, directly above, "Contract Pamphlet." While the border (in black) can not be said to be too heavy for the bold type-face used, it nevertheless dominates by its color mass. In No. 2, the position of the ornament, in color, is ideal; besides, it helps to focus attention on the main lines. The border is of sufficient density of color to blend with the type-matter, and serves with the ornament to give just enough embellishment to the printed page.

VOTED THE BETTER

NATIONAL
ASSOCIATION
of
SHEET & TIN PLATE
MANUFACTURERS

OLIVER BUILDING
PITTSBURGH
PENNA

Contract Pamphlet
No. 2

"PURCHASE *and* sales contracts to be valid, must obligate seller *and* buyer mutually."

No. 2.— The resetting.

Charles M. Hecker, Salt Lake City, Utah, sent in the strongest letter in support of No. 1. Although he made some very good points, he made others subject to considerable argument, and still others quite wrong. He writes: "No. 2 is not spaced correctly. The side margins are about five points on the full lines, while the top margin is about twenty-four points and the bottom margin eighteen points." In other words, Mr. Hecker does not like to see the two long lines of the main group in No. 2 so close to the border as compared to the top marginal space. He forgets that the short lines of the group demand consideration in the apportionment of white space at the top, that the distribution should be with regard to the mass as a whole. Balance, too, must be considered. Charles W. Loughead, Akron, Ohio, contradicts Mr. Hecker quite effectively in this particular. Here is what he writes: "While one line of the main group of No. 2 is quite long, the other lines are short enough to show considerable white space between their ends and the border, and the long dimension of the group runs the long way of the page."

The editor of this department does not see any objection to the blank space above the lower group in No. 2, to which Mr. Hecker

refers as follows: "The great blank space between the middle line and the bottom lines is not relieved by any ornamentation, a thing to be overcome in some simple fashion." As a matter of fact, the two italic lines break up the space between top and bottom groups very nicely. Edwin H. Stuart replies to Mr. Hecker in this respect with "The two spots (referring to No. 1) have no mission to perform except as space-fillers."

The champion of No. 1 also writes: "Two periods appear in this example (No. 2), one after the abbreviation, 'No. 1,' and one at the end, after 'mutually.' The abbreviation 'Penna.,' is printed without a period from a mistaken notion that it is art printing. No objection could be raised to this bit of artistry if the period were omitted after 'No.'" Mr. Hecker forgets that the abbreviation, "Penna.," occupies a line by itself and is perfectly clear as to meaning, whereas the period after "No." comes virtually in the middle of a line, where meaning without it might not at first glance be clear, and the last mentioned period comes at the end of a quoted paragraph. The fact is, periods should invariably follow abbreviations, wherever they may appear. Clarence Wilson, Lancaster, Pennsylvania, calls attention to the fact that the correct abbreviation is "Pa."— therefore, in this respect, both designers have erred. The point raised is irrelevant, however, in a consideration of the typography and design of the two specimens.

In referring to the use of the "short and" in No. 1, Mr. Hecker writes as follows: "The use of the 'short and' is compelled because of the all capitals chosen — an artistic use of the character which is never made except where the compositor has made a bad break or the designer has done equally bad in choosing type not suited to the job."

Many correspondents pointed out as a glaring fault the setting of "Manufacturers," a part of the title, in smaller type than used for the other words of the title. None of the champions of No. 1 mentioned this, but the most of them emphasized the point that lower-case is more easily read than capitals, which is true, all other things being equal — which they are not in this case. The crowded effect, due to the overlarge sizes of type used in No. 1 — and the poor arrangement of the lines (pointed out by Mr. Bartels) — nullifies the advantages of the lower-case letters.

In his prize-winning letter, Mr. Bartels refers to the more pleasing contour of the main group of No. 2 over that of No. 1, and Mr. Stuart calls attention to the fact that he has given it a definite shape, thus: "The original has about as much shape harmony as a hippopotamus (bulky contour). The resetting shows a perfect diamond at the top, and the spot of color accentuates this effect."

Many of those who expressed preference for No. 2 were influenced in their opinion by the poor use of color in No. 1. It remained for Roy M. McKay, Reedley, California, to give the most constructive and complete analysis on this point. It follows: "The main point against No. 1 is the wrong use of the second color. Red, to be effective on type, must emphasize it, and this it can not do unless the type used is stronger than that printed in black." He here recognizes the fact that red, while offering a strong contrast to black, is relatively weak in tone. "If the idea in printing the last group in No. 1 in red was to bring it especially to the reader's attention, the purpose is more pleasingly and effectively accomplished in No. 2 by the use of the initial; in fact, the last group in No. 2 is really more prominent than the last group in No. 1." A good point, well expressed; and Mr. McKay was not the only writer who saw the advantage of the initial in directing attention to the group.

Ernest E. Adams, Montreal, Quebec, adds valuable criticism on the use of color in the two designs, and also shows how No. 1 is thrown out of balance by the position of the color: "In No. 1, the small type in orange is not only hard to read on account of its lightness in tone, but it has lessened the weight necessary to properly balance with the heavy group at the top of the page. In No. 2, we have a more uniform distribution of color, and in such proportion as to be in relief when compared with the type-matter. The border and ornament in light color has forced the text-matter into prominence, and the eye reads with less effort."

W. H. Towner, Bellingham, Washington, a defender of No. 1, is quoted on this point to show how "the other side" looks with favor on the color-use in that design. "By using the red only for emphasizing the clause at the bottom, the compositor has brought out what, no doubt, was desired by the customer and at the same time given plenty of color to the page. In No. 2, the use of the initial and small capitals tends to detract from the purpose of the paragraph." Messrs. Adams, McKay, and others quoted, have the best of this argument — Mr. Towner is in error.

Though expressing preference for No. 2, W. A. Ackermann, Fond du Lac, Wisconsin, would improve it as follows: "I believe it

could be improved upon if the style of type used were condensed, thereby harmonizing better with the narrow page and permitting the use of larger type. The design as printed appears a trifle too delicate for the character of the work. As the designs are printed, however, I prefer the size and style of type used in No. 2. The address in No. 2 is not given enough prominence, and would be improved by resetting it a trifle larger." To make the last-mentioned change would interfere, however, with Mr. Stuart's "perfect diamond."

Fred J. Levesque, Lockport, New York, makes the good point that the type in No. 1 is too large in proportion to the page, whereas in No. 2 it is just about right.

J. Glenn Holman, Champaign, Illinois, writes: "Does not the quiet dignity of the old-style capitals far outweigh the boldness of the heavy lower-case? This message must not be shouted at the reader."

In an especially interesting letter, Sinclair G. Trimble, San Francisco, California, adds to Mr. Adams' points on balance, as follows: "Next in consideration is distribution of mass and color. A real typographer must distribute them as scientifically as a Grecian sculptor would his figures in a frieze. The ratio of the weights of the component parts in No. 1 is poor. There is too great a preponderance at the top. No. 2 more nearly approximates the typographic ideal. In color distribution No. 1 is abominable, as the red is all at the extreme bottom. No. 2 is excellent, as it is evenly distributed. The light-red border and ornament not only enhance the beauty of the page by their own merit, but serve to 'set off' the rest as well."

The effect of congestion due to the use of overlarge type in No. 1 was decried by almost every one of the thirty-two who preferred No. 2. After mentioning this fact, Clinton F. Reasner, Philadelphia, Pennsylvania, states that in the border he sees a factor that makes congestion worse: "There is also too much rule border for readability and pleasing appearance, which also serves to confuse the eye and attract it from the subject."

Many made the good suggestion that the inside rule in No. 1 be omitted to allow for more white space between type and border in order that the design might appear less crowded. Russell H. Peterson, Appleton, Wisconsin, wrote sage advice along this particular line when he put down: "The compositor of the first design seemed to have the idea that strength of type alone gives prominence, and gave no thought to white space, but used as large a type-face as could be confined within the border. The result is that the heading presents a crowded appearance and is not pleasing to the eye, as the eye becomes overtaxed because of the lack of contrast."

John E. Mansfield, Hawthorne, New York, in commenting on the effect of congestion in No. 1, writes: "The italic 'of' and 'and' in the third line seem to irritate and cause disorder in reading." In reality, these two words are emphasized above all else in the design, for what reason we can not fathom.

The handling of the name of the city and the building was commented upon by several. Some insisted that the building should come first, others that the city should be in larger type, etc., but that point is of little consequence. Whatever manner of arrangement of these units fits in with the general design to best advantage is satisfactory.

Those favoring No. 1 found in the bold treatment appropriate representation of the character of the business, which is worthy of consideration, if not slavish adherence; but in this particular instance faults so far outweigh the possible good point that its effect is lost.

In conclusion, allow the editor of this department to register his vote with the majority. Score: No. 1, 6; No. 2, 33.

UNDERSTANDING

THE improvement of the understanding is for two ends: first, our own increase of knowledge; secondly, to enable us to deliver that knowledge to others.—LOCKE.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

Quality in Printing.

PROBABLY no business in the past has suffered more from the price-cutting habit than the printing business. That custom, which has prevailed to a most hazardous extent and which still prevails somewhat, especially among the smaller, less efficiently organized, plants, has led to a general and effective campaign of publicity on the part of printers of quality to offset its evil effects. Cheap printing, the price-cutter's catchword, means cheapness, not alone in initial cost but in the character of the product itself. Every printer, the price-cutter included, knows that as a fact. While it may not have been true in days gone by, it is true now that the printing business has become a modern, standardized and efficiently managed industry. The result is that today printers as a whole no longer guess at prices on good printing. The inauguration of business methods enables them to figure almost to a nicety any particular piece of work. Add to that a reasonable profit and you have the final cost to the buyer, the same as prices are established by reputable industries the world over.

What happens when the cost is cut? Just one thing. The character and quality of the printer's product is cut along with the price. The only exception may be in the shop of that printer who is still so far behind the times that he does not yet know how to figure costs and conduct his business properly.

Along with this campaign against price-cutting is the campaign of education on the value of printing. It is an apt campaign, which, properly conducted, as it is being done, should eliminate the price-cutter's methods. This campaign material carries forceful arguments and facts relating to the value of printing, provided it is printing of quality and not the cheap brand. And it is only printing of quality, the advertising-campaign literature shows, that brings results.

Benjamin Sherbow, in a recent book, "Making Type Work," says that type to do its job must: 1—Command attention; 2—Get itself read; 3—Get itself understood; 4—Get itself acted upon.

What he says of the use of type is true of all good printing. It is this sort of worth-while product that the best printers are making an intelligent campaign for in their publicity matter of the present time. It will have material effect in ridding the business of the price-cutters and their inferior products; and it should go far toward placing the printing business on a more profitable basis.

"Impressions."

The Patterson & White Company, of Philadelphia, devotes the greater part of its most recent issue of *Impressions* (Fig. 1), to the campaign for a wider use of first-class printing. It makes interesting reading; it is full of sage truths; and rich in suggestion for other printers. The firm puts it in this way in one part of the magazine:

Poor, weak, amateurish printed-matter never fails to drag its owner down to a loss of money—not alone the specific money wasted on itself, but also the money which its owner has put into other goods. Poor printing sent out to represent good products will drag down the selling value of the products. In this we have a good example of the natural power of suggestion."

Impressions is a comparatively new house-organ in the printers' field, but if it keeps up to the standard set by the August issue it is here to stay and is certain to prove a worth-while publicity medium for the Philadelphia firm. It goes about its business as a house-organ should. Its contents strike one as having been carefully prepared and written with a serious purpose. From a printing standpoint there certainly is little that one can find to criticize. It is printed on fairly heavy, rough gray stock with enough color on each page to break the monotony. In the center is a two-page advertising spread with a small sample of colorwork tipped on, which shows most advantageously the character of printing service the firm is capable of doing. This is illustrated in Fig. 2.

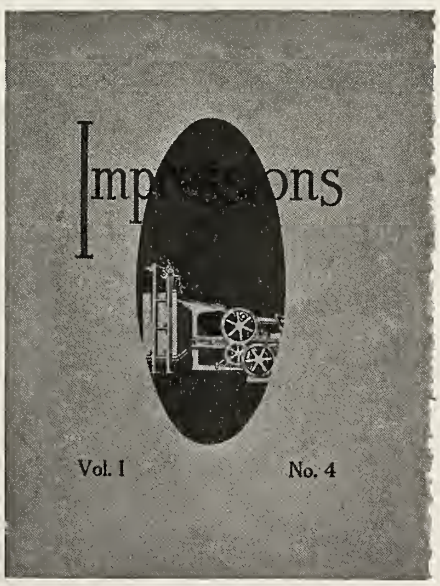


FIG. 1.

The matter of emphasizing the value of good printing, and the pitfalls of the cheap printer and his product, is seldom lost sight of by the reader in running through the magazine. The opening article deals with the question of increasing the effectiveness of commercial literature, in which it is argued that the best results will be obtained from coöperative work with the printer, rather than dealing wholly on a competitive basis.

"If we are able," says the magazine, "to influence the men who buy commercial printing by instilling into them a keener appreciation for quality rather than price, then we will have done something which any good printer would be proud of achieving — that is, raising the quality of our product."

The Patterson & White Company believes that some advertisers are beginning to realize that it really pays to measure the cost of their printing by the results achieved rather than by the initial cost, and to understand that, in order to receive the kind of service they demand and have a right to expect, it is necessary to give the printer credit for knowing more about the printing business than they do themselves.

"You can always find a fellow to do it for less money, but good printing is the product of a very few," the house-organ states. And again, on the back page, we find this:

"A competition for cheapness and not for excellence of workmanship is the most frequent and certain cause of the rapid decay and entire destruction of arts and manufactures."

The magazine is carrying a series of articles that will prove a help to the firm which issues a catalogue. They are entitled, "Making the Catalogue." The one in the August issue is exceptionally good, clearly stating facts on engraving and platemaking.



FIG. 2.

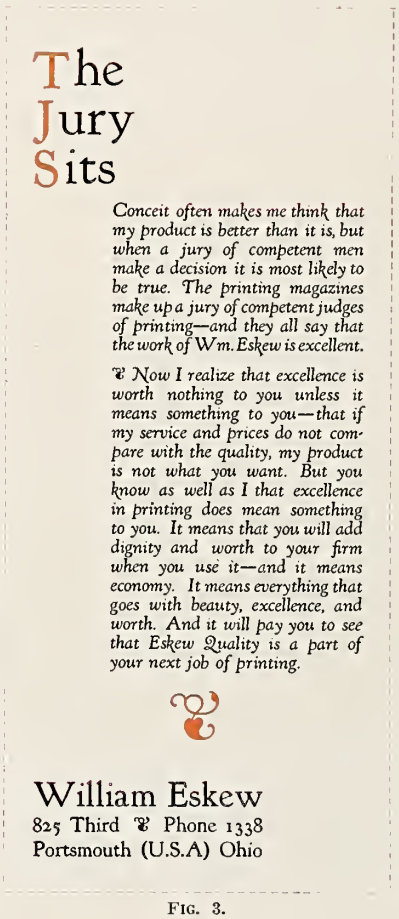


FIG. 3.

William Eskew.

Blotters carrying their advertising and publicity messages daily reach the desk of the business man in varied sizes, forms and designs — some are specimens of good printing and many others are just the opposite. William Eskew, of Portsmouth, Ohio, is issuing an attractive series, one of which is reproduced here (Fig. 3). This blotter, well printed on heavy, white blotter stock, carries an appeal for good printing in which this phrase is used:

"But you know as well as I that excellence in printing does mean something. It means that you will add dignity and worth to your firm when you use it — and it means economy."

"Lee's Proof."

In the summer issue of *Lee's Proof* (Fig. 4), the house-organ published by the Wilson H. Lee Company, New Haven, Connecticut, there is a story called "Their First Dividend." Like all good stories, this one has a moral, and that moral is that you can not make or save money by buying cheap printing.

Two partners in business — to shorten the tale, which is of some length in the magazine, two pages of which are reproduced — are congratulating themselves that for the first time their firm is to pay a well-deserved dividend. In fact, they have already had visions of how they were going to

spend the money when the melon was cut. Then Jennings, one of the partners, has a wonderful idea! He has found a new printer who is going to save the firm twenty-five per cent in the cost of issuing their annual catalogue. His

THE WILSON-H-LEE COMPANY
Printing Dep't

Their First "Dividend"

"WELL," said Jennings, who was fairly oozing satisfaction out of every pore and caressing with loving fingers a stack of estimates, "we are at last on the road to our first dividend."

"Glory be!" burst out Kendall, Jennings' right hand man and a 51 percenter, "Here's where I lift the mortgage on my car, pay my tailor, see the dentist, get ready to go to Palm Beach—but say," and he suddenly grew serious, "just what makes you think the fair Goddess of Profit, who has been turning her little pug nose up at us for so many years, will now smile on the humble firm of Jennings & Co., Inc.?"

"Got it all here;" patting his estimates. "We've been gaining steadily every year. The estimate for this year, with a normal holiday season, bringing in the usual amount of cash sales and advance payments, will pull us through with a nice little present for each stockholder. It's due us—I tell you, it's due us!

"Now, I've got a way to boost that dividend by saving a little on our holiday catalogs. Kitchen, the new printer says he can give us a better catalog than we've been getting and save as much as 25% on the cost."

"I knew it—I knew it. Just as we get the Goddess headed our way, we line up behind a bill-board ready to greet her with a handful of mud!"

"No such a thing," said Jennings, getting visibly peeved, "we have to look at all propositions with an open mind. Trouble with us is, we're in a rut."

The argument was dropped. Many times during the following two weeks Jennings was in close consultation with Kitchen, much to the



"What makes you think the fair goddess of profit will smile on us"

disgust of Kendall who held not only 51 per cent. of the stock but, it was hinted, considerably more than 51 per cent. of the selling acumen of the institution.

4

LEE'S PROOF

He was a strong believer in good printing, knew he had to pay a fair price to get it, and, had proved to his complete satisfaction, time and again, that it was well worth what it cost. Ever since the firm started, he had handled the printing.

But, the job was given to Kitchen by Kendall—"just to keep peace in the family," he said; and he cautioned Kitchen roundly about keeping the quality up to the old standard.



"What's the matter, boys—who's dead?"

"You leave it to me," Kitchen came back at him. "I'm Ben Franklin, incarnate—get that—*incarnate*!" He drew back to let this effusion penetrate. Seeing it wouldn't without rubbing, he patronizingly handed Kendall something that looked suspiciously like an election cigar. "And what's more, I'm going to show *speed* on this job—save you five days anyway.'

"Hmm," grunted Kendall, "Well, go to it, and God bless you." If Kitchen had listened closely as he went out he might have heard Kendall mumbling to himself something about it's being a poor time to take a wallop at the Goddess.

A week later Kitchen "showed speed" by submitting complete proof. Kendall went over it with the eye of an eagle. It was fairly well set—no two ways about it. Some corrections were necessary, but they were trivial. The type was good, and the cutting around the many large half tones was neatly done. With a somewhat lightened heart, he placed his O. K. on the proofs and sent them back.

He wondered if the Joke after all wasn't on him. Had he all these years been letting somebody soak the concern on their printing. The thought was an unpleasant one and he dismissed it.

One morning about three weeks later Kendall found most of the office force out in the shipping room gathered about a huge pile of newly printed catalogs.

This was a paternal sort of organization. Many of the under-employes were stockholders, and it was customary for them each year to "pass" on the new catalog. On all previous occasions this "passing" amounted to expressions of satisfaction. Rarely, if ever, were there any serious objections.

This time all faces were sober. "What's the matter, boys," exclaimed Kendall, Who's dead?"

"Nothing—nobody—that is, not exactly," came from the head bookkeeper, but this doesn't seem to be a bang-up good job of printing." He handed one of the catalogs to Kendall. The moment he opened

5

arguments finally win over the better judgment of his partner, who insisted on continuing with their present printer, who had produced for them a catalogue in which the firm took pride and which was in keeping with the excellent quality of the goods the firm handled.

With better prospects than the firm had ever had for a money harvest in increased sales, the management made all arrangements, then awaited the returns from the catalogue. There were few returns. The catalogue, a slipshod mess of printing such as the printer had to turn out because of the price he had made, was such that retailers hid it. The firm's holiday business, on which the dividend was to be declared, fell off more than one-third — all because of the fact that the printing was inferior.

A story it is, perhaps, in this particular instance, yet one based on realities, as will be admitted by those who have had experience with good and bad printing. The writer succeeds in sounding a warning to those who may be inclined to sacrifice the quality of their advertising literature in order to make a slight gain in initial cost.

Lee's Proof is a rather pretentious house-organ of sixteen pages, covering in a breezy way the various depart-



FIG. 4.

ments of the organization. It is printed in colors on heavy enameled stock, with a striking cover-design in three colors. The department headings are not especially pleasing, yet the magazine as a whole is attractively gotten up.

Pride in Your Product.

It is this necessity of good printing as a distinctive phase of advertising work that is pointed out so clearly in an article on "Pride in Your Product," in the August number of *Graphica*, published by the Herald Press, of Montreal and Toronto. It is a surprise to the editor of *Graphica* that many business men do not seem to realize the intimate connection between the character of their product and the character of their printed-matter concerning it.

The editor then goes on to set forth the wholesome truth with which the modern producer of printing of quality is sufficiently familiar, but which until only recently has been made the text for publicity material

reaching the desks of consumers to combat the bait of the printer who cuts prices and gives the merchant printing that is merely ordinary. What he says is worth quoting:

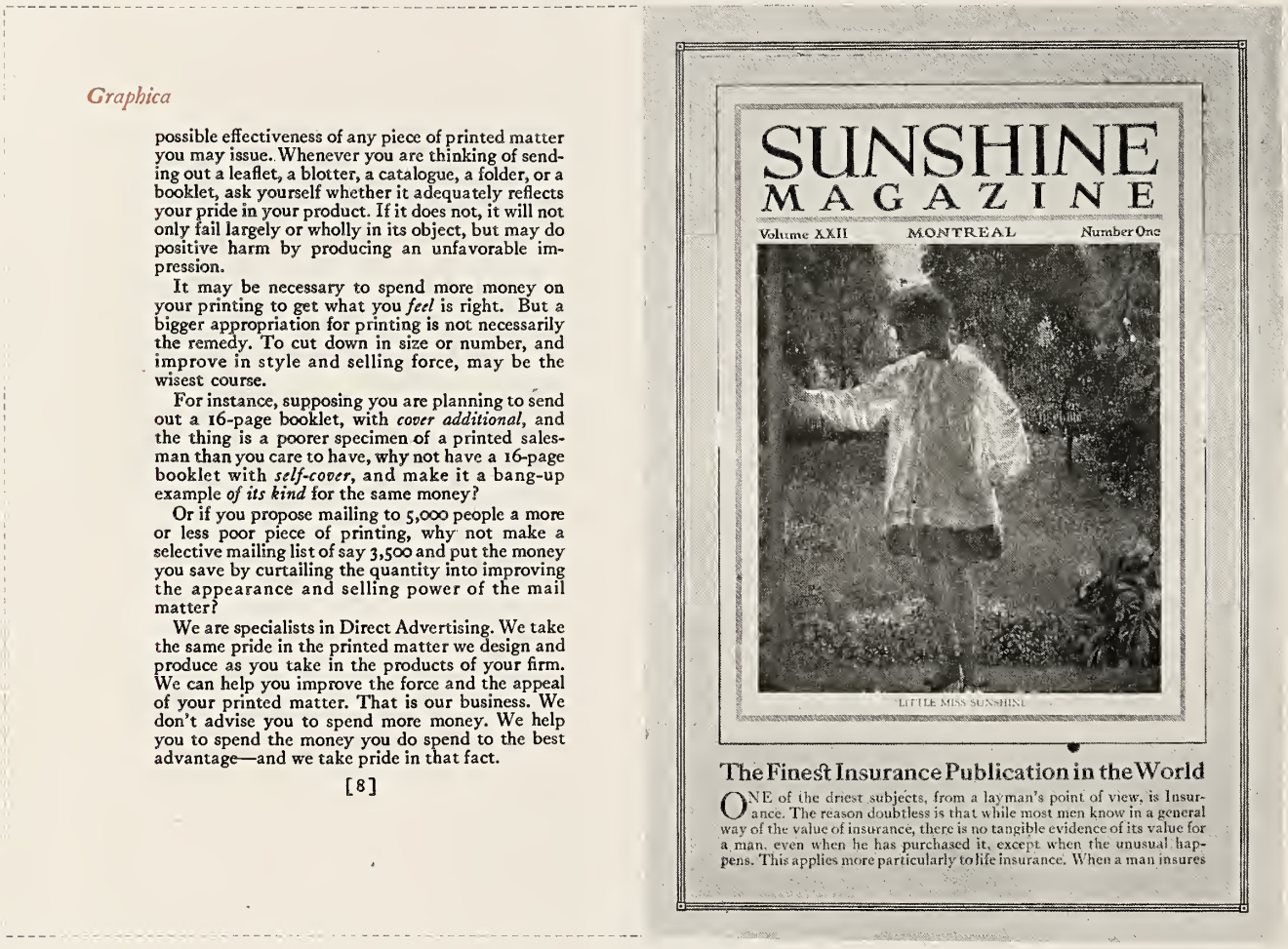
"They do not seem to appreciate at its full importance the fact that the object of every single piece of printed-matter sent out in connection with their business is to produce an impression — an impression in favor of the merchandise or the service that they have to offer.

"We are not arguing that the printed-matter should of necessity be elaborate or costly. But we do say that the printing issued by a firm should be conceived on a plane with the intelligence of the people that it is intended to reach and should present an appearance in keeping with the quality of what you have to offer.

"There is an infallible method for determining the possible effectiveness of any piece of printed-matter you may issue. Whenever you are thinking of sending out a leaflet, a blotter, a catalogue, a folder, or a booklet, ask yourself whether it adequately reflects your pride in your product. If it does not, it will not only fail largely or wholly in its object, but may do positive harm by producing an unfavorable impression."

Rather than invest anything in cheap printing, the writer in *Graphica* asserts, it is much better to curtail on the amount of printing where absolutely necessary than to cut down on the quality. Cut the size of the advertising literature or the number on the mailing-list, but never the quality of the printing, is, in effect, the advice given.

What the Herald Press is doing to induce buyers to see that they get good, or productive, printing, and not cheap, or non-productive, printing, is a fair sample of what many other firms are carrying in their publicity mediums. In this case, as in the case of most of the others, the magazine backs up the argument by being everything that the reader could wish in the way of a specimen of good printing. *Graphica* has been mentioned before in THE INLAND PRINTER, and many of the readers of this journal are familiar with the magazine. It is sufficient to say that it is a printing product in which the publishers can justly take pride both as to context and typography (see Fig. 5), and that the buyer of printing who reads it does so with the feeling that to those responsible for it he can safely leave the task of delivering the right kind of printed-matter without much regard to cost.



Graphica

possible effectiveness of any piece of printed matter you may issue. Whenever you are thinking of sending out a leaflet, a blotter, a catalogue, a folder, or a booklet, ask yourself whether it adequately reflects your pride in your product. If it does not, it will not only fail largely or wholly in its object, but may do positive harm by producing an unfavorable impression.

It may be necessary to spend more money on your printing to get what you *feel* is right. But a bigger appropriation for printing is not necessarily the remedy. To cut down in size or number, and improve in style and selling force, may be the wisest course.

For instance, supposing you are planning to send out a 16-page booklet, with *cover additional*, and the thing is a poorer specimen of a printed salesman than you care to have, why not have a 16-page booklet with *self-cover*, and make it a bang-up example *of its kind* for the same money?

Or if you propose mailing to 5,000 people a more or less poor piece of printing, why not make a selective mailing list of say 3,500 and put the money you save by curtailing the quantity into improving the appearance and selling power of the mail matter?

We are specialists in Direct Advertising. We take the same pride in the printed matter we design and produce as you take in the products of your firm. We can help you improve the force and the appeal of your printed matter. That is our business. We don't advise you to spend more money. We help you to spend the money you do spend to the best advantage—and we take pride in that fact.

[8]

SUNSHINE MAGAZINE

Volume XXII MONTREAL Number One

"LITTLE MISS SUNSHINE"

The Finest Insurance Publication in the World

ONE of the driest subjects, from a layman's point of view, is Insurance. The reason doubtless is that while most men know in a general way of the value of insurance, there is no tangible evidence of its value for a man, even when he has purchased it, except when the unusual happens. This applies more particularly to life insurance. When a man insures

FIG. 5.

The magazine becomes an effective medium not alone through its exceptionally good make-up, arrangement and taste in printing, but because it offers specimens of good work as proof of the quality of printing that it is capable of doing for any firm. The magazine is carrying a series of sketches of master craftsmen employed on its staff, with the significant statement that the use of modern machinery has not made the craftsmen superfluous.

"Type Talks."

Every page of *Type Talks*, the house-organ published now and then by the Eugene Smith Company, of Aurora, Illinois, hits hard at the price-cutter and cheap printing. "Every man who advertises his wonderfully low price acknowledges that his product is in the class where price counts more than anything else — that he is in competition on a price basis," is the parting shot that the little magazine takes on the back cover of the most recent issue.

Type Talks is in itself a specimen of good printing, and the little magazine appeals the minute you pick it up. It is well printed on an exceptionally good grade of paper adapted for stationery, and its general make-up is particularly attractive. From every angle this quite too popular idea that all printing falls into one class regardless of quality is combated in a direct, persuasive way. It says:

"When we quote you a price, that price is based on an accurate cost system, and we positively can not lower that price without cheapening the product.

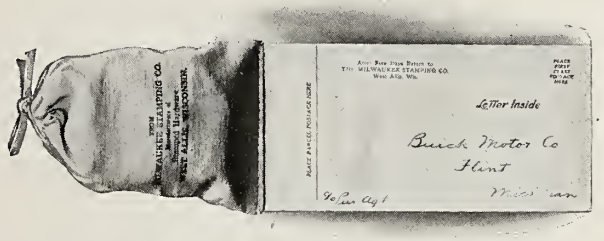
"If you want to be sure of securing high-class printed salesmanship, be ready to pay a fair price for it. You can not procure the best printed salesmanship at the price of ordinary printed-matter any more than you can hire the best personal salesmanship at the price of a day laborer.

"You can not cut selling costs without increasing the effectiveness of your advertising literature — and you can not do that and 'shop' your printing. If you desire printed salesmanship, be ready to pay the price asked for it. You can not get 'porterhouse' at the price of 'round.'"

In the September issue of its magazine, the Eugene Smith Company has concentrated on this campaign for good printing and has produced an effective piece of work. For the buyer there is set forth a standard that all printing ought to meet — the sort of standard that the reader can easily believe the Eugene Smith Company attains and furnishes in its products. No man, according to *Type Talks*, has ever advertised until he has used good printing, not just printing, for good printing is one of the first requisites of successful advertising.

"UNDER SEPARATE COVER."

Rare indeed is the man who has never had occasion to swear at this phrase. Important pieces of second-class mail-matter are shunted leisurely from department to department, seeking their lawful claimant, who some time last week received a letter notifying him of their forwarding "under separate cover," and is now raging over their non-receipt. By great good luck some of them reach their destination and get the proper attention; others go permanently astray, and no man dare guess how many of them are filed away in the waste-basket by office boys and



Device by Which Merchandise and Letter are Mailed Securely Fastened Together.

mail clerks, along with the worthless material that richly deserves that fate. All of us have at one time or another suffered this inconvenience, either in our incoming or our outgoing mail.

When he established his parcel post, Uncle Sam took official note of the state of affairs and enacted a regulation that a letter, properly sealed and stamped, might be attached to any parcel-post package for simultaneous forwarding and delivery. But those of us who noted this concession were rather inclined to scoff at the suggestion that we attempt to hitch an envelope to our parcel in such a way as to make it stick throughout a long postal journey. When the envelope-maker offers to attend to this little detail we are forced to sit up and take notice.

An enterprising Detroit firm has just done this very thing. A typical sample of the product consists of a coarse cheese-cloth bag and a neat white envelope of correspondence size. Both open at one end, and at their closed ends they are everlastingly stitched together with good strong thread. It was through receipt of an electrotype in one



Combination Envelope and Label. Letter or Invoice is Placed in Envelope, Which Is Then Attached to Package, Letter Postage Being Placed on Former and Merchandise Postage on Latter.

of these packages, with the envelope containing a letter telling us what it was all about — and marked conspicuously "Letter Inside" — that the editorial attention was brought to the device.

But this is only one kind. No matter what kind of an article you may wish to mail with letter attached, you can find just the right kind of a double-barreled receptacle for it, with a neat and businesslike envelope for the letter firmly anchored in place. Two illustrations of the application of this system are shown here, and the long-suffering victim of the "under separate cover" nuisance will instantaneously think of a thousand more, and thus sound the death knell of the aforesaid nuisance.— *Scientific American.*

THE PRINTER'S PRIMARY COLORS.

Here are a few questions and answers from a scientific contemporary:

Question.— Please state which are the primary colors? I understand they are red, yellow and blue.—"Printer."

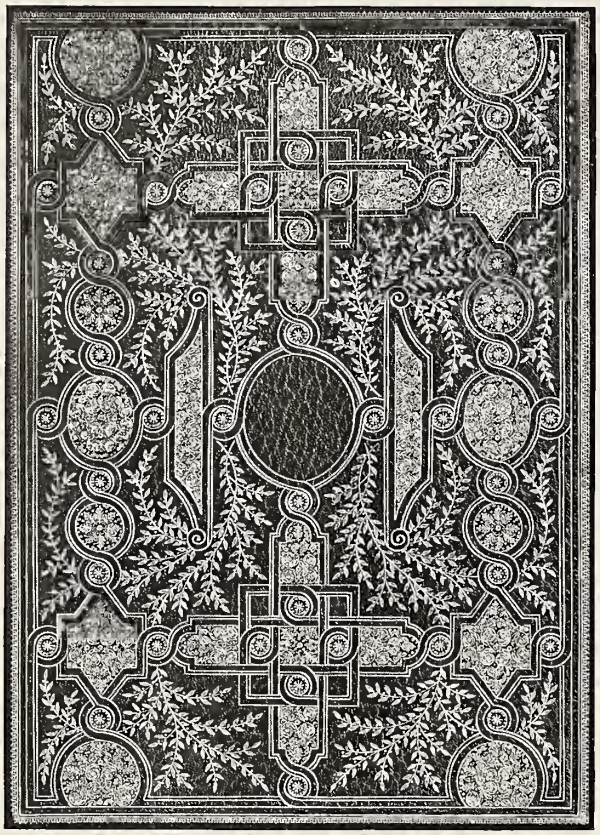
Answer.— Red, green and blue-violet are the primary colors, for the reason that by mixing all three of these in suitable combinations we obtain all the colors or shades of them.— Editor.

Question (next week).— How can I make yellow by mixing red, green and blue-violet?—"Printer."

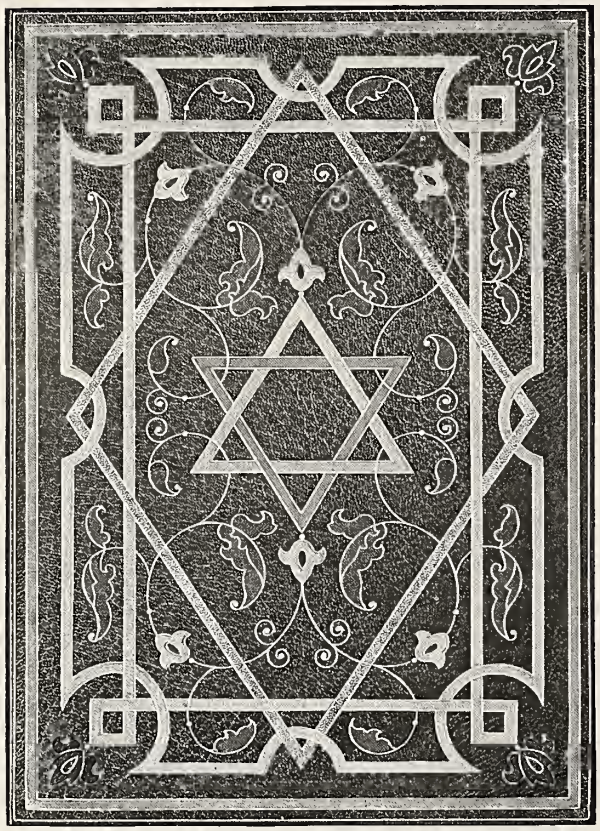
Answer.— In your town the science teacher may have an apparatus by which he may give you a demonstration. You should have to mix colors in a triple lantern so as to project one color over another.— Editor.

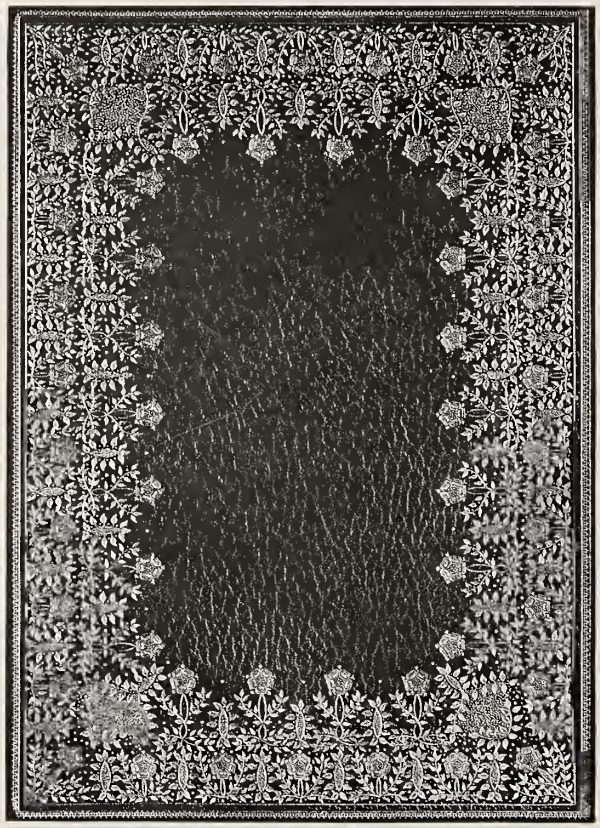
Result.—"Printer" takes cans of red, green and purple ink to the science teacher in his town and asks him to please mix some yellow ink for him.

Later.— The printer's spoken opinion of the editor of our scientific contemporary and what he knows about the mixing of colored inks could not get past the censor and is consequently not recorded here.









Specimens of Bookbindings from the Master Hand of A. J. Cox.

Written for THE INLAND PRINTER.

ALFRED J. COX—MASTER BINDER.

BY JOHN J. PLEGER.

TO those who are striving for the betterment of trade ideals and working methods, it is a real help and inspiration to learn of the master workers of the past. Somehow we are prone to look for heroes only in remote times and places. All developing individuals do search for heroes, and it is by no means a sentimental or silly recreation — it is the natural aspiration of growing humanity to admire and imitate the attainments of those who are superior. We are peculiarly fortunate in that we can find a master worker who lived in our own country and in this age, a man who lived and wrought in the growing, commercially striving city of Chicago — and, in the contemplation of past time, we may well say he lived but yesterday.

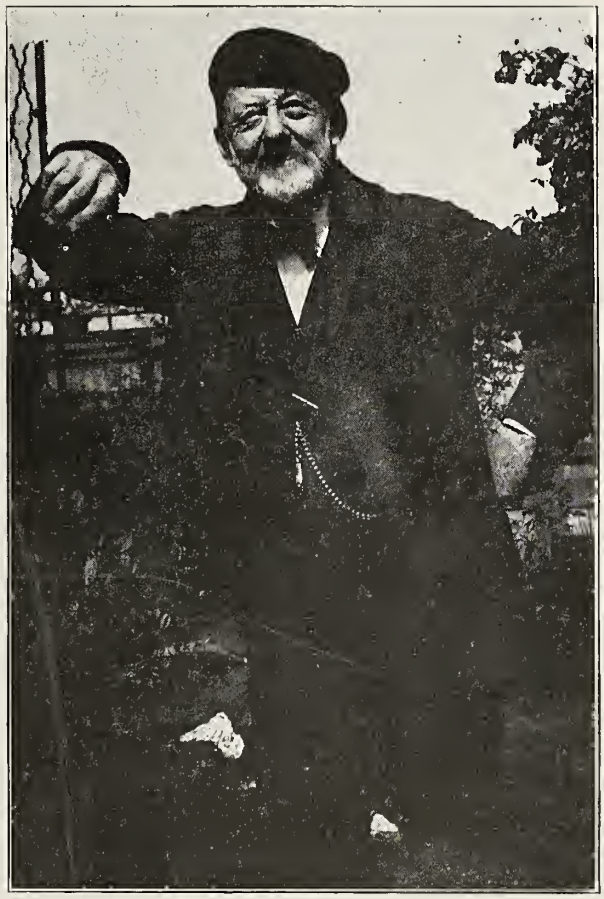
Devotees of the bookbinders' craft may find much to emulate in the life of Alfred J. Cox. Born at Isleworth-on-Thames, Middlesex County, England, on January 22, 1835, he came to America with his mother at the age of thirteen years, his father having died when the boy was but four years old. They landed in New Orleans, wandered about for a couple of years and then settled in Columbus, Ohio, in 1850. Here the boy began to learn the bookbinders' trade with Messrs. Scott and Bascom, publishers of the *Ohio State Journal*. Afterward, young Cox kept books for the *Ohio Statesman*. In 1855 he moved to Chicago and worked again for Mr. Scott, his instructor and employer at Columbus, who also had moved to Chicago. The greater part of his journeyman experience was gained in Milwaukee, alternated with employment by Mr. Scott.

Mr. Cox began his business career in 1861, when he purchased a small bindery at the corner of Lake and Clark streets. The business grew, and was later moved to larger quarters at 51-53 La Salle street. In five years the business had again outgrown its accommodations, and the plant and offices were moved to 164 Clark street. In August, 1871, the firm purchased another bindery, consolidated the two, making the Cox establishment the largest and best-equipped binding establishment west of New York city. The great fire of 1871 destroyed the entire plant, but other equipment was immediately purchased — indeed, Mr. Cox's house manufactured the first book, "Campbell's Shippers' Guide," printed in Chicago after the fire. The firm, which is still doing business under the name of A. J. Cox & Co., was formed by Mr. Cox the following year, and, for ten years, the business was conducted in the Lakeside building. Again outgrowing the limitations of quarters, the business was taken to 140-146 Monroe street in 1883, and the last move, to the present location, 42-44 West Monroe street, a seven-story building which was purchased by the firm, was made in 1893.

If we are admirers of efficiency, this dry chronicle of business growth shows us that Mr. Cox certainly was an efficient business man. A little book, entitled "The Making of the Book," published in 1878, gives further light upon his methods and the results obtained thereby. Certainly no man had a finer appreciation of painstaking hand-tooling — yet he was progressive and alert to new methods, for we find him advertising "the extensive steam book-manufacturing house of Messrs. A. J. Cox & Co." He goes on to say they had 20,500 square feet of floor space, excellently lighted, facilities for doing every variety of work, and skilled workmen. During the twelve months ending October 1, 1876, the following books were bound by them:

4tos	54,413
8vos	48,245
12mos	67,094
18mos	59,128
Total	228,880

During the same period pamphlets averaging about 200,000 per month were bound. When we remember that this was in 1876, over forty years ago, and but five years after the destruction of the former plant, we get a good idea of the indomitable spirit that characterized the man. Of such caliber were the pioneers of our industry.



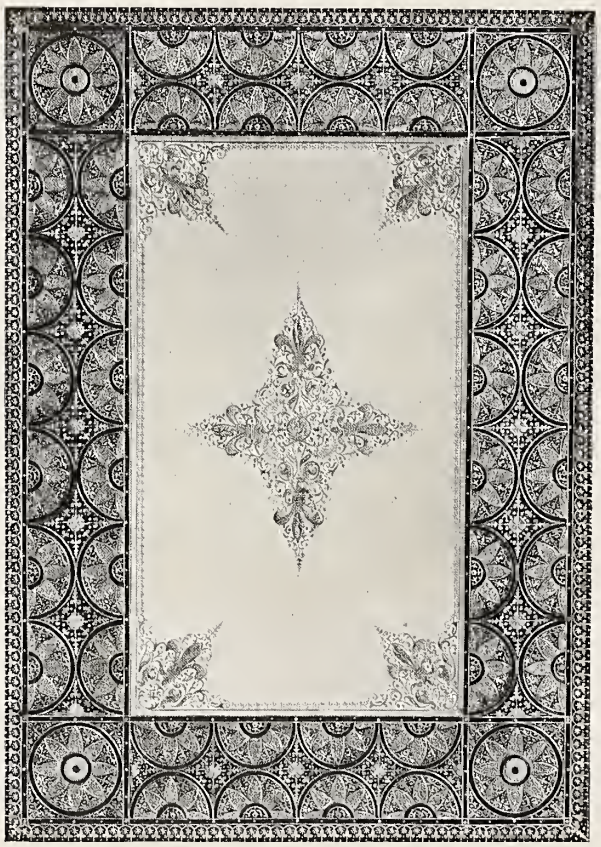
Alfred J. Cox.

The business was broader in scope than is usual with the majority of binderies, and comprised edition bookwork, pamphlet-work and jobwork; and it was all well done, for we can not question the sincerity of the testimonials from Jansen, McClurg & Company, William F. Poole (Chicago Public Library), Thomas Hutchinson, and many others, which were proudly printed in the back of that little volume.

But, successful as was A. J. Cox in a purely business way, it is not that success alone which makes him admirable. It is the fact that he kept his interests and sympathies broader than the commercial routine. He not only made books — he loved books. And, although all of us can not assemble such a collection as he, we can all gather our treasures and keep our interest alive to beautiful thoughts dressed in beautiful handiwork. A. J. Cox gathered together the most wonderful collection of the

works of Shakespeare which has probably ever been made — certainly no other private library has as fine Shakespeariana. Jack Lait concisely describes this rare hoard thus:

"There are larger Shakespearean libraries, but none finer. There are thirty-nine volumes of the complete works of the bard, bound in oxblood morocco, unlike any other set ever bound. The basis of the collection is the imperial octavo edition de luxe of 1881, rebound to include 2,350 etched plates, the gathering of which took ten years of devotion to this majestic hobby.



"The plates are head-pieces and tail-pieces, portraits, scenes, maps, extra title-pages, etc., of the various editions issued by connoisseurs in all lands, and some original works of art independent of text. The binding is extra levant.

"Besides that, there are about five hundred and fifty books of analysis, criticism, biography, anecdotes and digests of Shakespeare and everything Shakespearean.

"Furthermore, there are about four hundred volumes relating to the great artists who visualized and interpreted the master's works through three and a half centuries. . . . . There are about twenty-five hundred volumes bound and built from the leaves of magazines and other publications, which it would be impossible now or ever again to parallel — a unique and invaluable hoard of literary treasure. And there are about five hundred volumes on the history of the stage in all the lands. . . .

"But perhaps the most fascinating of all this collection are the commentaries, notes, observations and facts recorded in his own journal of plays witnessed by him during half a century of passionate interest, penned on the moment and accompanied by carefully preserved announcements, programs, librettos, etc. Probably not in the whole world is there the equal of that.

"He did not buy books extravagantly. He put about $50,000 into the thirty-five hundred books which constitute the heart of that marvelous library, and he probably got more than that back in the pleasure that he took in designing the bindings alone."

Aside from the books centering about Shakespeare, Mr. Cox had many rare volumes treating of a variety of subjects. There is such a wealth of volumes, in fact, one could not stop to catalogue them, but they include history, history of religions, biographies, stage lore, etc.

Of these books, many were bound by Mr. Cox himself, and the high character of the work stands as a memorial to his skill. That he took pride in his work is shown in the painstaking manner in which the work was done. Only the best of materials were used, and many of the designs are of the most intricate character. To mention only one set, the works of Victor Hugo: Here we find nineteen volumes, sumptuously bound in French crushed levant morocco, each in a different shade, style and finish, and every double of a different design in ornamentation, making thirty-eight different specimens of binding in the set.

We have admired A. J. Cox for his business acumen and for his magnificent hobby; we can admire him, too, for sweetness of temper in his human relations. His home on Diversey parkway was the center of his life. His wife was his constant companion for forty years — similar tastes and love of the domestic life made them an ideal couple in their family relations. They had five children; the oldest, Alexis J., lives in the old home and cherishes the rare volumes which were his father's. The house on Diversey parkway contained a conservatory in which Mr. Cox took great pride, also the "attic" where were his book treasures.

Aside from his own family, the genial cheerfulness and culture of this grand old man won the friendship of other great souls, among whom were Rev. Frank Gunsaulus, Rev. Frank Bristol, Francis Wilson and Eugene Field. Upon the fly-leaf of "A Little Book of Western Verse," Eugene Field, in 1891, wrote these lines — wrote them "within the sumptuous attic":

My good friend Cox, the sly old fox,
Has books beyond all number;
They quite abash the vulgar trash
Which my poor shelves encumber.
So clean and fair, so old and rare —
I wonder where he found 'em.
And, having got the previous lot,
How splendidly he's bound 'em!

Yet I consign this work of mine
To him with joy emphatic,
And may it grace some modest place
Within his sumptuous attic;
And I, sweet friend, shall bless the end
To which I now devote it,
If, when you look upon this book,
You bless the friend who wrote it.

The practice Cox made of saving clippings, newspapers and magazines which treated of topics which interested him has enriched his library with volumes rare indeed. And that suggests a useful habit we might form in these strenuous days of history-making. Are you saving, and having bound, the wealth of valuable historical material in the daily and Sunday papers of these years of the Great War? Do you throw away your favorite magazines, and then buy the serial stories in book form? Do you keep and bind the pictures often published in the better magazines, reproductions, sometimes in color, of the best in the world's art? There is a fascination about

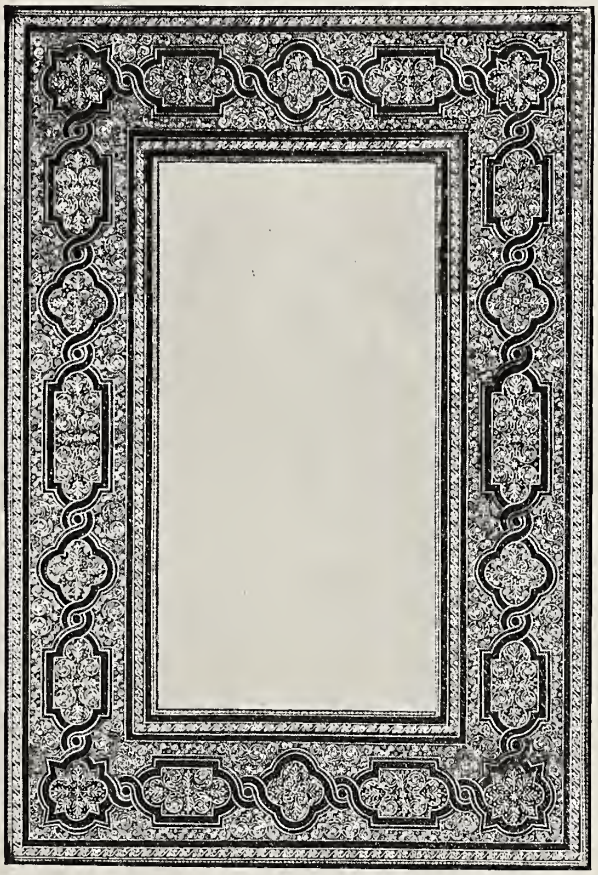
this saving and collection of material almost akin to authorship; the completed volume is personal and unique.

Some of Mr. Cox's ideas, and the ideals of his trade, were expressed in the small book before mentioned, "The Making of the Book." Let us quote:

"A curious art in connection with bookbinding, consisting in the restoration of old books and manuscripts, is prosecuted in the French capital, and has been raised by a few experts to a marvelous degree of perfection. The skill of these artists is, indeed, so great that no book is beyond their transforming touch.

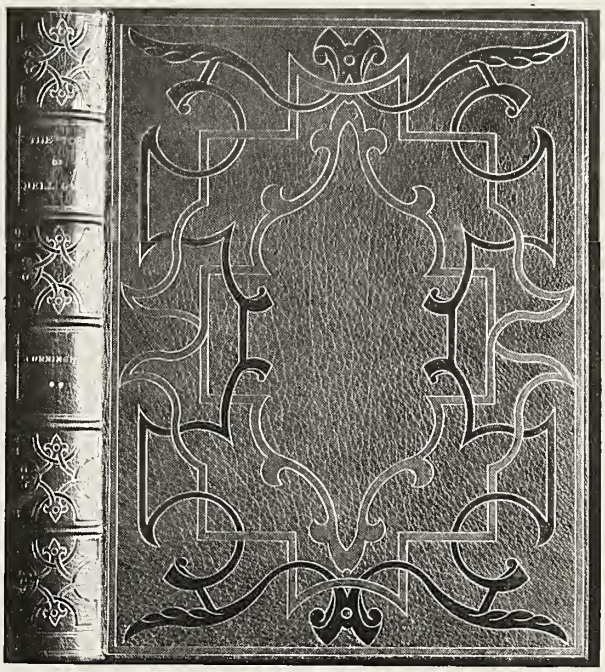
"They take out the most inveterate stains and marks; they reinstate the surface where holes have been gnawed by rats or eaten by worms; they replace missing lines and leaves in such a way that no one can discover the interpolations; they remake margins, giving them exactly the color and appearance of the original. All this is so well done that frequently the most discriminating judges can not tell the restored copy from the perfect original work. Ornamental frontispieces, editor's marks, vignettes, coats-of-arms, manuscript, or printed pages, all are imitated to a degree of accuracy that tasks even the most practiced eye.

"The arts flourish where they are fostered; and the main reason why the French and English have the merit of carrying this art to so high a degree of perfection is traceable, not alone to skill in manipulation and excellence in tools, but to the prices ungrudgingly paid by wealthy book-fanciers, thus making it possible for the



bookbinder to carry out his best ideas satisfactorily, to accomplish which a large expenditure of time and talent is requisite, as well as a considerable investment of capital. For, though greatly assisted by the various mechanical helps and contrivances which, one by one, have been added to the resources of the art during its long progress down the ages, it is still true that the finisher of a book must be an artist.

"The volume comes to his hand flat, solid; the bands square, the joints free, the whole book geometrically just, through the previous care of the forwarder. It must leave him a finished work of art. It must open easily, lie flat out without any strain; its hinges be finely formed, with-



out crease, and the tooling which adorns its back, edge and sides must be of mathematical precision as well as artistic taste.

"But the additional value of a well-bound book pays for the extra expense. It endures. A good book is a valuable possession, and should have suitable protection; it is a genial companion, worthy of appropriate robing; it is a faithful friend, and deserves a fitting house. . . .

"What is the magic which only transformed a pumpkin to a golden coach, compared with that of the bookbinding wizard, who, from a barrel full of waste paper, conjures a handsome row of substantial volumes? Stores of useful information, charming poems, beguiling stories, beautiful illustrations, choice bits of history, all these delightful companions for lonely hours have been evoked from that unsightly waste. . . .

"Low-priced bindings, like low-priced dress goods, are far from being always the cheapest. Durability, appropriateness and effect are all to be considered in deciding what is cheap and what is dear. The book which has been hastily thrown together, and crookedly stuck between covers, annoys you by its vulgarity, provokes you by its missing sections, puzzles you by its misplaced illustrations, and makes you dizzy by its down-hill pages, resulting from bad cutting. Who that has experienced it can forget the torment those so-called 'cheap' books inflict upon their unhappy purchaser? He sees the tawdry covers curl up palpably before his eyes as he passes his first evening over them, and beholds them casting untimely leaves, like a dying tree, before he finishes his first perusal. There may be a washy flood of gold on those thin covers, but they are not fit to be seen when the book has

been in use a month. They hardly last as a center-table adornment through the holiday season. . . .

"The first requisite in the binding of a book is that its cover shall thoroughly protect it, and at the same time permit it to be used with ease. The next, that it shall possess that substantial appearance without which the eye of the connoisseur remains unsatisfied. The volume must not only be well protected, but seem so. If it fail in these respects, no degree of skill or profusion of adornment is worth anything. The binding is a failure in the very thing for which it was designed.

"Then comes the need of appropriateness in binding. He who selects for his library books whose inside qualities are, as it were, reflected in their suitable and tasteful bindings, proves himself to be a person of true literary taste and judgment. For even a binding, though it is serviceable and well made, may be unsatisfactory from its inappropriateness. . . .



"The Sumptuous Attic."

Where A. J. Cox, master bookbinder, spent the greater portion of his leisure hours, and where are stored the many treasures, his books, the bindings of which are a memorial to his skill.

"A little reflection must make it apparent to any person of taste that sober, practical books should be correspondingly covered; while works of the imagination, such as poetry, books of engravings, and the like, demand rich morocco, fanciful ornaments and gilding.

"It is true that a large majority of our book-purchasing community are men whose business cares absorb so large a portion of their time and thought that they feel themselves unable to devote the requisite attention to the formation of a well-selected, well-ordered and well-bound library. They are conscious of the deficiencies in their shelves, but see no way to remedy them. To this class of readers how invaluable the counsel and assistance of reliable men, who are devoting their time and ability to this very subject, and who are, therefore, able to gratify the correct and artistic tastes of which most of us are conscious, though few have the opportunity of fully developing them."

So we see that A. J. Cox was a master binder; successful in his business in a monetary fashion, successful in his business by giving impetus to development of high standards of workmanship and usefulness; and this greater success was due to the broadened mind gained by the cultivation of friendly intercourse with family and noble friends, of the culture of association with great minds and the inspiration imparted by the possession of the intellectual luxuries in the "sumptuous attic."

SOUTH AMERICA USES NEWS-PRINT PAPER FOR WRAPPING-PAPER.

Practically all the news-print paper that is received by Peru, Bolivia and Ecuador now comes from the United States. Even before the war it formed the bulk of the American shipments to the first-mentioned country, and represented almost one-third of the total Peruvian imports of paper. Since the outbreak of the war there has been a heavy increase in the imports because of the fact that news-print is admitted free of duty and, with the rise in the price of all other grades of paper, the retailers have found it is the cheapest kind they can obtain for wrapping purposes. Now that it has gained extensive use for this purpose, it is believed the imports will continue to increase even after cheaper wrapping-paper is again available.

These facts and many others concerning the trade in all kinds of paper, paper products and printing machinery are presented in a report by a special agent of the Bureau of Foreign and Domestic Commerce, Department of Commerce, who studied conditions in the three countries mentioned. Among the features of the trade that were observed was the preponderance of American bond-paper in the Peruvian market, where the United States occupies a field all to itself, its only competitor being Great Britain, whose bonds are somewhat higher in price. In the same country, American blotting-paper is acknowledged by all printers and stationers to be the best and cheapest on the market, and practically all sold there is of American manufacture, while all the photographic paper comes from this country.

Special Agent Robert S. Barrett, who prepared the report, is conducting a general investigation in Latin-American countries along these lines. Comparatively speaking, he does not find that the three countries covered in this particular report constitute a very important field for manufacturers of these articles, but the descriptions of market conditions and methods of trade extension as employed by competing countries are intended to be of general interest as part of a survey of Latin-American trade.

Copies of "Paper, Paper Products and Printing Machinery in Peru, Bolivia and Ecuador, Special Agents' Series No. 143," may be obtained at 10 cents each from the Superintendent of Documents, Government Printing Office, Washington, D. C., or from the district offices of the Bureau of Foreign and Domestic Commerce.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

The Logic of Pointing.

A. L. P., Williamsport, Pennsylvania, writes: "Please give your opinion of the punctuation in the last line of this step head:

Germany Does Not Have Over 200 U-Boats;
Builds Three or Four, Loses One Each Week

"It is contended that, without a comma after the word 'one,' the 'each week' idea is not properly conveyed in the first clause."

Answer.—The logic of the opinion expressed in the letter seems to me impeccable. A comma should be inserted after "one" to make the head say with formal propriety just what it means. It is doubtful, however, whether much good can be done by such close inquiry into the logic of a single instance, since very often a failure in logic does not involve a penalty of actual misunderstanding. The present case is of that nature. I do not perceive any likelihood of a misreading by any one. People will instinctively supply the missing logic and read the head correctly, just as they know when they hear "I didn't do nothing" that the speaker means "I didn't do anything." But this is really going into another question than the one actually in hand. I am asked for my opinion on the punctuation of a certain form of words only. My opinion is that those words should have the comma that is mentioned, and that the expression is not complete without it.

Elementary Grammar.

E. R. M., Danville, Illinois, sends this: "The enclosed card [saying, "Within these walls there shall be nothing done or said which, if known to him, might give aid or comfort to the enemies of our country."] was the cause of a rather heated argument, the whole controversy arising over the use of the words 'him' and 'enemies.' As neither party to the argument would 'give in,' I offered to submit the proposition to you if they would abide by your decision. They agreed, therefore I ask you to kindly settle the matter. The party who got up the card claims it is right as it stands, that the words 'him' and 'enemies' are used in their proper way, while the party of the opposition claims that the word 'him' should be changed to 'them' if 'enemies' stands as it is. Otherwise, if 'him' is right, 'enemies' is wrong, and should read 'enemy.' Personally, I think there is but one change necessary, and that is, where 'him' is 'them' should be. However, we await your decision."

Answer.—It is utterly beyond my power of comprehension how it is possible for any one to write this card as printed, and still more unimaginable that any one should insist that it is justifiable. Only one change is necessary, but that one may be either of the two mentioned in the letter. The grammar is as bad as anybody could make it. It would be much more satisfactory in such a case for the letter-writer to tell just what his opponent said by way of argument for his side of the question. I can not think of any possibility for such argument.

Perversity About Questions.

Prevalent obtuseness in the matter of understanding what constitutes a question is becoming more evident day by day. Not only in newspapers, but in many of our best books, we find sentences printed as questions, that is, with a question-mark at the end, when they are plainly declarative, and not interrogative. Also, and rather more frequently, actual questions end with a period, although one of the first things learned in school is that a question should have at its end an interrogation-point. How is such failure possible in a case so simple? How has this failure become so widespread? What is the use of teaching if people will not learn? These common errors prove that their makers have not learned what a question is. Nowhere is this shown more plainly than in the instance that suggested this note. In reading the newspaper that I have thought to be best in such matters I came upon a sentence, "I wonder why?" I have seen this often elsewhere and wondered why anybody would print it in the form of a question. No question is asked by it, but an obvious assertion is expressed by it. The proper use of the question-mark is only at the end of the actual expression of a question, and every question actually expressed as such should end with a question-mark. The mere assertion that a certain question is asked, when the literal words of the question are not given, is improperly ended with an interrogation-point.

Decimal Points.

I had a letter about decimal points, but have lost it. As I remember it the writer objected to the use of periods in normal position and advocated the use of dots half way up, or turned periods. Of course the object of writing to me was to get my personal opinion. Well, my personal choice favors the full point in its regular position, as being far simpler. Usage is now divided. British usage is at least mainly of the inverted order, possibly universally so, though I am not sure of anything except that many of the advocates of that system would decry the other as not sufficiently distinctive. The British style is used by some people in the United States, but not by any means prevalently. I believe that most American print has the full point in normal position as a decimal point. At any rate, enough of it is so to sanction the usage by any one sensible enough to avoid such a finicky procedure as insisting on the inversion. My impression is that mathematicians are generally given to using the raised dot, but I am sure that I prefer it the other way, which is certainly very common, if not prevalent.

VARYING ESTIMATES OF THE PROOFREADER'S FUNCTION.

BY F. HORACE TEALL.

IF any class of work is impossible of strictly definitive classification, especially brain-work of any kind, proofreading must be so reckoned. A recent writer who said that it might have been F. Horace Teall who originally remarked that a good proofreader must be born, not made, was wildly guessing and far astray, for that was said many times before the man named was born. Much more interesting than this question is the fact that the real originator of the saying had a vastly different idea of a good proofreader from the one most commonly held today.

The account of proofreading given in the New American Cyclopædia, under the heading "Correction of the Press" (the older name for proofreading), will serve well to show the original status of the proofreader and give a clue to the origin of the ranking of his work as a profession. This account was written about 1860. It says:

"Very rare qualifications are requisite to be an excellent corrector of the press, or proofreader. Besides a familiar knowledge of the language in which the work is written, and of the technicalities of the typographical art, which is essential, and extensive and accurate information on general subjects, which is constantly useful, there is especially demanded an extreme precision in the habits of the eye. Hence the term 'typographical eye,' which implies the power of at once perceiving all the letters of which each word is composed, grasping the sense of each sentence, and following the succession of ideas through a paragraph or a chapter. In the period immediately following the discovery of printing, publishers were generally eminent scholars, and either corrected the proofs themselves or were assisted in the task by the most learned men of the time."

Such was the original estimation and professional standing of proofreaders, and, strange as it may appear to the majority of our present readers, even now occasionally a proofreader is expected to do everything that is needed to make the reading-matter perfect, even to the extent of actual rewriting after the author or editor. For authors and editors are not always impeccable, and they often drive ahead with full confidence that their shortcomings will all be corrected by the reader, which is usually prohibited in printing-offices. For general proofreading is now merely an incident in trade work, and the reader is most commonly expected only to see that the copy is reproduced accurately and that the typography is technically correct. In fact, the present writer, when working in a book office, corrected some proofs on a large book by rectifying a formal matter which frequently appeared wrong in the hasty writing of the copy, with the result that the operators accused him to the foreman of editing (which it was not his place to do).

The man who probably wrote that account for the cyclopedia was famous as Appleton's proofreader. He was in fact on that work what would now be called one of the literary editors. His work was done in the editorial room, though, and we are concerned mainly with proofreading in the printing-office. We may take the printing-office of the same firm as typical of the trade in its time when the work named was in hand and for some time later.

Some years later it was when the present writer began to work there as a typesetter. Time hands worked ten hours a day, except proofreaders, whose day was one hour shorter, and who were paid more than any of the others. Proofreaders were not privileged to alter the substance of an author's manuscript in any way, but they were expected to correct accidents in his grammar, to challenge his statements when they might be wrong, and to do many things that now are held to be purely editorial. The proofreader then was not the mere trade worker he now is commonly held to be, and he was honored for superior intellectuality even by the inferior compositors who used to rail at him behind his back and call him a faultfinder.

We still have with us the proofreader who is expected to make all needed corrections, whether the error is in the copy or is only a typographical accident. This reader is subject to being called to account for leaving uncorrected something which he might easily decide that an author or editor, having written it, considered correct as written. He will often meet such dubious cases, but it is one of his special qualifications to know how to handle them. Mere general assertions do not carry much weight, so we will note a concrete example. In the editorial rooms of a New York morning newspaper a proofreader is employed who reads the proofs of special editorial and literary matter — not current news. It is a matter of personal knowledge to the writer that this proofreader corrects every kind of error after it has passed through the hands of regular editors, even to the recasting of matter written by the chief editor when he can improve it, and that he is supposed to alter any reading that needs it. In fact, his work is largely just what editors do with the added demand that he shall eliminate all typographical errors.

Proofreading now is most commonly simply the regular step in the trade work of marking for correction the errors made by operators or compositors, occasionally including the submission of a query to author or editor when uncertain whether something in copy is just as it should be or not. It is the most intellectual process of the trade, and can not successfully be entrusted to any but persons specially qualified, particularly those having the "typographical eye" that is mentioned above. The ordinary proofreader has occasion quite frequently to make or have made corrections of various kinds that are not demanded as part of his regular duty, but he needs caution and tact in deciding, for many authors are greatly displeased by having suggestions made to them, although they should know that this is always meant to help. Undoubtedly the main duty of the ordinary trade proofreader is the purely imitative one of verifying the proof by comparison with the copy, allowing departures from copy only when some word is misspelled therein, or when something is plainly wrong by accident. Always with this kept strictly as the basis of his work, the proofreader may improve his position in many ways by faithful, conscientious effort, one of the special aims being that noted recently in an article on the subject in THE INLAND PRINTER, ending as follows:

"Today the reader referred to edits manuscript exclusively, while his assistant does the ordinary proofreading. Here is a new field for the progressive proofreader. A number of the larger printing concerns now employ 'editorial proofreaders,' but as a general proposition the idea is new. Master printers in many instances would be pleased to know of the plan. It remains for the proofreaders to bring the subject before them effectively. There are at this moment many important positions in editing copy awaiting intelligent readers who possess boldness enough to tell the superintendents of the plants that all copy should be edited before it is given to compositors and machine operators."



CAUGHT IN THE ACT.

Printed by The Henry O. Shepard Company, Chicago, Illinois, from three-color process plates made by The Eclipse Electrotype & Engraving Company, Cleveland, Ohio. Ault & Wiborg process inks used. Reproduced by courtesy of The B. F. Goodrich Company, Akron, Ohio.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Processwork Preparedness When Peace Comes.

Peace must come some day. Just contemplate a few of the prospects for processwork when it does arrive. Think of all the maps of the world that must be re-engraved; geographies that must be made over; school histories which must be re-illustrated. Imagine all the "Pictorial Histories of the War," when censorships are removed, made from the piles of negatives now under cover or that will be made. When the factories of the world turn from the manufacture of destructive articles to those that are constructive, they will require tons of engravings to illustrate the circulars that will be required to sell the goods, and the same can be said of the great rush of imports. Besides this, the fluctuation in prices and other causes have held up manufacturers' booklets and catalogues and these will be wanted in a hurry. Wall street, which is usually wise to future events, shows signs of preparations for peace this winter. It behooves process-workers to keep their plants up to the height of efficiency so as to be prepared for the big business — and attendant profits — when peace does come.

The Minimums Will Get You If You Don't Watch Out.

The following sounds like a fable told to point a moral. It has a moral and is founded on fact:

Once upon a time there was a concern in New York city, with branch offices all over the United States, that put in a photoengraving plant to do its own work. This concern grew and grew until it was capitalized for much over $1,000,000. Then it decided to branch out into photo-engraving on a large scale, with its branch offices as feeders. The engraving-plant was enlarged and sufficient men employed to run it night and day. Business flowed in in abundance for there was one feature which attracted buyers of small engravings. There was no fixed minimum price. The charge for a one-inch square zinc engraving was five cents, and for a one-inch square copper half-tone ten cents. Is it to be wondered at that there was a rush to this bargain counter? After months of this price-cutting, ruinous to the other engravers of this country, the editor of this department, during February, 1911, appealed to the heads of this concern to fix a minimum price on their work for the sake of the trade, and showed how cost systems had taught photoengravers of this country that it was on the minimum engravings of ten square inches and under that they had always been losing money, even when they sold a minimum zinc at 75 cents and a minimum copper at $1.50. It was suggested to them that if they would fix up a minimum charge of 50 cents on a line engraving and $1 for a minimum half-tone they would still lose money, but they would not be working such an injury to other engravers as they were then doing. They replied they were grateful for the suggestion. Then they advertised extensively: "Copper half-tones, 10 cents per square inch; minimum, $1. Zinc line photoengravings, 5 cents per square inch, minimum, 50 cents." The valuable stock of this concern dwindled until a few weeks ago this formerly prosperous concern was obliged to sell out. They acknowledged that they had been losing money for years and in four months of this year had lost $16,000.

Moral: It is criminal not to know your costs and then see to it that you make a profit, particularly if you have stockholders depending on your business judgment.

Paintings by the Square Inch. Why Not?

The absurdity of valuing engraving, or any other art product, by the square inch might be illustrated by Andrea Mantegna's painting of "Judith with the Head of Holofernes," recently purchased for an American collector for $200,000. This does not sound like a big price for a Mantegna, but, when you are told that its cost was at the rate of $2,380 a square inch, the price seems exorbitant, as the painting is but 7 by 12 inches in size. If paintings were purchased at a square inch rate then a Mantegna 24 by 17¾ inches would cost over a million dollars, when it might not be as valuable as the 7 by 12 inch one. The square inch charge for engraving bears no more relation to the skill required in its production or its value to the customer than would a similar method of charging fix the value of a painting. The square inch price has been a fetish, but a thorough knowledge of costs will drive out this superstition from the engraving business.

To Learn Newspaper Illustrating.

Many are the queries reaching this department as to the best school to teach newspaper illustrating, the drawing of comics, cartoons, etc. The reply should be that the best school is experience, a school that is highly recommended by all leaders of the cartoonists' craft.

Some years ago a man came to the writer to ask advice about leaving the position he had as editor of a newspaper in central New York and coming to New York city to take up drawing for a living. I was buying more drawings than any art manager of that time, but I advised against it. The man was Leon Barritt. He did not take my advice, but came to New York and some years later I was glad to buy hundreds and hundreds of cartoons from him. He had no art schooling, but he had brains, an inborn talent and was an industrious student. His success best illustrates how a student with talent can learn newspaper illustrating. And no one knows better than Leon Barritt the essentials for a student seeking a career at newspaper illustrating. These he has clearly described in a beautifully illustrated book titled, "How to Draw, a Practical Book of Instruc-

tion in the Art of Illustration." Forty-four pages are given to instruction and sixty-three pages to examples of the work of fifty great newspaper illustrators in news illustration, fiction illustration, cartoons and comics. The pages are 9 by 12 inches in size, the paper is heavy coated stock, the binding is substantial and the price is $2, postage 10 cents extra. It can be had from the author, 150 Nassau street, New York, or from THE INLAND PRINTER.

Enamel Formula for Zinc Instead of Copper.

Since the use of copper for half-tone engraving has been restrained in Great Britain much experimentation has been given to the use of zinc in place of copper, and here follows an enamel formula which has been found to work perfectly on zinc. It is taken from *Process Work:*

The quantity given is only for experimental purposes, based on the use of but one ounce of fish glue. The quantity can be increased by retaining the same proportions.

No. 1.—Fish glue, 1 ounce; water, ½ ounce.

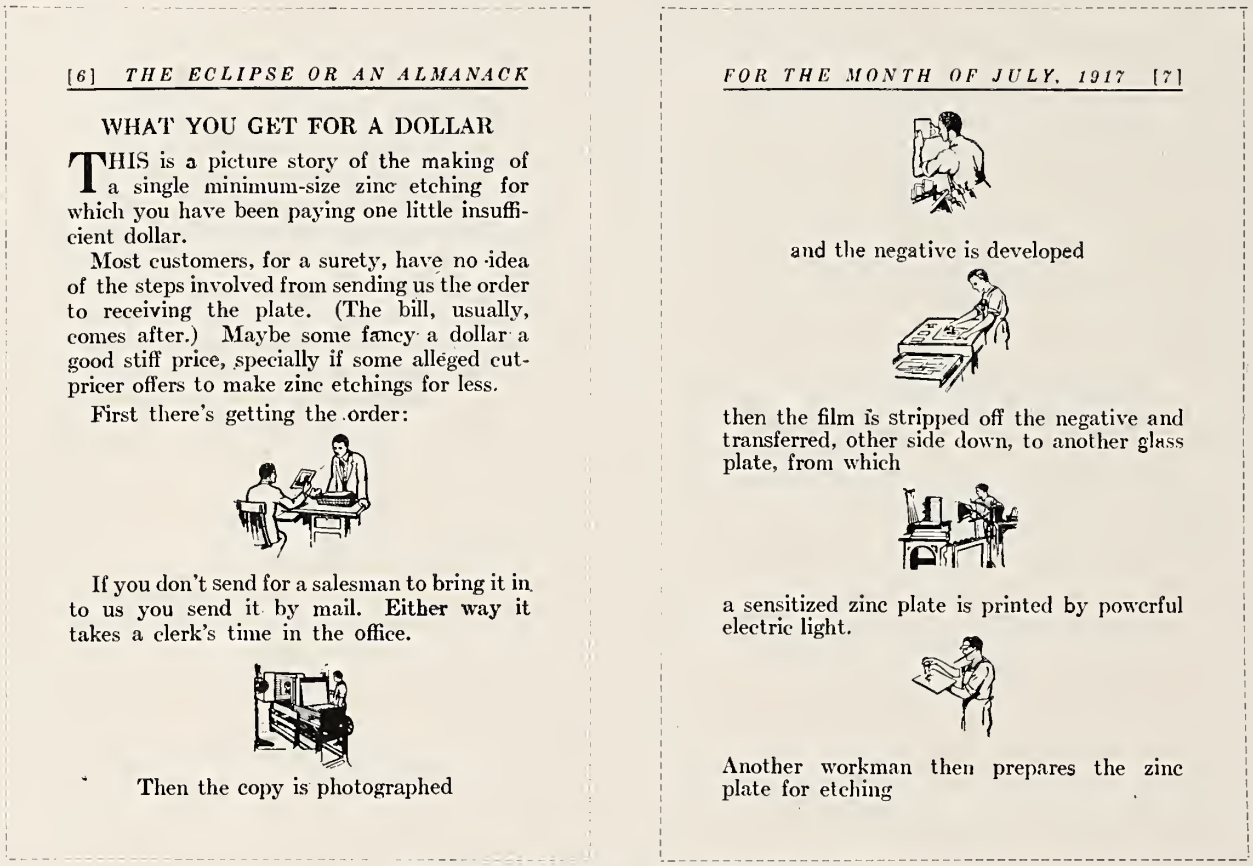
No. 2.— Water, ½ ounce; ammonium bichromate, 40 grains; ammonium ferri citrate, 4 grains; rock candy, 12 grains; chromic acid, 2 grains; albumen (white of egg), ½ ounce; glycerin, 12 drops.

Mix well and pour No. 2 into No. 1 slowly, while stirring continuously; when thoroughly mixed, add 40 drops ammonia .880. Filter as usual through flannel or cotton wool in vacuum bottle and let the solution stand some hours before use. The whites of two eggs should be beaten up to a froth and left to stand for some time until you can measure out one-half ounce of the froth again turned liquid. The operations for preparing the zinc, whirling and printing, are as usual. It was found that when the plates are prepared at least six hours before printing the enamel still holds perfectly to the very edge of the plate. The burning-in is also as usual. This enamel burns to a rich and bright ebony black and is a perfect acid resistant to any reasonable depth.

Intensity in Dry-Plate Negatives.

Ernest C. Clapham, New York, writes: "I have read your publication for many years and now want to ask my first question. I am an old wet-plate photographer, but used dry plates in the days when ferrous oxylate developer was the only one we knew. I have to use dry plates now to copy illustrations from books in a private library. Use hydrochinon developer, but have trouble with stain when I come to intensify with mercury. I use three grains of corrosive sublimate and one ounce of hydrochloric acid in fifteen ounces of distilled water to intensify with, and then blacken with water and ammonia. Do you know of any better intensifier? One that will give black-and-white negatives such as we get in wet plates?"

Answer.— The trouble with all wet-plate photographers when they come to manipulate dry plates is that they do not give time enough to washing the negatives between operations. Your formula for the mercury bleach, as it is called, is correct, but try washing for twenty minutes and see if the stains do not disappear after applying ammonia. If you flow the plate with a weak nitric acid solution it will hasten the washing. Or if you will use your old ferrous oxylate developer instead of the ammonia you will find you can bleach the negative over again and use the ferrous oxylate once more. The writer prefers glycin developer to any he has tried, if he wants to get the character of wet-plate negatives. With proper exposure, it gives sufficient intensity without further intensification and is absolutely without stain. In case of overexposure you can restrain it with potassium bromid. It is slightly more



Educating the Customer. (See following page.)

[8] THE ECLIPSE OR AN ALMANACK



which is done in an immensely clever apparatus by air-sprayed acid Next



it is dusted over four times—up, down, across and back—with dragon's blood (a messy red powder) and burned hard. (You'll see a better picture of this on another page.) These latter etching and powdering operations are repeated three or four times to obtain proper fineness and depth.

The partly-ready plate then goes to the machine room



where the useless metal is routed off and the plate cut to its finished size.

FOR THE MONTH OF JULY, 1917 [9]



Then an engraver tools it over by hand



and from him it goes to be blocked on its wooden base



and then is squared up and trimmed to size



after which another machine planes it from behind to exact type height

[10] THE ECLIPSE OR AN ALMANACK



and, now ready for use, it is proofed, two proofs going to you with the plate, one with your bill, two or more being kept for record—all for a dollar.

But that is not all. There



is rent, insurance, power, materials and other costs to be reckoned with; a clerk



must make out an invoice;



and another keep account books; and if the plate is not

FOR THE MONTH OF JULY, 1917 [11]



delivered by our wagon it is



sent by mail; as is the bill, which you pay when your bookkeeper feels particularly agreeable.

All for a dollar! It's a lot! And, if our business was wholly confined to minimum zincs we'd be paying you to deal with us—you can't figure it out any other way.

Next time a price-cutter solicits your business ask him how much of this he omits or skimps and scamps; ask what he pays for metal; what for wages; what for rent; how much profit he nets; whether he writes off his equipment proportionately every year; if his debts are paid; and if his bank will take his note.

Illustrating the Processes Necessary to the Making of a Zinc Etching. From the House-Organ of The Eclipse Electrotype and Engraving Company, Cleveland, Ohio. **(See preceding page.)**

expensive than hydrochinon, but it is more economical in the end, for it keeps well and saves so many after operations. Any dry-plate maker will supply the formula for glycin.

Coating Paper for Silver Prints.

David Howe, Taunton, Massachusetts, writes: "What can I use in place of Clemon's matt surface paper? I am informed there is none in the market."

Answer.— You undoubtedly want a salted paper to be sensitized with silver nitrate and used for silver prints for an artist to draw upon. If you must make such paper, you can do it in this way: Get a smooth Saxe paper, or an American-made substitute, and dip it in an arrowroot bath. This bath is made as follows: Blend one-half ounce of arrowroot in a little water until it is like a cream. Stir this slowly into sixteen ounces of boiling water and let it remain for a minute or so. Have ready five ounces of water in which have been dissolved 120 grains of ammonium chlorid, 200 grains of soda carbonate crystals and 60 grains of citric acid. Stir these salts into the arrowroot and filter the whole, while hot, through muslin and into a tray. Draw the sheets of plain paper through this solution and hang them up to dry, after which you can sensitize either side with silver. If, when the paper is nearly dry, you will draw it again through the arrowroot and hang it up to dry the other way you will get a more even coating and better prints. This paper will keep indefinitely.

The Words "Negative" and "Reverse" Misused.

To standardize the terms used in processwork and allied trades has been one of the aims of this department. Our business had grown up rather suddenly and shop terms came into use in one locality that would not be understood in others. By keeping at this for nearly a quarter century, our regular shop terms are now familiar wherever processwork is done.

The ungrammatical use of the word "negative" when "reverse" is meant seems difficult for lithographers to overcome. Offset printers frequently want to get a form of type or a picture reversed and ask for a "negative" of it. This, of course, leads to misunderstanding and if the job is made wrong a disagreement results as to who should pay the bill for the expense entailed. A negative print of anything shows the blacks changed to whites and the whites to blacks. A negative print of a type form, for instance, would show, instead of black letters on white paper, white letters on a background printed black. What the offset man wants is that his type or picture be reversed so as to read from right to left instead of left to right, as is usual. The word "reverse" means to turn in a contrary direction. Therefore, he should order his type or other copy "reversed." When he orders a negative of his type form or picture he must not be surprised if he receives a plate that will print white type or picture on a black background. Should an error resulting from the misuse of these terms bring on a disputed bill and a lawsuit it will be found that the court will decide the case according to the dictionary meaning of these words.

"Staging" and "Fine Etching."

"Apprentice," Chicago, writes: "To decide a discussion we have had in the shop, will you tell us what is the proper name to give the finisher's work when he paints varnish on the copper half-tone, then puts chlorid of iron on it with a brush and etches it in spots? Our foreman calls it "finishing." I asked one finisher about it and he called it 'staging'; another finisher, a Canadian, called it 'fine etching.' Which is right?"

Answer.—"Finishing" includes all the work that is done on a half-tone after it comes from the etcher, whether it is burnishing, engraving or etching. "Staging" applies more particularly when an acid resist, such as a varnish, is used to cover up areas of a half-tone before re-etching. It is thus etched in "stages." It is a term like "bite" which we inherit from the old intaglio etchers. "Fine etching" is a term used abroad and could very properly be used when re-etching is done, without staging the plate, by merely applying the chlorid of iron to the half-tone with a brush and soaking it up with a piece of blotter when there is danger of the iron encroaching on an area already sufficiently etched. "Fine etching" is used, for instance, in vignetting, while "staging" is used when it is desired to bring an object out in contrast with a background. The object is covered over with an acid resist, or "staged," so that when the chlorid of iron is applied the object will be protected from the action of the etching solution and only the background will be etched. This department welcomes queries of this kind, for it has endeavored to so standardize the terms used in this new business of processwork that we may all speak a common language and prevent misunderstandings.

Replies to a Few Queries.

"Etcher," Boston: The only possible advantage of adding sugar to an enamel solution is that it develops easier.

"Publisher," Cincinnati: Have your zinc plates made by a photoengraver who uses a proper machine to etch the plates and you will have no further trouble with shallow engraving. Printers who know insist on machine-etched plates.

"Chemist," Ann Arbor, Michigan: Copper chromates and bichromates have been experimented with for processwork, but they can not compare in efficiency with the potassium and ammonium chromates.

Joseph F. Ryan, Utica, New York: "Marine glue" never contains glue. It is usually asphalt, rubber, shellac, or pitch, consequently it can not be used in enamel.

"Foreman," New York city: You will find that enclosed arc lights will not do for carbon printing in rotary photogravure work. You must either use open arc lamps or mercury vapor lamps.

"Engraving Company," Chicago: To prevent the nitric acid solutions from destroying the iron and lead traps underneath sinks, it is a good plan to keep a number of chips of a limestone-like marble piled over the drain in the sink. These, together with a good flow of water, will help neutralize the acid.

THE HUMAN PROJECTILE.

Wilson Mizner had a friend out West who was noted, among other things, for his propensity for getting into personal difficulties by virtue of a careless tongue, and then, by virtue of an agile pair of legs, getting out of them again with his skin intact.

This person was recounting to Mizner the story of a row he had had with a bad man in a California mining camp.

"I told the big stiff what I thought of him," he said, "and, with that, he yanked out an automatic and cut down on me. I beat it out of the door then, so only one shot hit me — hit me right here, it did." And he patted one hip.

"What's the reason you aren't lame, then?" asked Mizner.

"Well, Wilson," stated his friend, "to tell you the truth, I was traveling so fast that the bullet only went in about a quarter of an inch."— *Saturday Evening Post.*

ELECTROTYPERS SEE HANDWRITING ON THE WALL.

THE present crisis, while having a serious effect on business in many ways, is bringing about a condition that will eventually prove highly beneficial to business. Legislation has been enacted — and, without doubt, more will be enacted — and regulations are being imposed upon the various industries of the country which will demand a more detailed and accurate knowledge of business operations, and will necessitate greater uniformity in methods for securing that knowledge.

This need has been foreseen by the leaders in the electrotyping field. Not only has it been foreseen, it has also been provided for, this provision being made at the convention of the International Association of Electrotypers, held at Detroit during the latter part of September. Recognizing the need of greater uniformity in the methods of accounting, and that accurate and uniform results can not be secured from a cost-finding system without a standardized bookkeeping system back of it, some of the leaders in the work of the organization have advocated the adoption of a uniform method of bookkeeping which could be applied to all electrotyping-plants. An expert accountant, H. C. Goettsche, of Chicago, was appealed to for assistance in devising a system that would meet the requirements of all plants, a system that would enable every electrotyper to compile his records in a uniform manner. After considerable study, a system was prepared and presented to the Detroit convention, meeting with hearty approval and being unanimously adopted. Already the Chicago local has started Mr. Goettsche at work installing the system in the plants of its members.

Thus a forward movement has been started in the allied trades by the electrotypers. It may well be called pioneer work, and is deserving of great credit.

It has long been a recognized fact that there is little accurate knowledge of the actual cost of production in the various industries of the country. Lack of standardization in methods of accounting has made it practically impossible for the different industries to secure statistics relating to the cost of production that may be considered absolutely reliable. This fact was commented upon in reports of investigations made by the Federal Trade Commission some time ago. Much of the powerful commercial influence of the German Empire has been attributed to the fact that ninety per cent of the business institutions of that country could produce accurate cost records, and other data regarding production, based upon uniform methods of accounting. In the United States, according to the findings of the Federal Trade Commission, only ten per cent of the concerns engaged in the various industries had cost systems and could produce anything like accurate data regarding the cost of production. To a very large extent — yes, almost wholly — this lack of progress in cost-finding is due to lack of standardization in methods of bookkeeping. In view of the demands now being made on all industries to meet the present critical situation, this condition can no longer exist. Uniformity in methods of bookkeeping and cost-finding must be brought about in each industry.

To the printing industry has been given the credit of being the first to devise a standard, uniform system of cost-finding which can be adapted to meet the requirements of each plant, and which, when properly operated, will give nearly equal results wherever it is used. The cost-finding system alone, however, is not sufficient. Back of that must be uniformity in the bookkeeping system in order to secure standardized data upon which to base the cost-finding system.

Standardized methods do not, by any means, necessitate complication, as some are inclined to feel they do. On the contrary, the standardization of methods works for simplification, which is the aim of leaders in all industries at the present time. So, while the standard system of bookkeeping adopted by the electrotypers will simplify the work for many in the industry, it will also give them more reliable information regarding the business. It will give them accurate records of their business; and, as one advocate of the system has said, " The accurate records of a business are to the business what an education is to an individual — ready reference."



John J. Foy.
Newly elected president of the International Association of Electrotypers.

Uniformity in bookkeeping throughout an entire industry permits all engaged in that industry to talk in the same language.

Lack of accurate records has caused the downfall of many business men. Failure to take into consideration all of the factors entering into the cost of production has caused many businesses to go into bankruptcy. One item alone, depreciation — or, more properly stated, reserve for replacement — has caused difficulty for many. One of the statements of the Federal Trade Commission was to the effect that very few business men take into consideration this one item of depreciation; and, after investigation, the commission allowed printers to figure depreciation on machinery at the rate of ten per cent, the rate that has

been set and adopted as the correct figure by printing-trade organizations.

Interest on investment, at the rate of six per cent, should also be included as a part of the cost of production. This has been emphasized on various occasions by different advocates, who have stated, by way of explanation, that if a concern should find it necessary to borrow money in order to carry on its business it would be forced to pay six per cent interest therefor; also, if a concern had the same amount of money invested in good securities as it has tied up in its plant, it would receive five or six per cent interest on it. Why, then, should not this item be included as a part of the cost of production? It is a legitimate charge, and every business is rightfully entitled to it.

If allowance for depreciation and interest on investment, together with all other items entering into the cost of production, are not included, owners of businesses are misleading themselves into declaring dividends out of the assets of their businesses instead of out of the profits.

It is the inclusion of these items in the cost of production that makes for success in business; and the bookkeeping system must be so arranged that all of these items will not only be included, but will also be properly distributed so that each operation will bear its proportionate share. To bring this about, and to have all in the industry working on the same basis, is the aim of the electrotypers who have been advocating the standard system of bookkeeping as the basis of cost-finding.

These facts have been recognized for some time past by some of the leading minds in the printing industry, and the officers of the United Typothetæ of America have been working on such a system, which, it is hoped, will be put in operation in the very near future. Credit is due the electrotypers, however, for being the first to adopt and institute, as a body, a standard system of bookkeeping.

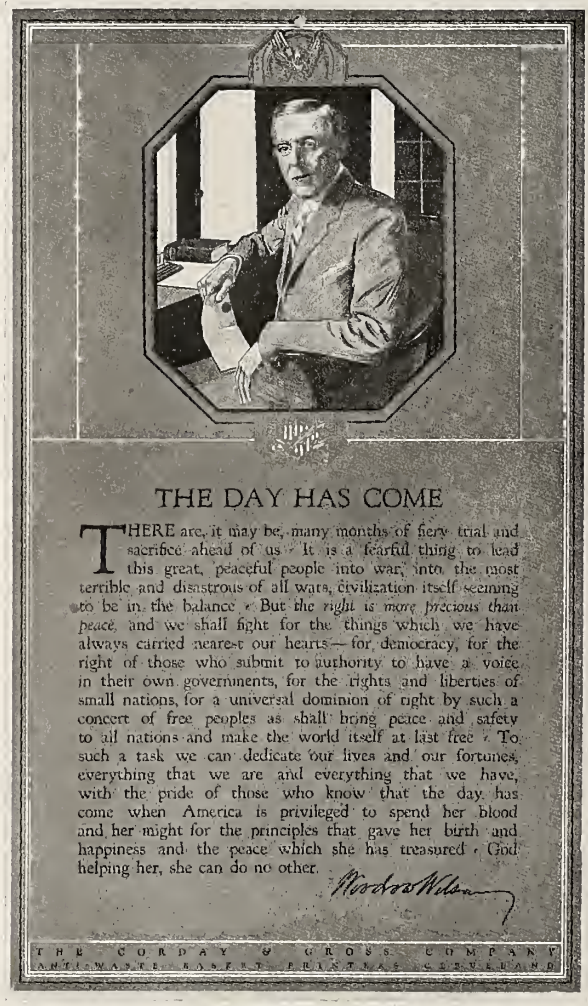
The advantages to be derived from an action such as this taken by the electrotypers are many. By no means the least will be greater facility in securing statistics for the Bureau of the Census. This has always caused considerable difficulty on the part of owners of plants, many complaining that they did not have at hand the necessary records from which to compile the required reports. Then, too, with all in an industry using the same methods of gathering and compiling the information regarding their businesses, the statistics for the industry will be far more accurate and of greater value.

Furthermore, with all of the individual plants in any industry operating upon a uniform basis; using a standardized system of accounting, a system which takes into account all items connected with any operation in the industry, and requires all to use the same classification of items; using the same methods of placing charges against the different departments, and the same methods of distributing overhead, there will be far less heard about "ruinous competition." Costs of operation will be more nearly equalized in all the plants, and competition will then be on the basis of efficiency, service and quality.

It is a significant fact that the leaders, the most successful men, in every line of business are those who have employed careful methods of accounting and have adhered strictly to those methods and been governed according to the findings thereof. It is also significant that these men have always been ready to give freely of their experience for the assistance of others, recognizing the fact that each individual in an industry benefits to the extent that the industry as a whole is benefited. Thus it has been with the electrotypers. Those who have worked hardest for the adoption of the standardized method of bookkeeping are those who have good systems in use and are making the greatest successes of their businesses. To these men the entire industry owes a debt of gratitude.

The views of Mr. Goettsche, who prepared the system for the electrotypers, will be set forth in another article in the next issue. The progress of the organization in the work of standardizing bookkeeping in the plants of its members will be recorded from time to time, and also the work that is being done by the other organizations.

The officers elected to guide the destinies of the International Association of Electrotypers for the coming year are: President, John J. Foy, American Electrotype Company, Chicago; first vice-president, Edwin Flower, of Edwin Flower, Incorporated, New York city; second vice-president, C. J. Hirt, Rapid Electrotype Company, Toronto; secretary-treasurer, William T. Timmons, Lead Mould Electrotype Foundry, New York city; statistician, August D. Robrahn, 848 Transportation building, Chicago.



Patriotic Wall-Card.

By the Corday & Gross Company, Cleveland, Ohio. Original in pleasing and harmonious colors.

The careful compositor will not only avoid the use of bent leads and battered quads, but he will consider it his duty to destroy such material so that it will not be used by any one else. Perfect alignment can not be secured with a bent or dirty lead in a form, nor can there be accurate justification where even the smallest space or quad is battered or jammed.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Lower Distributor Screw Is Out of Time.

A West Virginia operator writes: "We recently received a new set of distributor screws from the factory for our Model 3 machine, and there were no marks of any kind on them to indicate how they should be set. The new screws are in the machine, but are not working as they should. The bottom of the matrix on front screws seems to be just a little ahead of the other edge or back. The matrices are not cutting now, but did for a while after new screws were put in."

Answer.— From your statement, we believe the only thing you need to do is to time the lower screw with the one above it. This can be done without much trouble. Remove distributor-clutch pulley and turn the upper and lower front screws so their points are in the same relative position. In other words, the beginning of each of the screw threads on the left-hand side from front of the machine must be relatively in the same position, so that when the threads engage the matrix ears the matrix will move along at all points alike. When the screw-thread points of the front screws are in proper position, place gear of the clutch pulley in mesh with the two front screw gears and connect other parts; then run in one capital-letter matrix by hand and turn the screws, noting how the matrix hangs. It should be right if you have done the foregoing correctly.

Bending of Spacebands.

An Iowa publisher writes, enclosing a bent spaceband: "We are having some trouble with our machine bending spacebands and will thank you very much if you can help us out of our trouble. I am sending you under separate cover one of the bands. This trouble occurs only when we use from one to three bands to a line — especially if the line is tight, or nearly so. They bend sometimes when they are driven as much as a quarter of an inch. The automatic stop is working all right. I recently replaced the screws in the block on top of the justification lever and also the justification-bar brace, which was worn in the slot in which the screw works at its upper end. I am inclined to believe the justification springs are too tight, as they have been tightened at various times. Is there any test for determining the stress of these? The one on the right-hand side seems to be set tighter, the threaded space measuring 1¾ inches on the center rod, while it is 2¼ inches on the left-hand side, next to the drive wheels. The lock-up seems to be "O. K." The machine is a Model 5, high-base model. We are bending two or three spacebands a week, and would appreciate very much a solution of our trouble."

Answer.— The bending of spacebands when used in a line as you have described may be prevented by placing a washer about six points thick in the upper end of the justification brace-rod. This will cause the justification block to rise in a horizontal position on its first upward movement, instead of sloping as previously. After placing a washer in the position designated, try a full line with but one spaceband and observe its action. We believe it will correct your trouble. We would not advise the changing of the spring stress on the right-hand justification spring unless other means fail.

Increasing Speed on the Linotype.

A Texas operator writes: "I was particularly interested in an article on 'Increasing Speed,' which recently appeared in THE INLAND PRINTER. I have profited to some extent from it already, but wish to know more about where I stand regarding speed. After four or five months of an average of four or five days a week at the machine, I am setting only about seven galleys leaded 8-point in a good day's run, and when I have no machine trouble. Among other mistakes I made in the beginning, I acquired the habit of glancing from copy to keyboard. Have been told by an old hand at the game that I must get out of this habit if I want to become any kind of an operator at all. I find it so hard to break off this habit and keep up speed at the same time (which is more than satisfactory now), I wish you would tell me whether it is necessary for me to bother about changing method, and if so, how to go about it. If you think I had best change to system of 'Correct Keyboard Fingering,' please advise me how to obtain this book. Also please advise if it is absolutely necessary for me to acquire the touch system."

Answer.— If you can set seven galleys and have good proofs you are doing very well, considering the time you have been at the machine. Do not hasten or try to force yourself to look away from the keys. This will come along naturally. One of the best methods you can employ to secure the so-called "touch system" of operating is to read but one or two words at a time as you operate, looking back and forth at the copy. If you persistently continue this method for a while you will note a gradual increase in speed, together with a decrease in number of errors. We know of many operators who have profited by following the foregoing plan, although at first it seemed a difficult method to adopt. Try it for a while. Read but one or two words at a time and allow your eyes to go back and forth from keys to copy. Do not give up because it seems hard to acquire — persist, and speed and correctness will be yours. If you already use all of your fingers and are beginning to use them freely, do not change your present method. It may be of advantage to you to have the booklet entitled "Correct Keyboard Fingering." You can secure it from THE INLAND PRINTER, price, 50 cents.

Aim to sit erect at the keyboard. Do not lean against the back of the chair, nor sit in a lounging position. You can gage the correct distance by placing your thumbs on the lower row of keys. Your elbows should then be in line with the side seam of your trousers.

Matrices Bent in the Distributor Box.

A South Dakota operator submits a matrix with its upper front ear bent. His letter reads: "I would like to know the cause for the condition of the matrix enclosed. Some nights I have as many as eight or ten matrices, both thick and thin, bent in this fashion, and then for a considerable time none at all. The sheared or damaged place on the inside ear was not done at this time. That was done in the distributor box at the time the entire font was first run into the magazine."

Answer.— The trouble may be due to the lift not raising the matrices high enough to clear the top rails. We suggest that you observe how high the matrix is raised by lift above the face of top rails. This can be done by sending in a line of figures, and, as lift operates, examine the clearance above top rail. If it is less than two points, you can correct it by adjusting the lift. Proceed in this manner: (1) Loosen nut and turn out on the adjusting screw. (2) Send in a line of figures and then turn in slowly on the adjusting screw. When you note that the lift is picking up the matrices, stop turning the screw and tighten the lock nut. (3) Now send in a line of periods, commas, quotes, "i" and "l" characters. As these matrices are raised by the lift, observe if any are caught, or if two are raised at once.

Metal Splashes from Obscure Cause.

An Indiana operator writes: "I am operating a machine having 8, 10, 14, 18 and 24 point matrices. The water-cooled disk has four molds and the pot is heated by electric current. I would like to have you help and advise me on a few things. (1) The machine back-squirts at intervals of perhaps every dozen lines, and it is necessary to wipe off the mouthpiece frequently. It is not quite so bad on long measures. It seems that the mouthpiece has a low spot about 12 ems from the right side, but I am not sure. Nearly all the slugs have a slick bottom. (2) I have a great amount of difficulty in getting a clear face on 26½-em, 32-point slugs. (3) What do high, medium and low signify on the electric pot switch? Is it necessary to keep changing these all day just because I have a large variety of slug measurements? Is the scale under the glass front of the pot intended to begin and end with any specified degree of heat? Should the lead screw be adjusted frequently?"

Answer.— The trouble caused by metal splashes may be due to imperfect lock-up of pot mouthpiece to mold. It is advisable to test lock-up of pot mouthpiece with the mold that gives the most trouble. You may proceed to test as follows: (1) Open vise and draw forward on mold disk, wipe mouthpiece free of metal and scrape back of the mold with a piece of sharp brass rule. (2) Place a thin coating of red ink on the back of the mold, and after closing the vise allow the cams to revolve twice. Examine impression on pot mouthpiece, as this will indicate the condition of the lock-up. If the test shows a low place in the center of the mouthpiece, it indicates the possible need of a truing up of mouthpiece. This requires considerable care and the skilful use of a good flat file. In dressing down, hold the file at right angles to the mouthpiece. It should be drawn back and forth over the surface to be cut down. After each treatment, you should wipe off mouthpiece and repeat test. If the test shows a strong lock-up on one end and a weak showing on the opposite end, it can be corrected by moving the pot leg forward on the end showing weak. Examine the screws on each pot leg. To move forward, you must loosen back nut and screw, and then turn in on the front screw. Following a change of leg-adjusting screws, you should again test as described before. The terms high, medium and low refer to the intensity of current employed in the throat coil. Use the switch marked "high," "medium" and "low" during the casting of the various sized slugs; "high" being used for the smaller faces, such as nonpareil. The scale under the glass is the governor indicator. This is set while there is a thermometer in the pot, and when it gives a showing of about 540 degrees during a day's run, there is usually no further need of adjusting. We would advise you against changing the governor. As a rule, electric metal-pots give little or no trouble from heat, no matter what size slug is being cast. Guard against experimenting with the adjustments. It may be possible that your voltage is irregular, which will cause you some trouble. We suggest that you have an electrician take a voltage reading on the line close to the metal-pot for twenty-four hours to determine the variations of current.

Imperfect Alignment of Vertical Rules.

An Illinois operator submits a proof of a blank in which vertical machine rule is used with hyphen leaders. The leader lines are separated by a blank slug carrying vertical rules in position to exactly match those on the hyphen leader lines. The alignment is good on the two outside vertical lines, but is a trifle out on the other three vertical lines. While the slugs appear to show the use of quads in numbers equal to the leaders, yet a different alignment appears on the vertical lines. This may be due to unequal expansion of the quads during recasting. The operator's letter is as follows: "I am sending you two slugs and a proof to ask you the reason why the vertical lines do not line up. These slugs were set without spacebands and, as you can see, the same number of characters were in each one, yet there is a variation of at least as much as the thickness of a thin space. Our machine has an adjusting bushing and collar for the left-hand vise-jaw that is not on the older machines on which I have worked. We were having a little overhang, about two points, on the left side of the slug, so we turned the bushing (E-582) about a third of a turn toward the right. This stopped the overhang, but the vertical rules are as bad as ever. Generally on this kind of work, where there are leader lines and blank lines, both having vertical rules in them, I assemble the leaders on the upper rail, cast as many leader lines as I want, then, without unlocking the transfer, I change the recasting block so that the matrices drop to the lower rail when the first elevator is in highest position. Then I can go on with the same matrices and cast all the blank lines I want, and the vertical rules are bound to line up. On this job, though, there were not enough matrices to set thirty ems all on the same rail, so I could not do this, and had to reset the line for blanks. Why doesn't the same amount of space act the same in both lines? I finally had to set the lines fifteen ems and butt the slugs, setting them as I have stated, and they line up perfectly."

Answer.— The cause of the trouble is obscure. A measurement of some of the quads with a micrometer might show a slight variation in thickness, as compared with the leaders, and a very slight variation on a few quads would be sufficient to cause the trouble. We could not give a definite reply without having the matrices to examine.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

DO COMMISSIONS TAKE THE PROFIT?

Alfred F. Isham, of the Brighton (Colo.) *Blade*, who has the knack of asking searching queries worthy of most careful consideration, wants to know whether the commissions to advertising agencies take the profits out of foreign advertising. In a recent letter, he says:

Is it possible that a country publisher would lose money or receive next to no profit in some instances by adopting a scale of foreign advertising identical with that recommended by the National Editorial Association, detailed in your issue of June?

In general, I agree that a large share of publishers would throw up their hats in delight to obtain those figures from all advertisers, and, according to my own figures, they appear about right.

Therefore, let me explain that I refer to the allowance of commissions.

What percentage of profit is allowed the publisher under the recommendation of Mr. Tomlinson's committee? If the percentage is the same as that which I understand was adopted by the Minnesota committee (detailed in a recent number of the United Typothetæ *Bulletin* and previously published elsewhere), namely, 25 per cent of the cost of space, or 20 per cent of the selling price, what becomes of the profits by paying an advertising agency 15 per cent? That leaves the publisher a profit of 5 per cent on his display — the part of his newspaper which is supposed to yield profits if any part does.

And in the article by Mr. Morrison (June) on page 388, mention is made of agency commissions up to 30 per cent, half of which 30 per cent may be understood to go to a paper's special representative. In this case of giving 30 per cent, of what value is a special representative if a publisher must lose 10 per cent on all business he sends in?

Please understand that I do not say the method of the national association committee failed to take account of this, but I do not see it stated definitely what percentage on space may be considered profit, provided the business comes direct, with no agency commissions.

If we are going to get these figures down to an argument over cents, we must be sure to include every possible expense.

Yours for profits or no advertising,

ALFRED F. ISHAM.

As before stated, the schedule of advertising rates proposed by the advertising committee of the National Editorial Association was the result of a series of compromises, and it can not therefore be said that those schedules carry any certain per cent of profit, though the committee believes that they will be compensatory in most instances. It is entirely possible, however, and, in fact, practically certain, that the schedule will in some instances not be profitable; but it is also certain that in some instances local display rates averaging the same will not be profitable, even though the local rate is apparently net, while the foreign rate is gross.

Commissions, either to the general agent or to the special agent, or to both, are an expense to be charged against the newspaper, and, if a further distribution of costs be made, should be assigned to the advertising expense, or to a further subdivision of foreign advertising expense. Newspaper accounting is not generally carried to any such detail, but, whether or no, the main point should not be lost sight of — that commissions are one of the expenses of the business, and should be charged as such. If an advertising agent remits $8.50 on a $10 contract, then the advertising should be credited with $10, and cash debited $8.50 and newspaper expense or advertising expense debited $1.50. If the remittance comes from a special agent receiving a 30 per cent commission, then $7 should be charged to cash, $3 to newspaper or advertising expense, and $10 credited to advertising. I am quite sure that this is not the general practice, for many publishers take account only of the net amount received, regarding the commission as a reduction of rate, and are quite oblivious of the fact that the home advertising, which they regard as net, also has to bear the cost of soliciting, preparation, etc.

As a digression, I will say that agency commissions have been improperly used to beat down rates, but that is another story and not germane to a discussion of legitimate commissions.

Local Display Advertising Costs to Sell.

Local display advertising must also bear its selling expense. Taking into account the cost of the time spent regularly by the publisher himself, the local editor, or the advertising solicitor, in preparing and soliciting local display advertising, the occasional bad accounts, the cost of maintaining reciprocal business relations on a satisfactory basis, the dues and donations and public demands in which the publisher must stand with his patrons, I am quite sure that the selling expense of local display advertising amounts to about 15 per cent with the average run of papers. It is true that some publishers spend very little time with their home advertisers, but such publishers usually have a poor advertising patronage at a low rate, and the 15 per cent would not amount to more than $200 or $300 during the year, and certainly very few publishers spend less than that in time and money. On the other hand, take the analysis of the cost of one of the best conducted newspapers in the country, that of the Owatonna (Minn.) *Journal-Chronicle*, as presented by Mr. E. K. Whiting in THE INLAND PRINTER for September, and we find that the expense of the advertising solicitor was $954.16. This amount, charged against the home display advertising of something over $6,000, shows a direct selling expense of about 16 per cent. Examination of the costs of my own newspaper shows that the selling expense that may properly be charged against the home display advertising amounts to about 17 per cent, and I am satisfied that somewhere slightly above or slightly below 15 per cent is the usual selling expense of the home display advertising for the average country weekly.

But Promoting Business Costs More.

It will be readily granted by every reader that, while the general run of business may be handled at 15 per cent, yet, if an attempt be made to increase the business, additional expense must be incurred, and that this additional expense will for a time raise the percentage of selling cost — until the new volume of business is thoroughly established. Just that has been my own experience, and because I believe it to be general in its application, I cite it. By going back a number of years, I find that at that time the selling expense was approximately 17 per cent. Having determined to increase the business, I undertook the additional expense of a solicitor, and that year the selling expense rose to 22 per cent, but the next year it dropped back to 17 per cent — the volume of display advertising having become established at a higher level. Incidentally, there are thousands of publishers to whom I would commend this promotion expense — or, rather, promotion investment — in order to establish advertising patronage at a proper level. Too many publishers are saving the expense of an advertising solicitor and losing thereby. A good advertising solicitor will not only increase the business of the newspaper, but also increase the business of the merchants, and give the town the name of being a "good town."

Getting to the Main Question.

Having established, therefore, that the selling of home display advertising costs about 15 per cent, it would therefore appear that the advertising agent legitimately earns 15 per cent commission when he prepares and sells advertising for the publisher. And to take the cost view of the case, the publisher will find that it is immaterial to him whether he pays his local salesman 15 per cent for selling home advertising or pays the advertising agent 15 per cent for selling foreign advertising. When we say that display advertising in a country weekly costs 15 cents per inch on the average, that means, of course, that some advertising costs less than 15 cents and some more than 15 cents. If a division were made between home and foreign advertising, foreign advertising would have little expense to bear besides that of the white space. The foreign advertising should certainly not be charged with any part of the expense of the home advertising solicitor. On a paper having an average cost of only 15 cents, the cost of white space without composition and without selling expense is probably about 10 cents. For such a paper the advertising committee schedule would yield a small profit. The same line of reasoning applies where the average cost is 20 cents or any other amount.

But foreign advertising in the country press will never attain the value that it should unless the publishers are willing to undertake the expense of promotion, and, as I have heretofore shown as regards the development of home advertising, this promotion expense will run up the average cost of selling home advertising to 22 per cent or more on the whole volume, meaning that the new advertising may cost 30 per cent to obtain. Foreign advertising is promoted through the special agent, and this costs the publisher a commission of 30 per cent. But this does not mean that foreign business will always cost 30 per cent. The work of the special agent produces business which will come to the publisher direct; it also results in accounts which at first carry 30 per cent, being reordered with only a 15 per cent commission, and it is building up to a larger volume the foreign advertising patronage.

As to the matter of cost, I believe that foreign advertising carrying a commission of 30 per cent will yield only the smallest margin of profit, if any, but that the difference between 15 per cent and 30 per cent represents an investment which the publisher is making in promotion that will return to him many fold in the years to come, just as the expense for a solicitor for home advertising will increase his selling expense at first, but in due time will raise the amount of business done to a higher level.

Special Agent Should be Bona Fide.

But nothing herein stated is for the purpose of excusing the conduct of those "special agents" who have sought to wish themselves on the publishers of the country, or of those general agents who have demanded a 30 per cent commission just as so much extra compensation, nor to palliate the offense of those publishers who have allowed 30 per cent commission to those not entitled to receive it. Some flagrant cases of this kind have come to my notice lately. Two of the largest agencies in the East have claimed 30 per cent commission from all publishers who pay 30 per cent to a special agent, and persist in their demands until convinced that the publisher will not yield. Another method employed by a general agent in the Northwest has been to erect a special agency under another name, and turn the business through this special agency and exact — or seek to exact — the 30 per cent commission.

No agency should be entitled to the 30 per cent commission given to a special agency unless it actually is a special agency, and a special agent is one who works exclusively for one publication, or class or association of publications—an agency which has been erected and maintained at the instance of the publishers themselves — and not an agent who seeks to saddle his 30 per cent commission on the publishers without performing any promotion service whatever.

The only exception is the American Press Association advertising department. It is not a publishers' but a private organization. I hold no brief for the American Press Association, but it is only justice to say that this association has adhered strictly to the special agency idea, and has justified its recognition as a special agent for country papers by the efforts which it has extended on their behalf in seeking to direct advertising appropriations into this channel. It does for the country newspaper what other special agencies do for the farm papers, trade papers, and other classes of publications. It does work which, in some States, has been successfully undertaken by the state association or by select associations, as before outlined in this department. So long as the American Press Association performs this special promotion service for the country press it is earning its commission as a special agency, but every attempt of a general agent to lay claim to a 30 per cent commission or to erect a subsidiary "special agency" should be emphatically denied.

The publisher who grants the 30 per cent commission improperly is not only doing himself injury, but hurting the whole fraternity, and again giving force to that oft-repeated charge that the advertising rates of country papers are so unstable that no self-respecting agency can do business with them. That charge appeared to be pretty well disproved until the unscrupulous general agent thought of this new line of attack through the "special agency" subsidiary to his own.

The granting of an improper 30 per cent commission does not promote business. It destroys it.

Rates Based on Cost.

There are a couple of other questions besides this question of the cost of solicitation contained in Mr. Isham's

inquiry, and these questions he restates in a subsequent letter. He says:

If this proposal of rates by the national association is merely a "result of a series of compromises," as you say, then that really kills the whole thing. The only logical way of making a charge which you can stick by, is to show the buyer that this is a definite percentage of profit added to cost. So long as it is true that most country newspaper men do not know the cost of their white space and of composition per inch, there is the more necessity that any rate put forward by the national association should be based on actual figures from newspapers that show costs.

The Advertising Committee of the National Association made no separate investigation of costs, but had the benefit of the findings of the Minnesota Committee and other publishers who have studied the question. Mr. Isham never said a truer thing than when he says that advertising rates should be based on cost, but he is entirely wrong in thinking that any considerable number of country publishers will actually accept that statement and act accordingly. If the standardization of advertising rates must wait upon the convincing of country publishers that they must find their costs and then put into effect rates based on costs, the consequence will be that rates will never be standardized.

There is a vast difference between dealing with publishers individually and dealing with them in the bulk. I may advise Mr. Isham to base his advertising rates on his costs, and, being a progressive publisher, he does so, but the country publisher in the bulk cries out (and I have heard it hundreds of times), "We can't bother with all that; give us your conclusions." The national association schedule is the answer to the country-wide demand for "conclusions," but a little cost system in one's own office beats all the "conclusions" that any committee can give to a publisher.

With a similar complaint, another friend wrote me recently:

I have long felt that you were establishing a bad precedent in advocating schedules based upon what you term compromises. . . . Great harm is done to the work of those of us who write and talk upon the subject from the standpoint of actual cost records. The country publisher, heaven knows, has little or no backbone, and this deficiency, supported by an absolute lack of cost knowledge, leads the country publisher to accept the compromise costs as a standard from which he retreats by the statement that it does not cost him anywhere near that amount and so he will charge so and so. My contention is that the trade press and yourself should stand squarely behind what actual cost data can be secured and hold that ever as a standard of cost and thus assist in educating the country publisher up to the point where he must reach if he is to exist any great length of time.

I like this decided stand, and yet the stubborn fact remains that the majority of country publishers will not study and determine their own costs. But many — very many — will accept "conclusions" and "compromises," and, as a result thereof, the rates of many papers with which I am familiar have been doubled within the past five years and a fair degree of prosperity has come to printers who did not have it before. Welcome the day when every newspaper man will study his own costs and make his own rates accordingly, but since the whole craft is interested in standardization of rates, that standardization can only be brought about by the promulgation of general schedules that fit average conditions.

Costs Based on Annual Average.

Another question restated by Mr. Isham:

Suppose I should receive a large bulk of foreign advertising during some year, based on the previous year costs, and should deduct 15 per cent for commissions. I believe only the large amount of business which I might be doing would save me from losing money. Perhaps the foreign advertising with 15 per cent commission, and certainly that with 30 per cent, would have been sold on a cost basis which did not include any considerable sum in the discount expense item of the previous year.

Mr. Isham fears that he might take foreign advertising upon an unprofitable basis one year because of the fact that his costs were based upon the figures of the preceding year, but the rule of averages comes to his assistance. In shops using a cost system, the pricing of jobwork is done on an arbitrary cost based upon the preceding yearly costs. This arbitrary should be governed by the perpetual yearly average. The same should be true of newspaper costs. They should be handled just the same as job costs, and in that way have a perpetual yearly average. In this way there is no chance of going widely wrong and jeopardizing the profit.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

S. L. Bozani, Raleigh, North Carolina.— Your composition is above reproach, all the advertisements sent us being nicely arranged, effectively displayed and set in type of such character and in such way as to be eminently readable. We consider the time made on the Boylan-Pearce page remarkable.

T. H. Stark, Louisville, Kentucky.— In so far as construction of letters and general effect are concerned, the hand-lettering on your advertisement is good. The character of the lettering, however, is not such as to make comprehension, through ease of reading, so clear as plainer, more conventional letters would.

THIS SIGN CHANGES DAILY



We generally discourage attempts to create sign-boards, bridges, boxes, etc., with rule, but "Sentinel Ad Service" and "This sign changes daily" tend to save the situation here. In other words, you might say, "there's an idea behind it."

The Fresno Herald, Fresno, California.— The automobile section of your issue of September 25, made possible by the Seventh Annual Automobile Show, is an excellent example of newspaper enterprise, and, from a mechanical standpoint, is handled in fine style. In fact, the *Herald* is an exceptionally fine paper in every respect.

The Inland Printer is gratified over the receipt of the Second Annual Fair Edition of the *Ogallala Tribune*, from Ogallala, Nebraska. The first section is effectively printed in two colors, red and black, the advertisements in which some of the display lines are printed in red being very effective. Advertisements are well arranged and displayed, and presswork is good.

Dwight Star and Herald, Dwight, Illinois.— An admirably printed paper, excellent in every other way as well. The "spotty" linotype borders do not harmonize with the type used in the advertisements, and we suggest the use of plain-rule borders. Slides for these may be obtained from the linotype company for casting in the same lengths as those you are using.

The Prescott Argus, Prescott, Iowa.— We admire your paper very much. Furthermore, you need make no apologies for your press, as the presswork is far and away better than the average. A little too much ink was carried on the copies sent us and some of the slugs appear to be imperfectly cast, which, of course, has its effect on presswork. All in all, you have much to feel proud of.

We are indebted to Emil Held, a member of the staff of the Sapulpa (Okla.) *Herald*, for a copy of an excellent special edition recently issued

by that publication. It is interestingly edited, well filled with good advertising and is illustrated with half-tone pictures to an extent which will cause it to be prized and retained for years by most present and past citizens. Unfortunately, presswork is not what it ought to be, the contributing causes being uncertain at this distance.

New Richland Star, New Richland, Minnesota.— We admire the make-up of your paper, the news-headings, the character of the news and its handling, and the excellence of the display advertising, but can not understand why you will use the present product of your typecasting machine. The lines are full of burrs and the letters are badly out of alignment. Reading such matter is trying to the eyes.

This is Number 13 of the KARAGHEUSIAN *Suggestions*



Rugs of Persian Beauty

PERSIA!—what rugs of wondrous beauty have hailed of thee!

THE ORIENT seems to have some quality that makes for beautiful floor fabrics more surely than the West.

AND EVEN in America today our most beautiful Wiltons, such as the Herati, or the Shah-Abbas, are conceived by the imagination of transplanted Orientals—

Karagheusian
OF NEW YORK

FROM THIS maker's line we have selected such rugs as will bring exclamations to your lips

THE DEEP COLORS!—the symbolic designs!—the lustrous surface!—the fine weave!—but, enough, what are words where these rugs are concerned?

A sight of them is the thing

Dealer's Name
Dealer's Address

One of a series of advertisements designed and composed by The Marchbanks Press, New York city, for a rug manufacturer. The characterful appearance is representative of the entire series, the object being to give the advertiser a distinctive treatment in whatever paper his publicity may appear.

THE "Sixty-first Anniversary Edition" of the Stillwater (Minn.) *Messenger* is chock full of effectively displayed and well-arranged advertising. It is nicely printed, most of the pages are well made up, and it appears to be ably edited, although the large amount of advertising and the large size of body-type used make it appear that there is hardly as much reading-matter as there should be. The first and last pages of the issue were printed in brown ink, in order to "lend color" to the edition.

Oconto County Enterprise, Oconto, Wisconsin.— We admire the good presswork by which your paper is characterized. Would suggest the elimination of first-page advertising. The make-up of the first page is very good, although in your September 7 issue you have placed a large heading nearer the bottom of the page than we like to see it. Advertisements are satisfactorily arranged and displayed, and could be materially improved only by the use of one modern display letter.

The Bayard Transcript, Bayard, Nebraska.— Your paper is excellent in every way. We admire particularly the clean presswork and the orderly arrangement of the well-displayed advertisements. On one page we note that you have made up the group of reading-matter in the upper right-hand corner of the page, which is not consistent with the pyramid make-up employed on the other inside pages, and which is better because it is more convenient for the reader and would be consistent. The full-page advertisement for Hanna's Cash Store appearing in this particular edition would be better if smaller type had been used, for, as set, it appears crowded and uninteresting.

The Twin Valley Times, Twin Valley, Minnesota.— Presswork is very good on the copy of your paper sent us for review. The first page news-headings are a little blunt, and for that reason — and for the sake of improved appearance — we suggest that you add subordinate decks thereto. In the few advertisements appearing in that issue a tendency is shown toward excess use of rules, which weaken the prominence of the type and make them more difficult to read that they would be without. The professional cards are crowded, and, therefore, are not as legible or pleasing as they would be had smaller type, more white space and a more orderly arrangement been employed.

The Lyons County News, George, Iowa.— Presswork on your September 13 issue is clean and could only be improved by a little more ink. The second deck on your top-headings is set in too large type, and, as a consequence, the prominence of the main lines is handicapped because of lack of sufficient contrast. We do not like to see the last column of the first page without a heading, for, without it, the symmetry in the page is lost. Most of the advertisements are well arranged in a simple style which makes them pleasing, readable and forceful. The large display for Martin Brothers in the issue stated would be much better if smaller type had been used, resulting in a greater amount of white space.

Gas City Journal, Gas City, Indiana.— Yours is an excellent paper in every way. We consider the first page news-headings a little too large, both for the size of the paper and the character of the news. This fault would be overcome and the appearance also improved if the main deck were of two instead of three lines and if the third deck were of a single line instead of two lines, arranged drop-line fashion. Try this for just one issue so that you will be entirely satisfied with the change — or with the headings as they are being set. Advertisements are well arranged and displayed. We would suggest the adoption of the pyramid style of make-up for inside pages, which has been described in previous issues.

THE "Special Illustrated Edition" of the *Otero County News*, Alamogordo, New Mexico, was printed on smooth book-stock and the half-tone illustrations showing scenes of local interest, prominent men and the homes of citizens, show up well. We do not admire the breaks in the boxed headings. The idea responsible for failure to make the borders continuous was that, broken, the relationship between heading and story would be closer, but such is not the case. The large decorative borders, "flame" and "ball" style, because of their great prominence and attractive force, handicap the display of the type and make the advertisements ineffective. Your display type is antiquated and unattractive, and consequently exerts an influence against the appearance of the display.

The Central Canadian, Carleton Place, Ontario.— Your paper is a good one in almost every particular. We do not admire the fancy head-letter used for the larger head-lines. Plain block-letters, without serifs, are most legible and supply all that can be desired for the purpose. Presswork is quite satisfactory, but advertisements are not consistent in quality. A tendency often seen is that of crowding, using larger sizes of type than are necessary, especially for the lines of minor importance and for text. Appearance and display are both heightened when white space is allowed to play its part in lending contrast to the type. We would prefer a consistent use of plain rule for borders, and, considering the fact that few of your advertisements are large, would suggest that four-point rules be adopted as standard. The appearance of a paper is much better when one style of border, and, as far as practicable, when a single series of display type is used.

Douglas Enterprise, Douglas, Wyoming.— Your issue of August 14 is a "hummer." Presswork is all that could be desired and the advertisements are nicely displayed and are arranged in a pleasing and effective way. The only fault of consequence in them is the use of condensed, regular and extended letters in the same advertisements. Take the Merritt advertisement on the first page, which, by the way, should not be there: The heading is in extra-condensed block-letter, whereas the signature line is set in extended Cheltenham Bold. The diversity of form here emphasized is very displeasing to the eye. Do you realize also that condensed type is smaller than extended type of the same point body? It is considerably so, and you can demonstrate the point to your own satisfaction by comparison of faces in your equipment. The point is here made so that when setting the heading in condensed type you will be sure to set the signature, if you set it in extended type, several sizes smaller, or, in addition to the ill effect caused by the difference of shape, you will have the added bad effect which is apparent when the bottom of an advertisement is set in larger type than the top.

Written for THE INLAND PRINTER.

IRA D. HURLBUT, EDITOR, PRINTER, INVENTOR.

BY O. BYRON COPPER.

BECAUSE he was once the editor and publisher of a country newspaper, every one of his acquaintances will not agree with all that I am about to write of my subject, for country-newspaper makers, if they perform half their duty, make enemies; and one's enemies are seldom willing to grant that one has virtues. Ira D. Hurlbut, as the erstwhile publisher of the defunct Prairie du Chien (Wis.) *Union*, probably has a lot of enemies, and possibly a few friends. A genius is apt to have both, and Ira Hurlbut is a genius, pure and simple. The most remarkable phase of his genius is its wonderful versatility. He excels in all branches of the varied printing business, and in many things outside of that business.

It was only the other day that Col. O. G. Munson, publisher of Viroqua's great paper, the *Vernon County Censor*, said to me: "Of all the extraordinary men in our calling, within my acquaintance, Brother Ira Hurlbut, of the Prairie du Chien *Union*, has by far the greatest variety of talents." And, I attest, it is certainly so.

Before I proceed further I want it understood that this is not an obituary, but merely a little story about a live man and of some of the remarkable things he has done and is still doing. As such, it is not necessary for me to refer to history for dry dates, nor turn to musty family records. All that I shall write is from personal observation, and true, to the best of my knowledge and belief.

My grandsire, who was known as "The Pioneer Poet of Crawford County," in a fit of temporary antipathy, once wrote a song about Mr. Hurlbut, which he entitled, "Ira of the Union." Notwithstanding the writing of those verses occurred perhaps thirty-five years ago, the title today would still hold good, although the *Union* some years since ceased to exist, simply because its publisher grew tired of such an expensive luxury as a country newspaper and hence suspended publication.

The song referred to was really a pasquinade, and dealt satirically with the numerous activities of the subject claiming that he had tried to teach, preach, lecture, master music, write, print, stamp, stain, and Satan only knows what not. In that much I grant the lampoon was true; but that which inspired my ancestor to ridicule prompts me to praise. That a man could do such a variety of things strikes me as little short of the wonderful.

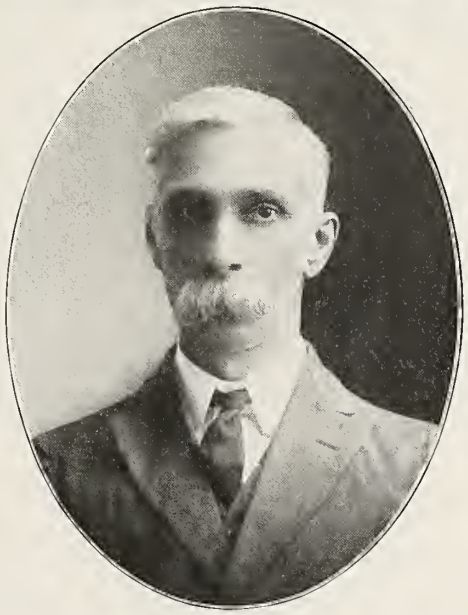
First of all, Mr. Hurlbut was, and still is, a newspaper man — and a printer. He has tried a hundred times to wash printers' ink from his hands; but it sticks. Next to his familiarity with the "black art," ranks probably his love for music. He reads notes as readily as he does a stickful of long primer, writes a piece of music as easily as an editorial, and plays and sings with quite as much feeling as he used to experience when writing up the death notice of a delinquent subscriber.

Prominent among the rest of his virtues is a sense of humor as big as a house. His ordinary conversation is as funny as George W. Peck's most humorous paragraphs. He speaks in a dry, crackling manner, and the twist comes so suddenly and unexpectedly that the listener is convulsed. He makes a pun of his biggest troubles and laughs where ordinary men sulk. He is a past master at sarcasm, but has a lot of human sympathy in his soul, notwithstanding.

Ira Hurlbut is not only a printer in the real sense, but a pressman, as well — and a practical bookbinder. He has also tried politics, and was a postmaster for years. He has also been a promoter of companies, having founded the Crawford County Telephone Company, if I mistake not, and several other electrical concerns.

Besides all this, even in the face of circumstances intended to discourage less resolute mettle, he has more or less persistently boosted his home town and stood personally and editorially for better and purer local conditions. Bitter calumny, threats, and even actual violence, all failed to turn him from his honest course.

But Ira Hurlbut's gifts find their greatest expression in invention. He seems to be ever creating something new and novel. Once it was a mailer — a practical, foot-power machine for putting the names and addresses of subscribers on newspapers. He had the machine patented and sold his rights. He perfected a simple little device for composition embossing. To go with the machine, he likewise concocted a superior composition, thus at once mastering mechanics and chemistry. Oils, foundations, varnishes, pigments, inks — ask him anything you please about any of these things just now, and he will answer you like the wizard that he is — but whether or not he tells you all he knows, depends. And the last time I called on this genius he was all enthusiasm over a new invention in the way of another sort of embossing device — one requiring the two dies, but much easier to make than the steel kind.



Ira D. Hurlbut.

The new gloss emboss and the new machine for perfecting the process, as well as the later die process, all give wonderful promise, and it is to be hoped that the inventor, now grizzled by the struggles of forty years in the rather thankless life of a country-newspaper maker and printer, is about to come into his reward.

What is the secret of Ira Hurlbut's genius? Why, the same old secret of all genius. Webster, whom we all acknowledge as a sound philosopher, defines talent as either natural or acquired ability, and the same thought has been crystallized by a noted writer into the well-known maxim, "Genius is the capacity for taking infinite pains." In other words, a genius is only an ordinary person who has been foolish enough to work overtime — to think and study and drudge and slave, and take a whole lot more pains than other folks do in trying to amount to something in this world. And that exactly tells the story of Ira D. Hurlbut, art printer, of Prairie du Chien, Wisconsin.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Lockwood's Directory" for 1918.

The forty-third annual edition of "Lockwood's Directory of the Paper and Stationery Trades," the 1918 edition, has lately been put on the market. This large book of 786 pages is a comprehensive directory, giving information relating to paper in a convenient form for quick reference.

All the paper and pulp mills in the United States, Canada, Mexico and South America are listed, geographically arranged, together with data concerning each which is often wanted. Paper-mills are also classified according to products. Makers of paper specialties; paper-dealers; pulp, rag and paper stock dealers; converters of paper, and stationers and office-appliance manufacturers and dealers are listed in a most convenient manner. All watermarks and brands are named, the name of the owner in each instance being also given. In addition to the above, there is much data on trade associations and statistical information of considerable interest and possible value to printers. The advertisements, of which there are many, form a complete guide to the sources of supply of machinery and raw materials used in the industry.

"Lockwood's Directory." Published by the Lockwood Trade Journal Company, 10 East Thirty-ninth street, New York city. Price, $5; postage, 20 cents extra. May be secured through The Inland Printer Company.

"The Distillation of Resins."

The subtitle of this book, "The Preparation of Rosin Products, Resinates, Lamp Black, Printing-Inks, Typewriting-Ink, Etc." gives a clearer insight into the character of the work than the main title, as given in the heading. The subtitle also indicates that the book might prove interesting and, perhaps, profitable reading to inkmakers particularly, and also in an informative way to pressmen and printers.

"The Distillation of Resins" is devoted to a description of the methods of distillation as applied to resins, more particularly to common rosin, with its resulting products, rosin spirit, rosin oil, etc., and the fossil rosins as used in the manufacture of varnish.

As rosin oils are used largely in the manufacture of printing-inks, the methods of preparing the latter may be said to come within the scope of this work, hence the inference that inkmakers, printers and pressmen may find interest in its pages.

The book contains 212 pages of text and, in addition, a number of pages devoted to presenting a list of books covering other features of interest along like lines. It is bound in boards, covered with green leatherette and stamped in gold.

"The Distillation of Resins," by V. Schweizer. Published by Scott, Greenwood & Son, London. American representative of publisher: D. Van Nostrand Company, 25 Park place, New York city. Price, $4.50; postage, 15 cents extra. May be secured through The Inland Printer Company.

"Newsboy Service."

That newsboy service furnishes the boys who are still in public schools the largest amount of employment, and that it is the means of combining vocational study with vocational guidance, has been made clear by a new volume just published. That volume is "Newsboy Service," by Anna Y. Reed, Ph.D., and is the latest book which has appeared in the School Efficiency Monographs.

Dr. George Elliott Howard, who has written the introduction to the volume, states that Mrs. Reed has "produced not only a model investigation in social statistics, but that, at the same time, she has written a book which in every part focuses the attention and challenges the sympathy of the reader. It will be a great service to all who are interested in the vocational training of youth.

W. Carson Ryan, Jr., in a prefatory note, calls attention to the fact that this is one of the first studies published which will help to secure a part of the seven million dollars to be eventually appropriated annually by the Federal Government under the provisions of the Smith-Hughes Act for vocational education in this country.

"Newsboy Service," by Anna Y. Reed, Ph.D. Published by the World Book Company, Yonkers-on-Hudson, New York. Price, 90 cents; postage, 10 cents extra. May be secured through The Inland Printer Company.

"The Art and Practice of Typography."

While this new volume, "The Art and Practice of Typography," by Edmund G. Gress, editor of *The American Printer*, is a second edition, so many changes have been made and so much new text-matter and illustrations have been added that it is practically a new work.

It is an elaborate book, not in the sense that it is a pretty thing suited only for shelf decoration, but it is elaborate in the extensive showing of the work of America's best typographers. To be exact, there are six hundred and fifteen type arrangements and forty full-page inserts.

The typographic reproductions are of immense value by themselves in furnishing ideas in good type arrangement, but are not aimlessly inserted. They are directly connected with the text, of which there are one hundred thousand words of practical discussion and constructive advice distributed over twenty-eight chapters.

There is an entirely new chapter on "Type-Faces," which for thoroughness and fundamental value is one of the best in the book. From the thousands of type-faces that confront the printer, the author has selected six

standard representative roman faces that have been and are approved by authorities for both beauty and legibility.

A valuable part of the chapter on "Type-Faces," on a subject that is receiving much attention from advertisers, is that devoted to legibility. A page chart presents a scientific reason why in text-matter the length of a type-line should conform to the size and shape of the type-face. The author claims that an alphabet-and-a-half of lower-case will approximately determine the length of line. The chart also shows the space between lines that is recommended by educators who have made laboratory tests.

Other chapters entirely new in this edition are on the typography of newspapers, periodicals, house-organs, blotters and package-labels.

The volume is strongly bound in cloth of a good quality. The style of binding is distinctive and appropriate. The frontispiece is a facsimile of the first printed copy of the Declaration of Independence.

"The Art and Practice of Typography," by Edmund G. Gress. Published by the Oswald Publishing Company, 344 West Thirty-eighth street, New York city. Price, $6; postage and packing, 45 cents extra. May be secured through The Inland Printer Company.

"A Roman Alphabet and How to Use It."

Here is an excellent little book, especially adapted for beginners and as a text-book in schoolwork. Only one alphabet is given, a plain roman, the idea of the author being that the first essential for one who takes up lettering is to know "how to use the alphabet," and to learn the proportions of the various letters and their elements. These points mastered, the letterer may the more intelligently make modifications and develop an individual style of his own. The plates given, which are in addition to the book and printed on cardboard, are marked off in squares to enable the student to more easily obtain the right proportions in his letters and to assist him in drawing them until his eye has been sufficiently trained to go it alone.

The book proper contains twenty-eight pages, 6 by 9 inches in size, and is bound in heavy cover-paper. It is liberally illustrated.

"A Roman Alphabet and How to Use It," by Frank Forrest Frederick, director, School of Industrial Arts, Trenton, New Jersey. Published by the author. Price, 75 cents; postage, 10 cents extra. May be secured through The Inland Printer Company.

PERSONAL SOLICITATION OF HOLIDAY ORDERS.

BY JACK EDWARDS.

A printing and engraving company in the Middle West has a good way of going after orders for Christmas-greetings and other holiday printed-matter.

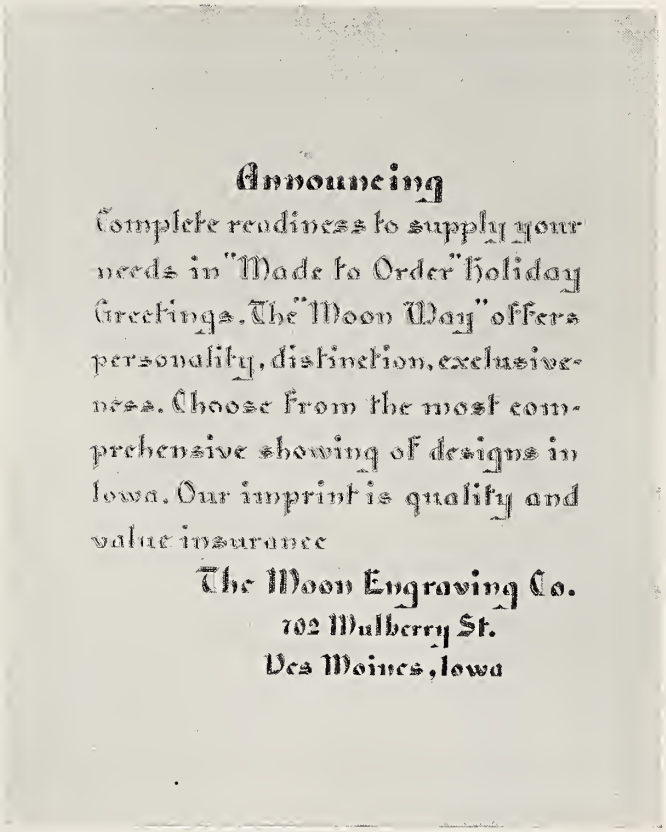
Along about the middle of November, this company sends each of a number of prospective customers a specimen greeting-card. The four-by-five envelope that contains the card is made of good stock, and has an attractive red lining. The handwriting upon the face of the envelope is feminine, and the gummed flap in the back is secured by two harmonious Christmas seals. The quality and size of the envelope, together with the elusive handwriting and the Christmas seals, conveys the momentary impression to the prospective customer that he actually is receiving a greeting-card from a friend, and at the same time affords the person addressed the opportunity of seeing how a similar message of his own would appear to its receiver.

Within the envelope, besides the specimen greeting-card, which has a foot-note referring to prices on the opposite side, are a neat announcement-folder and another attractive engraved card containing suggestions for presents. The announcement-folder conveys the information that the soliciting company is ready to supply the pros-



One of the Samples Used in Soliciting Orders for Greeting-Cards.

pect's needs in "made-to-order" holiday greetings, and suggests that the company's way "offers personality, distinction, exclusiveness." The suggestions-for-presents card asks the two questions: "What would be nicer than an



Going After the Holiday Greeting-Card Business.

engraved plate and cards, or a monogram or address die, embossed on a handsome box of stationery for the lady; for the gentleman, his name and city on correct stationery for his uses?"

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New Location for Intertype Corporation's Eastern Sales Department.

On October 1, the New York or eastern sales department of the Intertype Corporation went into new offices on the eighth floor of the Terminal building, 50 Court street, Brooklyn, New York. The change was made so that the sales department could work in closer coöperation with the general offices and the factory, which are located near by.

Whiting Paper Company Issues Handsome Guide on Wedding Forms.

The Whiting Paper Company, Fourteenth street and Seventh avenue, New York city, has recently issued an especially attractive booklet entitled "Whiting's Handbook of Wedding Forms," which, as the name implies, gives the various correct and acceptable forms in which wedding announcements, invitations, etc., may be worded and arranged. The booklet should prove quite helpful to stationers, engravers and printers who handle that class of work. Copies will be sent free upon request to those writing for them on their own business stationery.

William Aspenwall Bradley Now with Yale University Press.

The Yale University Press announces that it has secured the exclusive services of William Aspenwall Bradley as its printing expert. Mr. Bradley, who is well known as an authoritative writer on typographic design, and as a critic of the graphic arts, has also had much practical experience in publishing, and in the making of fine books. He will not only act in a general advisory capacity to the Press as a whole, but will inaugurate an entirely new department of which he will be the manager. This department will solicit and undertake the execution of important works, such as catalogues of museums or private collections, special monographs for art dealers, the publications of clubs and other societies, memorial resolutions and privately printed books and leaflets.

The Monotype Specimen Book of Type-Faces.

The steady increase in the number of type-faces issued by The Lanston Monotype Machine Company, and the demand for matrices of existing faces, we are informed, is keeping the matrix department of that company busy supplying the demand. The September issue of new specimen sheets consists of about eighty pages and includes new title-pages for the border, ornament and strip rule sections of the big loose-leaf specimen book of the company, copies of which are in every plant using the monotype machine. The border pages have been rearranged in an attractive manner, and show existing products of the machine as well as many new designs. New pages for these sections are being prepared and will be issued soon.

The Selling of Printing Efficiently Taught by Nashville Typothetæ.

The correspondence course in salesmanship of the Nashville Typothetæ, particularly applied to the selling of printing, has enjoyed a considerable degree of success during the past year, as evidenced by the number of complimentary letters received from students throughout the land, copies of which the editor has been privileged to examine. In its field this school supplies a long-felt need, as efficient salesmen in the printing field are hard to find. On the other hand, it opens a "way out" for compositors, pressmen, bookbinders, etc., who are ambitious to get into the selling end, where the money comes easier (perhaps), and in larger quantities.

E. P. Mickel, of the Nashville, Typothetæ, Nashville, Tennessee, is the enthusiastic and efficient director of the course, to whom those desiring such instruction are directed.

Miller Saw-Trimmer Company Increases Sales Force.

The Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, manufacturer of saw-trimmers and automatic platen-press feeders, announces the appointment of six additional men to its sales organization. The gentlemen's names, together with their headquarters addresses, follow: Howard Farley, Atlanta, Ga.; George Halsell, Dallas, Tex.; J. M. McAvoy, Boston, Mass.; Harry T. Miller, Troy, N. Y.; H. H. Walling, Los Angeles, Cal., and George F. Wall, St. Louis, Mo.

New branch showrooms have been opened at 191 High street, Boston, Mass., and at 354 South Los Angeles street, Los Angeles, Cal. Another will be opened at Dallas, Tex., in a short time.

Harlo R. Grant Announces New Display Fixtures.

A convenient device, designed to enable printers, stationers and others to make effective displays of their products in their offices, where they will serve as decorative features, to impress customers and to aid them in indicating a preference of style for their own printing, has been evolved and is now being manufactured by Harlo R. Grant, 2322 Madison street, Chicago.

The device is, in effect, a series of swinging frames, representative of a book in action, and is attached to the wall at the point where the leaves are hinged together. It may be examined from front to back, or vice versa, exactly as one would turn the pages of a book. The inside measurement of each frame is 22 by 28 inches, and each is fitted with glass to protect the samples from dust and fingermarks, keeping them in good condition indefinitely.

Mr. Grant emphasizes the simplicity of the device, which, in spite of excellence of material and workmanship, enables him to sell it at a very reasonable figure.

Annual Meeting of Franklin-Typothetæ of Chicago.

What proved one of the best meetings of the organization was held by the Franklin-Typothetæ of Chicago on Thursday evening, October 18. Reports of the work accomplished during the past year were submitted by all of the officers and committees, and also by the chairmen of the four divisions comprising the organization — the Franklin (closed shop), the Typothetæ (open shop), the Binders and Rulers, and the Machine Composition. Each of these reports evidenced the fact that the past year has been one of great activity and accomplishment, and augured well for the work of the coming year. The treasurer's report showed that the organization was in good condition financially. The acting secretary presented a splendid report, setting forth in detail the benefits that have accrued to the membership through organized effort, the assistance rendered by the service department and the credit bureau, and offering suggestions for making the work of the organization still more effective during the coming year.

The new officers elected to serve for the coming year are: John W. Hastie, president; M. S. Brooks, vice-president, and W. E. Faithorn, treasurer.

The members presented a handsome silver water pitcher and tray to the retiring president, J. Harry Jones, as a token of esteem and in appreciation of the effective work he has done for the organization during the past year.

New York Firm to Make Chalk Overlay Board.

The R. P. Andrews Paper Company, of New York city, has applied to the Patent Office for the right to use a patent which was taken out by some German paper concerns many years ago. The permission will be allowed under the recent Trading with the Enemy Act.

The Andrews firm has learned the formula for manufacturing chalk overlay board, which, in so far as can be learned, has never been manufactured in the United States. All of this board used in this country, only by large printers, has been imported from Germany.

Some of this paper has already been put upon the market, and it is claimed to be as good as the German product, the price charged, even now, being as low as that charged by Germany during peace times. There is considerable demand for this board by large printers, and the officials of the Andrews company are of the opinion that they will be able to successfully meet German competition at the conclusion of the war.

Arthur S. O'Neill.

The accompanying half-tone portrait shows a figure that has been missed from the ranks of Chicago printerdom for a while past, and explains his absence. Arthur S. O'Neill



Arthur S. O'Neill,
First Lieutenant and Battalion Adjutant, Seventh Illinois Infantry.

is well known in Chicago — and his acquaintance extends beyond the confines of this city — having lived here over thirty years. He has traveled the route from "devil" to journeyman, and then to foreman, superintendent and proprietor, and is now serving our country as a patriot soldier, his rank being first lieutenant and battalion adjutant, Seventh Illinois Infantry.

During nine years of activity in the Illinois National Guard he saw considerable service, being at the race riots in Springfield during 1908; at the Cairo floods in 1913, and on the Mexican border for seven months during 1916. He is now at Camp Logan, Houston, Texas, in the One Hundred and Eighth Divisional Train, attached to the Three Hundred and Thirty-ninth Division, preparing to go "anywhere" in France or elsewhere.

In a letter recently received from Lieutenant O'Neill, he states that he is absolutely convinced that this war is, and will be, fought by democracy against the forces of autocracy, and that the freedom of civilization is at stake. Believing as he does, that our forefathers fought for independence and freedom, the blessings of which we enjoy today, he feels that it is but natural that we should fight the same fight to perpetuate the same ideals for which our fathers shed their blood and made the supreme sacrifice.

The lieutenant was born in Halifax, Nova Scotia, and hopes to meet his Canadian brothers across the seas and tell them how proud he is of them.

Craftsmen Hear Fine Lecture.

The regular monthly meeting and dinner of the Philadelphia Club of Printing House Craftsmen, held at the Hotel Bingham on Thursday evening, October 11, brought out a good attendance. In addition to a large number of the club members, there were also present several invited guests, including some from out of town.

The big feature of the meeting was an illustrated lecture, entitled "Paper," which was delivered by George W. Ward, president of the D. L. Ward Company, of Philadelphia. Through the courtesy of the Ward company, the Board of Governors had been fortunate in securing for the lecture two reels of moving pictures showing the Cumberland mills of S. D. Warren & Co. While Mr. Ward talked, the audience saw in motion pictures how paper is manufactured.

After the educational talk, there was open discussion on paper subjects by several members of the club. Mr. Ward was ready to answer any technical questions about paper as they came up. Some who had experienced troubles in presswork with paper gained valuable information.

Sales Conference of Chicago Paper Company.

A conference indicative of a high standard of selling efficiency was conducted by the Chicago Paper Company, Chicago, Illinois, during the latter part of September. The entire sales force, together with the executive officers of the company, met at the City Club on Saturday afternoon, September 22, for the first session, and at the Advertising Club on the

evening of the same day for the second meeting and banquet.

Addresses were made by Walter C. Gillett, president; W. N. Gillett, vice-president, Robert C. Fay, advertising director, James A. Borden, secretary of the United Typothetæ; and various members of the company's sales organization.

An interesting feature of the first session was the conferring of degrees and the award of prizes to salesmen, members of the 1917 100 Per Cent Club, membership of which is made up of those salesmen whose sales equal or exceed the amount of the general quota as assigned by the company at the start of the fiscal year. Those salesmen who equal the quota are awarded a bonus of $50 at the end of the year. Salesmen who exceed the general quota, the amount each salesman is expected to sell, profit according to the following scale: 125 per cent, $75; 150 per cent, $100; 175 per cent, $150; 200 per cent, $200. There are also several individual campaigns or contests, winners of which are awarded special prizes.

W. G. Slauson.

The many friends of W. G. Slauson, formerly with the Middletown (N. Y.) *Press*, now the *Times-Press*, and later with the Morgans & Wilcox Manufacturing Company, will be interested in learning that he recently visited the offices of THE INLAND PRINTER. Mr. Slauson went to Battle Creek, Michigan, about four years ago for treatment, having practically been given up by his doctor, and many of his friends were of the opinion that he could not survive.

Mr. Slauson invented the Slauson cylinder-press lock, marketed by the Morgans & Wilcox Manufacturing Company, and is also the inventor of the Slauson magnet mailing-machine, which, he stated, will be placed on the market in a short time. He is now on his way to Bakersfield, California, where he will develop several new devices on which he is working.

Art Electrotype Foundry, Cleveland, Celebrates Fifth Birthday.

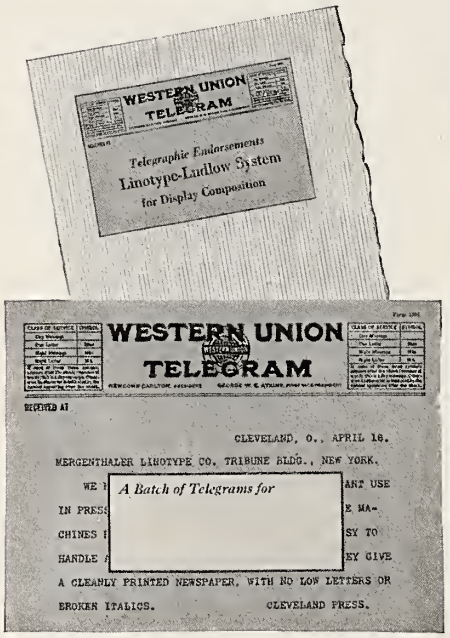
During the month of October, two Cleveland men, F. M. Finucan and C. F. McCarthy, celebrated the founding of a business which in five short years has come to be nationally known — the Art Electrotype Foundry Company.

When this business was started in 1912, the plant required a floor space of only 1,200 square feet. The plant has been steadily increased in size, until today it occupies an entire floor, 6,500 square feet, in the Prospect building, 1104 Prospect avenue. Messrs. Finucan and McCarthy ascribe this rapid growth to the quality of plates and the character of service rendered the trade by their company.

The company manufactures a comprehensive electrotype line, furnishing plates of every kind to the printing trade.

A Postoffice Regulation That Is Worth Knowing.

A ruling from the Brooklyn postoffice on a piece of advertising issued by the Mergenthaler Linotype Company will enlighten many of our readers who are not familiar with postal regulations.



Envelope and Booklet Which Were Considered Objectionable by the Postoffice Authorities.

That company designed and printed a special envelope for mailing a booklet, "Telegraphic Endorsements," which reproduced in color a number of telegrams received from some of the larger newspapers endorsing the Linotype-Ludlow all-slug system of composition. The envelope carried out the telegram idea of the booklet by reproducing in facsimile a Western Union telegram blank (see illustration). It was printed in black over a yellow tint, leaving a panel of white space for the address, approximately 3½ by 1½ inches in size.

It was unusually attractive and decidedly appropriate, but the postoffice authorities considered it objectionable and held up a part of the mailing, stating their reasons as follows:

"Section 470, paragraph 3, Postal Laws and Regulations, provides that 'space should be left on the address side of all mail matter, sufficient for a legible address, and for all directions permissible thereon, for postage stamps, for post-marking, rating, and any words necessary for forwarding or return.' Also the solicitor of the Department has ruled that envelopes used for advertising purposes, upon which are printed the words 'Lettergrams' or 'Special Rush Service,' or envelopes having the appearance of a telegram, are objectionable to the Department by reason of such misleading statements."

It is well worth while to read over this ruling several times — and remember it. A lot of bother, and possibly the loss of many dollars, will be saved by observing this regulation.

Courses in Typography and Proofreading at The College of the City of New York.

Arnold Levitas, instructor in the division of vocational subjects of The College of the City of New York, advises THE INLAND PRINTER that new courses in typography and proofreading have been instituted at that school under his direction.

There are three definite courses: (1) Executive course in copy-editing and theoretical typography; (2) proofreading and technical typography; (3) administration and management.

The school work is conducted in evening classes, and those in attendance are largely working printers, people in the advertising field, office employees in various publishing-houses, editorial workers, proofreaders and aspirants for success in the field of the typographic expert.

Northwestern Electric Company Brings Out New Push-Button Control and Motor.

Austin Kimble, formerly connected with the Kimble Electric Company, manufacturers of motors and other electrical equipment, is now identified with the Northwestern Electric Company, 408-416 South Hoyne avenue, Chicago. Upon Mr. Kimble's connection with the latter firm, manufacture of the "A-K" type of push-button control and motor was begun by that company and it is now advertised as ready for the market. Mr. Kimble advises us that printers need not hold back longer in installing modern push-button control because of excessive first cost, for "A-K" equipment is so efficiently designed and built

that it can be sold at less cost than the drum or face type of control. Printers and others using electric motor power, but who have hesitated to install it in the past because of high first cost, will welcome this announcement of Mr. Kimble's great achievement in the field of electrical engineering.

The great variety of speeds offered is particularly important in the printing business, where the right speed of the press means the maximum production with the minimum of waste.

Readers of THE INLAND PRINTER who are interested and who would like further information, prices, etc., should write the company at the address given.

Changes Among Supplymen.

Fred Snyder, formerly connected with the New York office of the Cleveland Folding Machine Company, is now with the Chicago office.

J. W. Valiant has severed his connection with the Cleveland Folding Machine Company and is now representing the Golding Manufacturing Company in Chicago.

Walter H. Gracie, formerly in charge of the Chicago branch of the Golding Manufacturing Company, is now with Barnhart Brothers & Spindler.

James Sherman has joined the Chicago forces of the Queen City Printing Ink Company, having recently left the Eagle Printing Ink Company.

Nathan Boam, formerly with the Perfection Linotyping Company, Chicago, has started in business under the title Boam Typesetting Company.

Robert Jaeger has recently been occupied with the work of opening a Chicago agency for the Okie Printing Ink Company.

George H. Tower, who is well known throughout the printing trade of New England and New York, and who has for the past two years been New England representative for the Boston branch of the Keystone Type Foundry, is now connected with the F. P. Rosback Company, Benton Harbor, Michigan. He will be a welcome friend of the publishers and bookbinders in helping them to solve their stitching and perforating troubles.

Southern New England printers will be glad to learn that R. G. Owens has fully recovered his health and is now representing the F. P. Rosback Company in New York, Pennsylvania and New England. Mr. Owens was with the Boston house of the Keystone Type Foundry from the time it opened until last August, when his health made it necessary to resign and return to his home in Jamestown, New York. Mr. Owens has had a long and varied experience in the printing-machinery business, having been with the Duplex Printing Press Company, Battle Creek, Michigan, first as an erector and troubleman, and later as a salesman.

New Air Brush for Artists, Engravers, Photographers, Etc.

We are showing on this page in half-tone an illustration of a new air brush recently placed on the market by its manufacturers, The Chicago Air Brush & Manufacturing Company, Chicago, Illinois. It is a simple little mechanism, its simplicity, in fact, being one of the strong talking-points of those who are charged with the responsibility of placing it on the market. From advertising literature furnished THE INLAND PRINTER, we note that the following advantages are claimed for it: Strength, simplicity, serviceableness, delicacy of touch and interchangeability of parts; also, that the brush is of sturdy construction and is heavily nickel-plated. In addition, it is subjected to a chemical treatment which makes it impervious to water and "colors."



The New Chicago Air Brush.

The Chicago air brush is made in one size only, but the manufacturer states that with it all possible gradations may be obtained, one hand only being necessary to operate the brush. A slight downward pressure on the front lever liberates a fine hair-line, while a backward and downward pressure creates a broad, even spray.

A New Attachment to Expedite Feeding Platen Presses.

Every one who has experienced the difficulty of feeding envelopes, tags, cards and other small sheets into a platen press — who has stacked this stock upon the feed-board with care, only to knock it over with his hand; or to see it fall because of the vibration of the press, causing loss of time and temper — will welcome the announcement of an attachment to facilitate feeding just such difficult stock. A device for that purpose, the Ray "Feedmore" attachment, has been placed on the market by the Feedmore Manufacturing Company, Asheville, North Carolina.

The "Feedmore" can be attached to the feed-board of any platen press in a moment's time, and, standing at an angle, the stock in it remains straight and in order. The operator feeds envelopes from one side and places the printed copies in the other without having to move out of his tracks, thus saving the time consumed by repeated trips to the box or drying-rack. The attachment is quickly adjustable to a position convenient for feeding cards and other sizes and forms of stock as the needs require.

Ault & Wiborg Company Now Produces All Its Dyestuffs.

When the war broke out we were confronted with a very serious situation, and the fact which loomed up highest on the horizon was that dyestuff shipments from Germany would, in all probability, be discontinued, and that, in a short time, all the stocks on hand would be used up. The duration of the war was doubtful, and opinions differed greatly on this point. If the war should prove to be of many years' duration, it was absolutely necessary that dyestuffs should be produced here in the States. However, owing to this uncertainty, manufacturers, as a whole, were afraid of the proposition, as it involved the expenditure of tremendous sums and a possible loss of the entire investment if Congress should not grant ample protection in the way of tariff. For this reason, very few ventured to start the manufacture of dyes and invest millions of dollars in so uncertain a proposition.

The three dyestuff concerns which had been operating in the United States prior to the outbreak of the war, were making a very limited number of dyes, and, unfortunately, very few of them could be used for the manufacture of pigments. These houses were not in a position to meet the demands in an adequate manner, as their works were not large enough to take care of the tremendous needs.

To meet the situation, a few men — with perhaps more courage than wisdom — decided to embark upon the

dyestuff manufacture, and to alleviate the stringency of the dyestuff situation. Most of these men, however, manufactured dyes almost solely for the textile trade.

Being large consumers of dyestuffs, and having been dependent upon foreign manufacturers for their dyes, the officers of the Ault & Wiborg Company determined to invest a large sum of money for the production of their own dyes, as they realized that they owed a distinct obligation to their customers, and that the measure of prosperity they had achieved was due to their customers. Realizing, therefore, their obligations, they went to work shortly after the war and developed a dyestuff industry which today supplies ninety per cent of all the dyestuffs they require. The remaining ten per cent they hope to produce within a very short time, so that they are now independent of foreign dyes, and can manufacture all the products, with but few exceptions, that they manufactured prior to the outbreak of the war.

The difficulties that were encountered were tremendous and at times seemed almost insurmountable. Much of the machinery had to be specially designed. All the necessary experience had to be obtained, and could only be acquired by experimentation and research work. Furthermore, the time factor was an important one, as they did not have years upon years to develop the industry, but had to produce almost immediately to meet the pressing needs of the printer.

At the beginning, necessary raw materials were hard to procure, and it was found very difficult, if not impossible, to obtain certain chemicals. It was soon realized that, in order to stay in the field as dyestuff manufacturers, they had to make quite a number of their chemicals and many of their acids. This necessitated the construction of another plant, and a large acreage was purchased in St. Bernard, Ohio. In Norwood, Ohio, where the dye-plant is situated, the intermediate products for the production of dyestuffs, and the dyestuffs themselves, are made, while at St. Bernard, chemicals, acids and certain salts are produced. These two plants have necessitated an expenditure of over two million dollars.

A research laboratory, employing thirty chemists, had to be organized. A mechanical department, of eight skilled draftsmen and two mechanical engineers, had to be inaugurated, and a machine-shop for the production of dyestuff machinery had to be constructed. These facts are mentioned to give an idea of the complexity of the dyestuff business. The financial risk attending any one entering into the dyestuff manufacture; the difficulties encountered in manufacture; the early resumption of peace; the uncertainty regarding the action of Congress, and the difficulties of obtaining skilled chemists, all had to be faced.

The officers of the company state that their motives were not purely those of business and the hope of making a great financial success of it; but the fact that they are helping establish in the United States a business which heretofore has been controlled by foreign manufacturers recompenses, in a great measure, their efforts in this direction.

News Notes from United Typothetae of America.

Secretary Joseph A. Borden is on a trip to the Pacific coast in the interest of organization work throughout the Far West. His itinerary will include Los Angeles, Del Monte, San Francisco, Oakland, Sacramento, Portland, Tacoma, Seattle, Spokane, Salt Lake City, Denver and Omaha.

F. W. Fillmore, cost accountant, has completed his work in Toronto, Canada, where he systematized the cost and general accounting schemes of one of the large printing-plants. He also completed a survey of the cost and accounting systems of members at Rochester and Lockport, New York, and is now in Nashville, Tennessee, doing costwork in several plants.

The work of the accounting staff has been complimented on several occasions within the past month. Members who have had these accountants install the Standard cost-finding system in their plants, or who have had their accounting schemes altered to meet the fundamentals of the Standard, have been well pleased with the service rendered. Printers are requested to investigate this service of the national organization.

The Price-List Committee has under consideration several features that will prove a valuable adjunct to the information in the price-list. The demand for copies of the price-list is an indication of the value printers throughout the country place upon it. Those who are not familiar with the book may obtain full particulars by writing to national headquarters.

The Standard Estimating Course for Printers has been prepared from the results of many years' research work, and is based upon the fundamental elements that enter into the estimating of printing. It has been prepared by the Committee on Education of the United Typothetæ of America. The course consists of seventeen lessons.

The Committee on Education was also commissioned to prepare a course covering the all-important subject of salesmanship, and now the national organization has officially approved of and adopted the Standard Salesmanship Course. This course is based upon practical lines. It is the result of a broad study of the needs of the industry, and is representative of the best ideas and most practical judgment to be found in the printing industry. This course consists of twenty lessons.

Both of these courses are planned for individuals and also for the use of local organizations. Particulars may be secured by addressing your local secretary, or the national office, 608 South Dearborn street, Chicago.

Bermingham & Seaman Company Now the Seaman Paper Company.

The Bermingham & Seaman Company — headquarters office of which is located in Chicago — has changed its corporate name to the Seaman Paper Company, but the change in name represents a change in name only. There will be no change in the official personnel or in the business policy. As a matter of fact there has been no change in the Bermingham & Seaman Company since the death of T. C. Bermingham, when his interest was taken over by the present stockholders. The officers of the company are: George M. Seaman, president; Joseph B. Seaman, vice-president; L. G. Bigelow, secretary; C. W. Sherman, treasurer.

The company is one of the largest distributing houses in the paper industry. Its mill connections, we are told, are in many cases so close that the firm could almost be designated as a paper manufacturer instead of simply a manufacturer's agent. The Seaman Paper Company, we are advised, is the exclusive representative of a dozen large mills, selling their entire product.

The success of the company in New York city has been phenomenal. Four years ago a one-room office was opened in the Fifth Avenue building; today that office occupies seven times the original space. The company also maintains branch houses at St. Louis, Milwaukee, Minneapolis, Buffalo and Philadelphia.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 60. NOVEMBER, 1917. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

FOR SALE — Printing-office consisting of Whitlock cylinder, 3 jobbers, Dexter folder, Sheridan power cutter, Boston stitcher, bundling press, cabinets, type, galley stands, imposing stones; all machines have individual electric motors of the highest grade; an ideal and complete equipment, inventorying at more than $6,000, and located in Wisconsin — a fine section for the printing business; will sell reasonably or trade in on a small farm. N 509.

PRESSMEN AND PRINTERS WANTED, with some selling ability, for all territories for the Craig De-Magnetizer & Ink Dryer machine sold on a ten-day trial; the profits of the first branch for the month of September amounted to $800; investment of $200 and upward to carry stock required. Wire for territory. CRAIG DE-MAGNETIZER & INK DRYER CORP., 12 Wooster st., New York city.

JOB-PRINTING OFFICE FOR SALE — Nearly one-half interest in up-to-date plant; 3 platens, pony, power cutter, stitcher, perforator, punch, button machines, rubber-stamp outfit; good business in jobwork, celluloid buttons, celluloid checks and rubber stamps; price $4,000; terms. W. H. IRVING, 337 13th st., Oakland, Cal.

FOR SALE — Printing-plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about $65,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. N 438.

FOR SALE — One-half interest in a well-established printing-plant located in central Michigan city of 50,000; a splendid opportunity for a job-printer or linotype operator; owner retiring from business; if wanted, the entire plant can be purchased. N 502.

SPECIALTY PRINTING BUSINESS for sale; fast-growing, no competition and unlimited field; located in country; cost of operation low; best reasons for selling; might sell half interest; New York State. N 515.

PRINTING-INK FACTORY for sale; old-established business in good location; good reasons for selling. N 511.

JOB-PRINTING OFFICE for sale cheap, in good county-seat of Indiana; price, $3,500. N 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — One good 35 by 50 four-roller Miehle, overhauled, bargain at $2,000; two 39 by 53 Miehles, four-roller, one at $2,200, the other at $3,000. See these machines, cost new $4,400 each: 39 by 52 Century, 37 by 52 Huber, 43 by 56 Cottrell, 47 by 66 Optimus, 26 by 35 Huber, 27 by 40 Swink, and other two-revolution cylinders; 16 by 21 to 37 by 52 drum presses, all styles; 8 by 12 to 14 by 22 jobbers, all styles; lever and power paper-cutters; large Seybold duplex trimmer, size 12 by 16; 25 by 34 Hall circular folder, 5 folds; ¼ to ¾ inch stitchers, all styles; 28-inch Tatum and American power punches; 16 by 25 Hacker hand-press with inker; several good outfits. Tell us your requirements. We buy or sell for you Miehles, four-track, drum presses, etc. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

FOR SALE — One Scott No. 3 offset press, size sheet 34 by 46, size work 33 by 45, 3 sets of rollers, equipped with U. P. M. feeder, practically new; one Parks lithographic transfer-press, size of bed 44 by 68, size of sheet 40 by 60, practically new; one Parks double-medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, 25 leaves 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., 2 Garden st., Newark, N. J.

FOR SALE — 40 Wesel make-up tables, 25¼ by 30½ inches, iron top; 2 Wesel automatic self-inking, web-feed proof-presses, 10 by 26 inches; 1 Wesel automatic, self-inking, web-feed proof-press, 22½ by 26 inches; 40 steel newspaper stereo chases, 22⅞ by 27¼ inches outside; 1,000 California job, triple and news cases; also stands, cabinets, etc.; all the above at bargain prices. PHILADELPHIA PRINTERS SUPPLY CO., 14 S. 5th st., Philadelphia, Pa.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

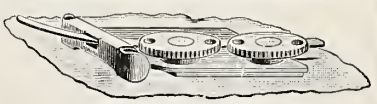
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — Secondhand Kidder all-size adjustable rotary press, size 43 by 56 inches; minimum sheet, 26 by 34 inches; cuts anything between; prints two colors on top and one color on reverse side of the web; has traveling offset web, and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

SEVEN-COLUMN QUARTO, 39 by 54, Cottrell & Sons, 2-revolution, 4-roller, rack-and-screw and table distribution, rear tapeless delivery, air springs, box frame and base, slitter and jogger; price right and press is right. GRAND RAPIDS ELECTROTYPE CO., Grand Rapids, Mich.

FOR SALE — John Thomson presses: one, size 13 by 19, 3-roller; two, size 10 by 15, 3-roller; one, size 10 by 15, 2-roller; running in perfect condition; reason for sale: changing equipment; offers solicited. FRANK F. LISIECKI, 9 Murray st., New York.

FOR SALE — Whitlock two-revolution press, four form rollers, bed 29 by 42; also Hoe two-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

RULING MACHINE, Springfield (Dewey), 44-inch, double-beam striker, No. 1 layboy, cloth guides, double-faucet ink guides; adjustable feed guide; bargain for quick sale. GRAND RAPIDS ELECTROTYPE CO., Grand Rapids, Mich.

TWO MIEHLE cylinder presses for sale; No. 000; print forms 39 by 56 inches; can be seen running; $1,200 f. o. b. Baltimore. THE LORD BALTIMORE PRESS, Greenmount av. and Oliver st., Baltimore, Md.

MEISEL PRESS for sale (new), with improvements, for $3,500 spot cash; worth $7,000 today; will be shown to prospective buyer by special arrangement; machine is new and in perfect order. N 528.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One U. P. M. automatic pile feeder, takes sheet 32 by 44 inches, almost new; one two-revolution, 4-roller Whitlock cylinder press, size bed 30 by 46 inches. N 526.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model No. 1, Serial No. 8011, with one magazine, liner, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — Hoe stop-cylinder press, 5-roller, size 51 by 36, sheet 50 by 32, 2 sets of rollers, 4-step cone pulleys, countershaft, 4 chases. N 501.

INLAND PRINTER bound volumes, Nos. 26 to 51, inclusive (October, 1900, to September, 1913); perfect condition; $25, f.o.b. Chicago. N 513.

LINOTYPE — Model 3 (rebuilt Model 5), No. 7286, molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

FOR SALE — 14 by 22 ineh Gally Universal, good condition; $200, f.o.b. Pittsburgh. TANKI, Inc., 231 Fifth av., Pittsburgh, Pa.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

HELP WANTED.

Bindery.

FOREMAN for our folding-box department; must be a good manager and have a thorough, practical knowledge of the business; none but the most competent need apply. THE LORD BALTIMORE PRESS, Baltimore, Md.

WANTED — Bookbinder; one who can do ruling and forwarding preferred; good pay; only first-class man need apply; state age, experience and previous employment. A. J. LAUX & CO., Lockport, N. Y.

Composing-Room.

PRINTER — One who knows type values and can put quality and strength into composition; must be an exceptional printer with original ideas and the ability to carry them out in the finished work; permanent connection for such a man with San Francisco house doing highest grade catalogue, booklet and commercial work; remuneration to correspond with ability; union; give full details of experience and send samples of your work or your reply will receive no attention. N 510.

WANTED — High-class man for working foreman in high-class printing office; must be fast operator, hand and stoneman, and accurate proofreader; good salary; permanent; give full particulars as to ability, age, union or non-union, etc.; opportunity to secure interest. N 508.

WANTED — Combination monotype keyboard and caster operator; steady position; write at once, giving all particulars. THE COMMERCIAL PRINTING & LITHO. COMPANY, Akron, Ohio.

WANTED — For up-to-date shop specializing in commercial printing, compositor who has good taste and the ability to produce high-grade work; union. F. J. SCHATZLE, Kankakee, Ill.

Managers and Superintendents.

FOREMAN to take charge of trade typesetting plant operating both monotypes and linotypes, with adequate make-up facilities. Address, giving experience and all particulars possible, N 504.

Office.

BOOKKEEPER-STENOGRAPHER WANTED in southern city; must be accurate, neat and rapid; man familiar with printing business preferred; permanent; bond required; state salary with references. N 512.

Pressroom.

FOREMAN — Pressroom night foreman wanted by one of New York's leading book printers; must thoroughly understand bookwork, know all impositions, O. K. all margins and revises, familiar with cost system, know what press standing means; a thorough executive who will insist on maximum production and fine quality; state experience in application. N 525.

WANTED — A first-class cylinder pressman capable of taking charge of a pressroom; must be familiar with high-grade catalogue and color-work; permanent position; good prospects for advancement to an energetic, capable man; a man under 40 preferred. N 480.

WANTED — Competent press foreman to take charge of Miehles and platens; up-to-date union shop; good working conditions; Pennsylvania city of 30,000. N 505.

WANTED — A pressman, experienced in operating two Miller feeders. P. O. BOX 876, Reading, Pa.

Proofroom.

PROOFREADER, MALE OR FEMALE — Must be fast, accurate reader, experienced in high-grade catalogue, booklet and commercial work; previous experience as head reader in large, high-grade plant necessary; want the best proofreader on the Coast; San Francisco house; excellent working conditions; union. N 506.

Salesmen.

WANTED — A salesman or sales manager to increase the sales of a line of machines already established in world-wide service in the printing, lithographing, bookbinding and allied trades; state age and experience. N 522.

WANTED — Printing salesman for established book and job printing house; good position for the right person; state age and experience, also salary expected. N 527.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

TYPEWRITING — We do all kinds of typewriting on good bond-paper at reasonable prices. Let us bid on your work. A. M. SKIER, Box 531, Hawley, Pa.

SITUATIONS WANTED.

Bindery.

BINDERY FOREMAN, 30 years' experience as bookbinder, whereof 18 years as foreman, competent in all branches, good executive ability, wants position. N 410.

SITUATION WANTED — Bindery foreman, A-1 in all branches; best of references. N 529.

BINDERY FOREMAN, experienced in all branches, good executive, open for position. N 496.

Composing-Room.

SITUATION WANTED — Composing-room foreman, first-class, all-around printer, book and catalogue work, make-up and lock-up especially. BOX 296, Iowa City, Iowa.

POSITION WANTED as foreman of newspaper composing-room; young man, thorough printer, make-up, executive. N 517.

FOREMAN composing-room, high-grade commercial and catalogue work; result-producer; union. N 519.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

Executive.

BUSINESS, PRODUCTION AND SALES EXECUTIVE would like position with well-established concern as business manager, assistant, or superintendent; now managing my own business in which I have offer for my interest; 20 years' general experience in the following order: General office work — collections, credits, correspondenee, salesman and sales manager; advertising — letters, booklets and follow-ups; practical shop experience — superintendent responsible for organization and production of over 100 employees, in complete art, engraving, electrotyping and printing-plant producing the highest quality of publicity material; personal and business references furnished; 40 years of age, married, and absolutely reliable; salary, $2,500. N 524.

Managers and Superintendents.

SUPERINTENDENT seeks connection with job-plant doing high-grade work; 20 years' experience as manager-superintendent; competent reader, estimator, buyer and correspondent; gilt-edge, "out-of-the-ordinary" credentials; will go anywhere, but northern New York or New England States preferred. G. T. COOPER, 189 Hamilton st., Cambridge A, Mass.

COMPOSING-ROOM SUPERINTENDENT OR FOREMAN desires to make a change; more than 25 years' printing experience, past 10 in executive positions; familiar with best grades of commercial, catalogue and booklet work; conversant with modern methods and machinery; good systematizer; references; union. N 503.

POSITION WANTED — Sixteen years' experience on blank-book, loose-leaf and commercial work in bindery, composing-room, pressroom, traveling salesman, and all desk work of estimating, orders, costs, etc.; now manager; 31 years old; strictly temperate; can take charge or assist superintendent; correspondence invited. N 518.

Pressroom.

PRESSMAN-FOREMAN seeks change from Chicago to smaller city or town, to take charge of 2 to 6 cylinder pressroom; thorough on half-tone vignette, process colorwork and embossing; an experienced executive, practical, conscientious; speed or quality results unexcelled; best references regarding character, habits and reliability; salary optional. N 516.

PRESSROOM FOREMAN OR SUPERINTENDENT, a first-class executive, now in charge of a large pressroom in New York city, desires a change; this man will systematize your pressroom and obtain a high standard of efficiency; he is a capable, industrious mechanical supervisor, always on the job; best references. N 523.

PRESSMAN, 22 years' experience; 10 years as head executive on the better grades of all classes of printing; best of references; will go anywhere; write particulars in first letter. N 507.

PRESSMAN, who has been running cylinders 5 years, desires a position as assistant pressman in large shop doing the very highest grade of work, or position as pressman. N 521.

Sales Manager.

SALES MANAGER, thoroughly experienced in all branches of the printing business, having been connected with large concerns, is desirous of making a change; if you need a competent man, with large acquaintance, and are willing to make a liberal proposition, I will be pleased to hear from you. N 514.

WANTED TO PURCHASE.

WANTED — Two secondhand Autopresses; give number and age. RAISED PRINTING CO., 185 Franklin st., Boston, Mass.

WANTED — Pony Miehle press in good condition; state age, condition and lowest price. N 520.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINTERS — Are you acquainted with the Poates Geographical Blotters, about 9 by 4? They are 100 per cent absorbent (both sides), with maps of the United States or individual States. Only $6.00 per thousand, including your imprint. Send for a trial order today. POATES PUBLISHING CO., 22 N. William st., New York city.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"— new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, folders, mail-cards, booklets, house-organs — we furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Ink Fountain.

THE NEW CENTURY ink fountain, for sale by all dealers in type and of printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Punching Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE. Type, borders, brass rule, printing machinery and printers' supplies. Address our nearest house. Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Chicago, 1108 South Wabash av.; San Francisco, 762-766 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Illinois, for (state whether for April 1 or October 1) October 1, 1917.

State of Illinois, } ss.
County of Cook. }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) business manager of (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Name of	Postoffice Address.
Publisher — The Inland Printer Co.	632 Sherman st., Chicago.
Editor — Harry Hillman	6849 Dante av., Chicago.
Managing Editor — Harry Hillman	6849 Dante av., Chicago.
Business Manager — James Hibben	Evanston, Ill.

(If there are none, so state.)

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Estate of Henry O. Shepard, Deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard, 635 S. Ashland av., Chicago.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....

(This information is required from daily publications only.)

(Signed) JAMES HIBBEN, Business Manager.

(Signature of editor, publisher, business manager or owner.)

Sworn to and subscribed before me this 18th day of September, 1917.

[SEAL] (Signed) HARRY H. FLINN.

(My commission expires March 31, 1920.)

Form 3526.— Ed. 1916.

NOTE.— This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.

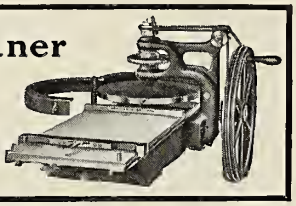
Type-Hi Disc Planer

Built expressly for Printers, Photoengravers, Electrotypers and Flat-Box Stereotypers

Manufactured by

Type-Hi Mfg. Company, Inc.

Syracuse, N.Y., U.S.A.



Engraved Christmas Cards

For Personal or Commercial Use

MY SPECIALTY—Series "A." Four different subjects, neatly packed, 25 of each design, assorted 100 to a box. Price $2.50 per 100. Envelopes and delivery included.

NOTE—We will send immediately upon receipt of remittance, and allow you 10 days from date of delivery to return them if not satisfactory. That means you can have your money back.

Offer Expires December 1, 1917.

We Considered the Printer When We Designed Our Cards, Our Samples Prove This. Samples From Our Line Mailed on Request.

We have no connection with any other house.

HARRY W. KING, *Manufacturer of "King Kards"*

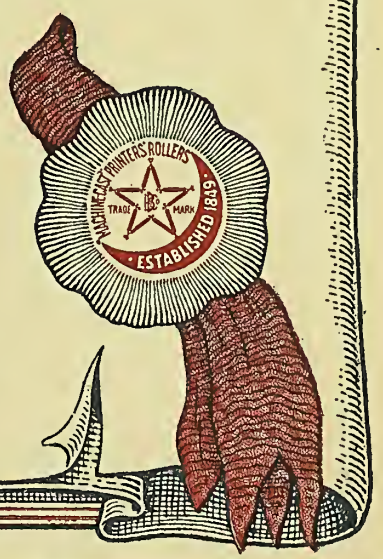
312 Cherry St., Philadelphia, Pa.

Our Show Cards and Advertising Ribbons Sell the Cards.

We wish you in all sincerity a Merry Christmas and a Happy New Year

May the Year 1918 Bring Prosperity to You

ONCE again Father Time spreads before us the proof of another year's work. We are closing our sixty-eighth year of Roller making. Conditions have been unusual, but through the friendly co-operation of our producers of raw materials we have been in position to supply the Printing Trade with good, durable Rollers, and render prompt, efficient service. As the Old Year nears its end, we thank all users of "Fibrous" Rollers for the support they have given us.



Bingham Bros Company

New York (Main Office), 406 Pearl Street

Baltimore, 131 Colvin Street

Rochester, 89 Allen Street

Philadelphia, 521 Cherry Street

Allied with BINGHAM & RUNGE COMPANY
East 12th Street and Power Avenue, Cleveland, Ohio

Ad-o-Meter

Christmas

By HARRY HILLMAN

WHAT wealth of thought
that one word holds,
For those who know its
meaning true;
Nor days, nor weeks, nor
months, nor years,
Can end its blessings or
its cheers!
To mankind all, that day
has brought
The gift divine—the
gift sublime—
The endless peace, the
aim of life,
Which comes through
sharing all our joys.



The INLAND PRINTER
The Leading Trade Journal of the World
in the Printing and Allied Industries

Vol. 60 DECEMBER, 1917 No. 3

JOHN SWIFT, SUPERINTENDENT—THE MAN WHO KNEW HOW

DEC 5 1917

By MARTIN HEIR

AS early as Friday afternoon it began to be whispered about the composing-room of the Haphazard Printing Company that a new mechanical superintendent was engaged. Such information was always welcome, and the gossiper being the first to convey it was sure of rapt attention. Not that a happening of this kind was an unusual occurrence demanding particular recognition; no, far from it, for of superintendents we had had many and varied kinds. Still, the information was interesting because of the change it had in store. And we did not have long to wait.

When I came into the office at a quarter of eight Monday morning, I saw a lanky youth, who hardly could have passed more than twenty-three summers, looking in dead earnest at the contents of the deadstone. He nodded when he saw me, and I think I heard him say "Good morning," but I am not sure. He repeated the same performance for every one coming in.

At about five minutes of eight, when most of the men had come in and were gathered about the linotypes wondering who the lanky stranger could be, he was seen to move in our direction.

"Good morning, gentlemen," he said. "I am Swift, John Swift, the new superintendent. I suppose you've heard of me."

Whether it was this surprising information or the ridiculous part of the situation that made us all tongue-tied, I know not; but none of us seemed to find a word to say. Some of the younger element even snickered.

Had the Old Man lost his head? Or had some one put something over on him? Never before had we seen a new superintendent come to the office so early in the morning and alone on his first day of service, and never had we seen one look more like a second-year apprentice. What did it all mean, anyhow? Was this to be the worst experience of all?

"Who is in charge now?" he asked.

This time "Dutch" Callahan, as the oldest member of the force, had accumulated enough muscle energy to open his mouth.

"No one that I know of," he volunteered.

"Well," said the superintendent, "you start work at eight here, I take it. I suppose you all know what to do, and during the forenoon we will become better acquainted and can arrange matters to best advantage."

A few minutes afterward one of the galley-boys came in. As he looked around and saw the new man at the superintendent's desk, he whispered a few words to another boy. Coat and hat he kept on. When the superintendent saw him and understood he was one of the force, he called him to his desk.

"What's the matter, old man," he said, "ain't you going to take off your coat?"

"No," said the boy, putting his thumbs in the armholes of his vest, crossing his feet and lifting his head. "I think you better hire another guy. Things are getting mighty funny around this place, it seems to me."



It began to be whispered about the composing-room.

"Now, now, now, my friend! Don't try to steal a base on me so early in the game. You'll knock me all to pieces. I'm sure we will become the best of friends before long. Please don't act hasty."

The boy had his coat off before the last word was spoken.

On the big cylinder press they had a sixteen-page catalogue form with which they were having considerable trouble. As the pressman was seen to go to the superintendent's desk, "Hank" whispered, "Here is where our young Napoleon will find his Waterloo, you see if he doesn't."

The pressman laid a sheet before the superintendent and told him that he could not print the form because it was not locked up properly.

"What seems to be the matter with it?" asked the superintendent.

"The lock-up is bad, I'm tellin' you," insisted the pressman. "There is linotype matter, hand composition and all kinds of cuts in that form, and for every nine or ten sheets we print, something pulls up. We worked on it all day Saturday and didn't print more than a thousand sheets. We can't lose more time on it; the office won't stand for it."

"Of course, they won't," assented the superintendent. "We'll have it fixed in a jiffy. Now, tell me, it's the cut justifications that are pulling up, is it not?"

"You guessed it," said the pressman. "The trouble with this office is that they take bigger work than they can handle. They didn't have enough metal furniture to justify the cuts, so they used linotype slugs, and they always pull up when they ain't correctly justified. So we can't print the form without loss of time."

"All right," answered the superintendent. "Let me see one of the worst sheets, or mark this one, and I'll have it fixed in ten minutes."

"You will, will you?" exclaimed the pressman, ironically. "Hey, Pete," he yelled, as he reached the door to the pressroom, "this new guy is going to fix the form in ten minutes, he says."

"How is he going to do it?" asked Pete; "pour glue on it?"

The superintendent called the galley-boy.

"What's your name?" he asked.

"John," answered the boy.

"John, is it? So's mine. I knew we'd soon become friends. Now, John, I want you to do me a favor, and in a hurry. My job may depend on how quick you are. I want you to put two shovelfuls of linotype slugs in the melting-pot and put on full steam. Then bring me the



"I suppose you've heard of me."

small ladle or a big spoon. When the metal is hot enough to run freely, bring as much as you can carry in the big ladle—into the pressroom, you understand."

"Yes," said John, on his way to the pot.

"Now," said the superintendent to the pressman, "open your form and take out all the slugs on one side of each cut. Then lock the form so the cuts won't move."

When John brought the hot metal, the superintendent filled the small ladle and poured hot metal into all the holes.

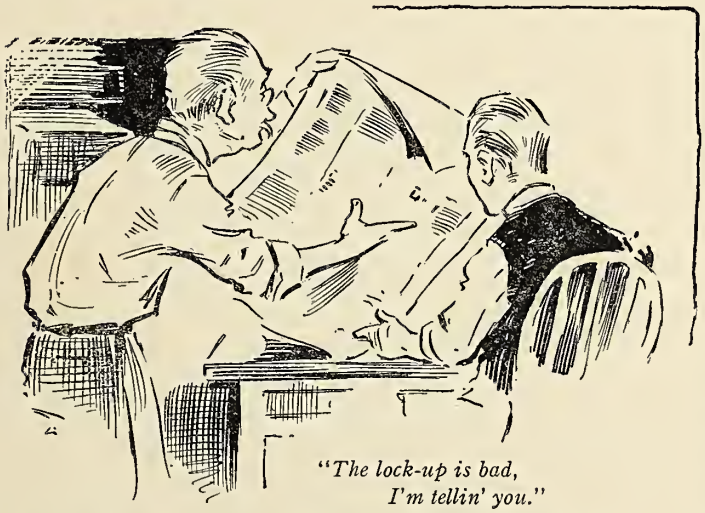
"Now open the form again and take out the slugs on the other side of the cuts."

The pressman did as he was told, and again the superintendent filled the holes with hot linotype metal.

"Now start your press," he commanded. "I am quite sure you'll find the form all right."

He went back to his desk and soon had the satisfaction of hearing the uninterrupted rumble of the big cylinder.

When, half an hour afterward, the Old Man went into the pressroom the pressman said,

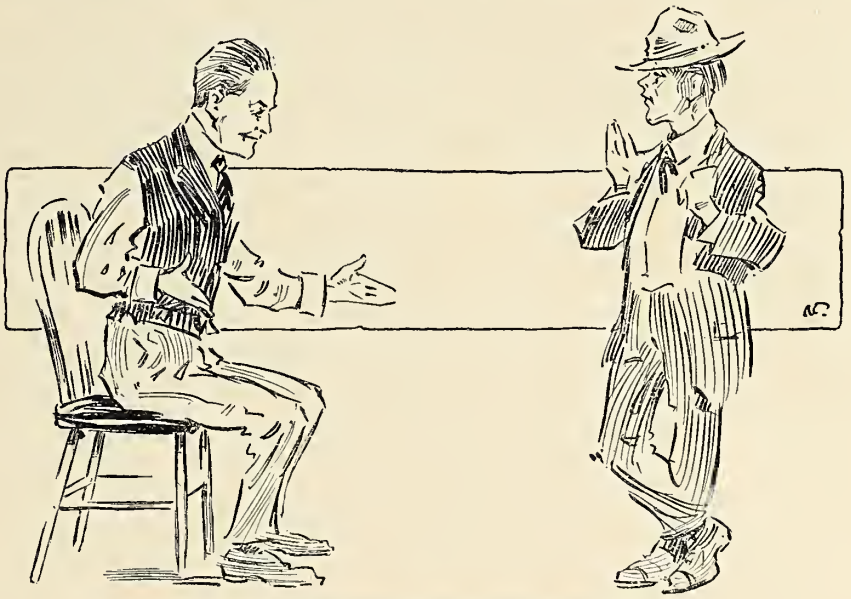


"The lock-up is bad, I'm tellin' you."

"That guy is all right." He showed him a sheet and told him what had happened.

"Some new invention?" said the Old Man to the superintendent.

"No, no," the superintendent answered, "that little trick has been known since the linotypes came into the printing-offices. It is quite a valuable trick, as it saves time and trouble."



"I think you better hire another guy."

"I should say it is. It saved the day for us. It took them thirty-six hours to run ten thousand of the first form, and I was beginning to figure a loss on that job. The other forms can be handled the same way, I suppose?"

"Certainly, sir. There is no better way to justify catalogue forms, especially in small offices where metal furniture is scarce."

"Who has ten-point old-style on the machine?" queried the superintendent.

"Dutch" Callahan said he had, and the superintendent handed him a blank to be set on a double slug. "Of course, I know you understand how to set double-up matter," he added.

The fact was, "Dutch" did not know; and none of us did, for that matter. We had set quite a few jobs of this kind, but had nearly always had trouble with them, either in taking care of the lines so they ended or started correctly, especially when there were long paragraphs, or in finding the division of the lines when correcting the proofs.

"There is a little trick about this matter that will help considerably if you know it," continued the superintendent. "It's very easy, however, and I will be glad to explain if you don't know it. This trick consists in never ending the first

line or beginning the second one with a space. That's all. By using this trick you'll always know whether it is the first or the second half of the line you are setting without counting the lines, and when you come to correct the proofs, the division of the lines will be clearly visible. The only thing you then have to take care of is the spacing."

When youth is instructing age, with its supposed superior knowledge and experience, it is courting resentment. The superintendent could feel it instinctively that down in his heart "Dutch" harbored a feeling that could not be exactly classified in the thankfulness group. But he knew full well that the only way for him, with his youthful appearance, to gain the respect of this crowd was to show them that he knew how—to convince them that he had the ability to master every detail of the printing trade. In that way only could he expect to fill the position satisfactorily to himself and his employer.

So he kept on in this manner, ever ready and willing to render any assistance possible and to show improved methods for accomplishing the various operations; and, to the surprise of all, the chaos that had characterized the composing-room gradually changed into smooth running and systematic order. Without noticeable effort, the superintendent guided the force to produce the work on time and in the required manner.

"I wonder where that fellow learned his trade," said "Dutch," as we went out to dinner one day. "They are not usually turned out that way nowadays."

"And we all thought he was a fourteen-karat greenhorn when he came into the office," supplemented "Hank."

It took some time before the mystery was solved. And it was the Old Man who brought the solution. Evidently reading the minds of the men, he let the cat out of the bag.

"About seven years ago," he said, "two boys of the same age entered a down-town office as printer's apprentices. One was the son of fairly well-to-do parents; the other of a printer who, a few years before, had deserted his family, leaving the mother the care of two boys and a debt to pay.

"The first boy I mentioned was fairly bright, but of a happy-go-lucky disposition that, as he grew older, drew his interest to things foreign to the trade he had chosen, while the other used every chance to gain efficiency within the sphere of his daily toil. You know how hard it is for an apprentice to get at the inside workings of a trade nowadays. If he puts his hand on anything useful, he is sure of a calling down from somebody. But somehow he managed. While the father was still living with his family, he had now and then brought home a copy of the leading trade journal. These copies were often given to the boys as playthings; the pretty pictures always held their attention, and many a time were the means of a moment of rest for the tired mother. But now, after the oldest boy had become a printer's apprentice, the dilapidated copies became sources of interest of another kind. He was quick enough to see that information withheld from him at the office could be found in them. Thus he laid the foundation for a thorough knowledge. At his work he gathered all the information possible, while at home he used every spare moment digging into these old copies of the trade journal. Of course, he became what the college student contemptuously calls a 'grind,' and lost a lot of what people in general consider the essentials of life. It is hardly possible that he ever could name the pitchers of even a major-league team, or that he knew the value of a straight flush or the meaning of the double O. But he gained so much information and experience of composing-room doings that he was paid the scale as a linotype operator in a catalogue office before he was eighteen years old.

"Now, here is the difference between the two boys I've mentioned: they had equal opportunities; but for the one the work became a dreaded task, endured only because of its necessity as a means of winning the daily bread; while for the other it became a labor of love. The one is today a mediocre printer, hardly worth the scale and, therefore, always among the first to be laid off when work is slack. The other has followed the course he laid out for himself the first year of his apprenticeship. He has seen the evolution of his trade through the trade journals, and it is quite safe to claim that he is one of those who know how. Gentlemen, let me introduce you to your superintendent, Mr. John Swift. You will soon see whether or not he has chosen the stock that pays the biggest dividend."

DRESSING THE BOOK

By EDWARD N. TEALL
Editor, "Princeton University Press"

IF I tell you what I read, will you tell me what I am? Reading has not even so scientific a basis as eating; and just how scientific a matter that is, we are told in a few words in the old saying, "One man's food, another man's poison." You can not tell which man it will poison until ptomaine takes its painful grip. Can psychology give rules to make the reading exactly like the writing? Conveyance of thought became an art before it even acquired a base in science. The most lawless of creatures is the comma; and as for the hyphen, who has mastered it? The proverbial description of grammarians shows them differing, irreconcilably.

It is not even certain that, with all our printing, we have yet hit upon those proportions of type, type-page and paper-page that carry the reading eye least laboriously down the column of typographic characters. How much is an eyeful? Eyes being not standardized, we must rest content with averages, the greatest good of the greatest number. But how are we to know when we have got it? Printing is a puzzle; still unsolved — and, to high-hearted lovers of life's mysteries, an endless joy.

Punctuation is a necessity of typography; the printer is tied to his black beast, like the Sienkiewicz maiden to the back of the aurochs. If the printer could punctuate with a free hand, how much happier printers would be! And perhaps our books would look just as well and read as easily. Should we have governmental regulation of punctuation? Paternalism could no further go. Prescribe our diet, dictate the cut of our clothes, but touch not our inalienable right to split our infinitives, to begin every sentence with a participle, to sprinkle commas from a pepper-pot, to punctuate for either eye or lungs as we will — to use a dash when out of breath or a "screamer" when we dread inattention, and to tuck our "close quotes" inside our full stops if we please to wear them so.

But here distinction must be made. The old Scotchman who *would* say "dufference," whatever his daughters might say in remonstrance, was willing to be hanged if he could "see *any* dufference between dufference *and* dufference." But the dufference is there. It is the difference between private indulgence, and submission, in public, to the dictates of convention. You wear slippers in the house, but not on the street. You may walk on the left side of a country lane, but you get jostlings and hard looks if you try it on Broadway. It is too bad there are no such automatic penalties for the author who insists on his divine right of freakishness in punctuation, and supports himself with quite incontrovertible asseveration of the fact that there is nothing in the Ten Commandments or the Constitution of the United States of America to prevent him from making a fool of himself. (He "has the makings.")

The subject has many facets. We choose to concentrate attention upon one: the publisher's right, in his print-shop, to adopt a "style" of his own, and the duty — no less — of his authors to submit to imposition of its collar on the winged steeds of their fancy (and "facts"). The relation existing between author and publisher is like none other. Is the author a producer (or possessor) of raw materials, and the publisher a commercial manufacturer and marketer? Or is the author a real creator and the publisher his agent? How far may the publisher go in considering himself a molder of popular thought, instead of a follower; a prescribing (preventive) physician, instead of a caterer? The author needs the publisher, and without the author the publisher could not publish anything; for, as Heaven must know, publishers can not write — anything but checks. So, taking the fences, we must charge straight at our mark, the relation, in respect of enforming the printed text, of the publisher who is not a mere job-printer, to his authors.

No book, no "serious" book, is ever typed without heartburnings over commas and the comma's related devils. Too often the question goes by default; the publisher, with a good case,

does not know how good a case he has. He might just about as well have no case at all. His shop has no real "style," but enough of habit to conflict at numerous points with the author's — not style, but hobbies. "This is a literary point," the author urges; "it belongs to me." "It is a matter of manufacture," the publisher replies; "it is mine." And so, between claim and concession, a pitiful compromise is attained, and the book comes out without a decent "dress," clad in patchwork of variant "styles."

Why bother with style, anyway? "Style" in the restricted sense of spelling, capitalization, compounding and pointing. Style is a convention. Conventions are protective; they adjust one person's privileges to another person's rights. They are based not on whim but on sound experience. Punctuation is apparatus. It works. Like any other machinery, it is most effective when the system is devised to effect economy of parts. A missing cog will throw the whole system out of gear; superfluous trappings waste power. Strip punctuation to a pitiless minimum, and the thought-product comes out shapeless; overload the machinery, and the superfluous matter hides the essential form. The best witness to the efficiency of good punctuation is the professor of scorn for all punctuation; depending on intelligence to interpret the mass of words, he is, at critical points, in the fix of a translator who loses the high sense in the niceties of mood and tense. No scoffer but must turn to respect for the comma when confronted with the classic example, "A says B is an ass"; "A, says B, ——." Punctuation is part of man's curse. If we can not turn it into a blessing, we can at any rate make the best of it by bearing it in the least discommoding way.

There are three ways to punctuate: loosely, tightly, sensibly. Loose punctuation is like the clock whose hands are anchored; sometimes right — but not, like the clock, at regular and calculable intervals. Tight punctuation takes the heart out of a text; it is cold, unnatural. Sensible punctuation does just enough to make the sense clear. Perfect unambiguity seems unattainable; but medium-done punctuation predicates reasonableness in its maker, and, given equal reasonableness in its intended beneficiary, should get the best results with the least expenditure of means.

One man writes "co-operation." Another refuses to recognize such a form, and insists upon "coöperation." A third, despising both, simplifies to "cooperation." If you read it "coop," he is willing to say good-by and go his way without preventing you free access to your own. Hyphen and diæresis ("dia-*re*-sis" of the print-shop) are extras; the hyphen is one more character to set, the "dots-o" is one more character to carry on the machine or in the case. And "coop-eration" you are welcome to, if you choose to take it that way.

"Yes, I agreed to accept your office style in my text," says an author; "but I never dreamed of your committing such an atrocity as this unspeakable 'well to do,' adjective. I must have hyphens!" And, to conserve the author's life and his own comfort, the publisher injects the hyphens. The author, straining at this gnat, swallows what the next author would call a camel. And this second author sees the first author's camel no bigger than a dwarfed gnat.

Hitting only the high places in the field of argument, we come to this: In his writing, every man should be welcome to his own style, however idiosyncratic, of punctuation. It is part of his personality in composition. But when he prints, the situation is more complicated. The publishing-house has a personality, too. If it is a house well run, its personality has found expression in a style — which may be printed on a "Style Sheet," or simply and still more effectively recorded in the shop's community consciousness. The aim, and the justification of its being, of such a style is twofold: artistic consistency in dress, and economy on the time-sheet.

All the books issuing from one house are soldiers in one army; they should have some sort of uniform. The house may issue text-books, volumes of essays, and fiction. Here are three branches of the service, not all to be dressed alike; but inside the boundaries of each, consistency is eminently desirable, if only by way of identification. On the other side of it, time is saved, in composition, proofreading and correction, if the workers know what system they are expected to follow. This is a matter of real commercial significance.

The solution of the problem is simple; therefore, shall it be said, hopeless? It brings us to a definite suggestion of reform: to publishers,

that they adopt a style; to authors, that they submit with the good grace of reasonableness. In case of authorial unwillingness to accept even such beneficent dictation, let the publisher be prepared with alternative suggestions, embodying the two other possible logical systems. Let the systems be called A, the shop style; B and C, the alternatives which may be ordered when the copy goes to the shop. Then we may hope to see books coming from the press neat and clean, without those irregularities which delay the reader's eye and derail his mind, even though he be not sufficiently versed in the formulation of punctuation's art to be able to state the exact nature of the shock to the sensitive reading organs.

We could suggest "forms" which publishers might use in their negotiations with authors, but that way lies endless consumption of space. It will be enough if we have set authors and publishers to thinking about "efficiency" and accommodation. That authors will ever be quite reasonable, or publishers quite clear mindedly insistent on their rights and duties in these vexed premises, we have no cause whatever to expect.

But when all the world is writing books, such things ought to be considered, even though the Great Default continue.

FROM "JOBWORK" TO SPECIALTY MANUFACTURING

By G. D. CRAIN, Jr.

WORK in the average printing-plant is handled by the job. Each job is different from all of the others that are going through, and this fact, of course, means that costs are relatively high. In the plant making a specialty, the work is standardized, employees learn how to handle it expeditiously, there are long runs without interruption, and for these reasons costs are relatively low.

This contrast indicates why it is possible for the printer who keeps his eyes open, and who takes advantage of an opportunity to standardize, into a permanent form, work which is coming in as apparently unrelated "jobs," to build up a profitable specialty business, and not only make a name for himself in that line, but actually save money for his customers.

Of course, it might be contended, the printer who arranges matters so that customers are able to substitute a manufactured product for one that is made to order on their specifications is quarreling with his own bread and butter, in view of the higher price which jobwork commands. But this contention is hardly logical, in view of the obvious fact that the most successful businesses are those which render the best service to their patrons. The printer who is able to show his trade how to do a thing more economically is not going to lose anything by it; on the contrary, as experience has amply demonstrated, he is more than likely to hew out a little niche for himself and to create a business which did not exist before.

For example, a certain printer in a Maryland city had a number of orders for forms and charts used in the local hospitals. These charts were numerous and elaborate, covering the condition of the patient, and providing for recording data with reference to the laboratory, the X-ray department, etc. Some of the hospitals wanted records on which to show the results of operations, and the character and duration of the anesthesia. Others added cards used in following up the patient after his discharge from the hospital.

The interesting thing about this business was that the orders in almost every case varied. Each hospital superintendent apparently had his own ideas about the character of the information to be compiled, and the best way to compile it. Naturally, the jobs were handled entirely without relation to each other, and no attempt was made to use any of the information developed from one hospital in connection with the preparation of the records of another. This would have been presumptuous, for one thing, and was not part of the printer's job, in any event. But this printer happened to be a man of imagination. He realized that hospitals all

over the country were buying charts for record-keeping purposes in just that way. He appreciated the fact that the cost of making individual jobs out of each institution's work was much greater than it would have been if all of the hospitals were using the same kind of forms, and buying them ready-made. Then he began thinking about the possibilities of getting up a standard form that could be used in every hospital.

Conditions happened to be favorable, because at that very time the hospital people had begun discussing the necessity of making their records uniform. Besides, some of the States had organized bureaus which had supervision over the hospitals, and these were urging them to put in record-keeping systems, and to use systems which would be as nearly similar as possible to those elsewhere — this to enable statistical matter of general interest to be compiled readily.

The printer got in touch with some of these bureaus, and got copies of the records which they advocated using. Then he went to the hospital superintendents for whom he had been doing work of this character, and explained his plan. They agreed that it would be an excellent thing, and helped him to compile a system which would fit the needs of any hospital. There were a lot of special forms included, of course, which would be called for only occasionally; but most of them were sheets which would be needed by any institution handling general work.

The printer, who by this time was regarding himself as a specialty manufacturer, printed a few hundred thousand of the forms, after they were approved as being the best that could be devised for the work, and began advertising them to the hospitals in his part of the country. He was able to quote a price much lower than these institutions had been paying before, because, as explained, they had been having their work done as individual jobs. They immediately appreciated the advantage of getting prompt deliveries and having the forms furnished at a lower price than they could have them printed for. Orders began rolling in, and soon the printer had to increase his stock.

Now his plan is to print the forms by the million, and to carry a big stock of every item. He has issued the data in catalogue form, so that hospitals can order as many of each sheet as their special needs may suggest. These catalogues have been distributed all over the country, and result in a constant stream of orders for this material, the superintendents having gotten into the habit of turning to this concern when records are required.

This is one excellent example of how a live man in the printing business can turn to his own advantage, as well as that of his customers, a situation which is not ideal. The hospitals might have gone on for some time buying records individually, each institution having a separate job made of its records, and the printing-trade in the aggregate would have taken in more money than is the case today, with this printer and one or two competitors taking care of practically all the work; but who will say that it was not a good thing for this printer to devise a standard system which enabled him to operate on a large scale, and enabled customers to get better service, both as to price and delivery, not to mention the advantage of having a standard form?

Most people are familiar with the work of a certain organization which specializes in office forms. Its experts have studied the requirements of different lines of trade, and in many cases are able to supply a ready-made article at a price much below what it would take to print it in small lots for an individual customer. For example, the publishing business requires that careful records be kept of subscriptions, both as to their origin and the dates of their expiration, and while practically every publisher uses a card-index system for this purpose, the character of the cards used varied considerably until this establishment developed a standard card.

It is now able to offer publishers a card which shows all of the information anyone would care to record in connection with subscriptions, and tabbed in such a way that it is easy to pick out of the file those cards carrying subscriptions which are just expiring. Here again the printer has been a manufacturer to the extent of cutting production costs through turning out these cards in immense quantities, thereby enabling them to be furnished to buyers at very low prices, compared with what it would take to print them as individual jobs.

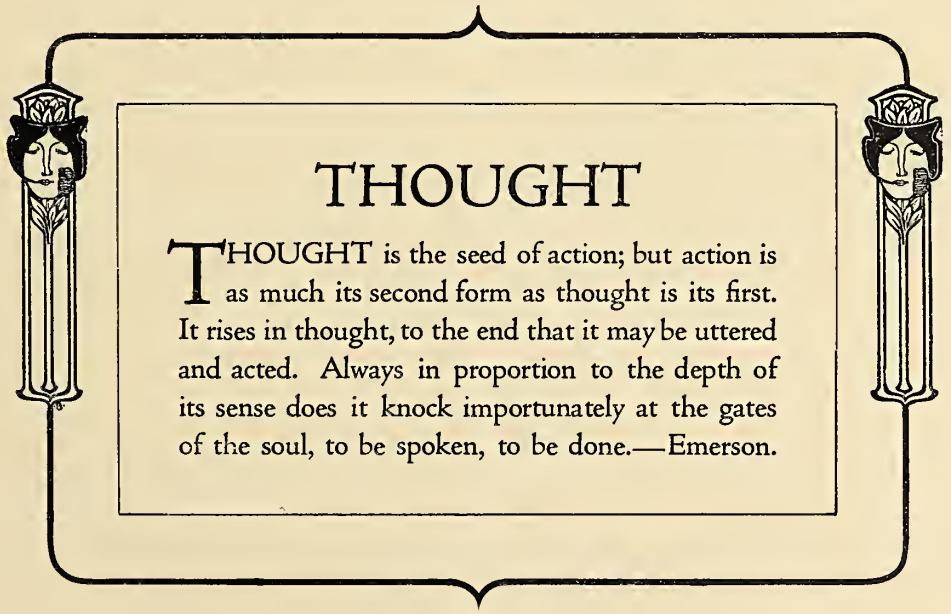
In some cases people not in the printing business originate ideas of this kind, and in that event simply buy the printing and handle the selling end. But when this happens it merely

illustrates an opportunity that some printer might have taken advantage of, had he been on the lookout for chances of this kind. And the fact that outsiders come along and see possibilities in the standardizing of printed-matter is another argument in favor of the printer doing this when he can, since someone else may if he doesn't. And there will always be so much special work which will necessarily have to be handled as "jobs" that there is no reason to attempt to spread out the business by refusing to standardize when this is possible.

In the hotel business, several concerns have developed specialties which have resulted from standardization. In one case a card and rack system of keeping the accounts of guests was worked out, and this became very popular with hotels, because it enabled them to keep the record of their rooms in visible form, and likewise furnished a simple and expeditious method of handling the accounts. After this plan was standardized, the man who devised it found that he could print millions of these cards at a time, and thereby cut the cost to a very small sum. These cards are shipped all over the country to hotels which have found that it is much better to take the ready-made system of a concern which has studied this feature rather than to attempt to develop their own.

It is true that in a number of instances the printer gets into a specialty because of having acquired the necessary type and equipment to handle that particular class of work. Turning to hotels again, the business of printing hotel menus is usually a specialty, with one printer in a town handling it. In some cases, menu printers who have studied the subject and have equipped themselves in especially good style have been able to attract trade from all over the country, as well as in their immediate localities, their fine type, excellent stock of paper suitable for menu work, and artistic ideas on this subject appealing to hotel men as desirable features.

Almost every printer who looks about and who studies the work that goes through his plant will see opportunities for developing a specialty, and particularly for standardizing printed-matter. He will not be in danger of killing the goose that laid the golden egg when he brings this about, but he will be in a position to develop a practical monopoly of that special item of printing. And as a monopoly based on brains and initiative has never been frowned upon, especially when it involves a reduction in the cost of the product to the consumer, there is no possible reason why the printer should not make the most of his opportunities in this direction.





WAITING FOR COPY.

Drawn by John T. Nolf, ex-printer.

THE PRINTER AND THE INKMAN

By JOSEPH O. MAY

WHEN, as a pressman, I sent the proofs that I had pulled on the job-presses for the customer's O. K. to the inkmaker, I often wondered if he recruited his help from a hospital for the blind and infirm. I did so because it was almost impossible to have duplicated by the inkmaker what seemed to me to be a very simple combination to produce on the job-presses. Since I myself am employed by an ink-manufacturing company, I may say my opinion of previous years has undergone a considerable change, and I now really think the lack of "gray matter" is much oftener found in printers than in inkmakers. In this article I will try to set forth some of the troubles of the inkmaker that could easily be eliminated by a little forethought on the part of the printer.

Let us first see how it sometimes happens that the color you have proved up on a job-press for your customer's O. K. is impossible to duplicate by the inkman when you are ready to run the job. The color, be it brown, green, buff, or any other color, may have been a trifle too dark while on the press, and you, therefore, ordered the pressman to brighten it up a bit. The pressman, without washing the press, dabs a little white, yellow, red or other color over the color that is already on the press and pulls another impression, which gives the shade wanted for a few proofs for the customer; but it also causes plenty of trouble if the customer insists that the completed job shall match the proofs exactly, for in toning a color in this way on the press you practically print two layers of ink on the sheet, giving the effect of a strong undertone with a light overtone, an effect that you can not duplicate with a mixed ink.

Another of the inkman's troubles is caused by the stock on which the job is to be printed. The printer receives a sample of color which the customer wants used on the job. The customer may have this color on a piece of goods, he may have cut it out of another catalogue or magazine, or obtained it in any other way. He gives it to the printer with instructions to match it for the job. The printer sends it to the inkman with the same instructions, "match this color," but does not say what kind of stock he will use for the job. In the absence of further instructions, the inkman matches the color for approximately the same stock as that on which the sample is printed. If the sample is printed on a white-coated paper and the printer uses it on a tinted or even white book-stock, it stands to reason that the printer will be disappointed in the match, and if it is to be used on boxboard or cloth, what a vast difference there will be between the sample and the print. But who would be at fault? Some other points the inkman should know are: Is the work to be printed on a job-press, flat-bed or rotary; is the form to be light or solid, and at what approximate speed is the press to be run?

The printer should always state what grade of stock is to be used on the job, and, if possible, a sample of the stock should accompany the order. It may be a trifle inconvenient to do this, but it will be amply repaid by the time saved when the job is on the press. Even coated papers of different grades make a vast difference in matching colors. This difference is most noticeable in matching two-tones, double-tones, bi-tones, or whatever name is given the ink that develops into another color after printing. I have had experience with this ink where a two-tone green has remained a green on one stock, and developed into a distinct brown on another stock, while on other stocks the shade varied between the two extremes. If the printer has a job which requires matching a two-tone ink, it is always advisable to send the inkman samples of the stock on which it is to be used.

Another requisite is time. As it takes several hours for this ink to develop, it is readily seen that the inkman requires sufficient time to test this ink thoroughly.

Another very serious trouble for the printer is the matter of drying. An ink that will dry and set quickly on one kind of paper may require an extra day to dry on another, or, at times, will not dry or hold for several days on some other

kind. This also shows the necessity of furnishing the inkman with a sample of the stock, especially when a hard glazed or calendered paper is to be used.

Another cause of trouble between the inkman and the printer is the price. The pressman, or the engraver, in proving the job, uses whatever color he has in order to get the shade the customer calls for. Not so the color-matcher in the ink-house; he must weigh off every article he uses so as to keep a formula, and he must keep it within a certain price, according to what the printer will pay. It therefore stands to reason that if the engraver or pressman used a $2 ink for making his proofs, the printer can not expect the same brilliancy and depth in an ink for which he is willing to pay only $1.

It is also the inkmaker's duty to give the printer the best service in his power and live up to the promises of his salesman, for, even though the order may be small, it may mean a lot to the printer to be able to deliver his job on time.

A more systematic manner of working "hand in hand" would be beneficial to both the printer and the inkman.

FROM COPYHOLDER TO PROOFREADER

No. 3.—By H. B. COOPER

AFTER my two adventures in the proof-room I was again at the case setting type, because I could not be idle while I waited for more proofreading to do; and again I was correcting my own galleys, as in old-time college days. But there was this difference: In the old days I was hardly within hailing distance of the proofreader. She came and went as the denizen of another world, marked my proofs, measured them—and always generously. But she left me unawakened to many things. I did not get the proofreader's point of view *at all.* I only discovered that by bringing my education to bear upon my own work I could set clean proofs that took little time to correct; and so it seemed that I must be approaching nearer and nearer to proofreader standards, though what they were I never knew. For she dwelt in a world apart.

Yes, she knew; *I* did not know. She was in touch with authors and contributors; *I* was not. She was able to give them what they wanted, to please them with the elimination of errors and with the style put into their work. It may be that she ministered to the vanities of people somewhat after the fashion that dressmakers and milliners do, showing them up at their very best. And is not this always dear to the human heart?

When again, years afterward, I found myself working at the case, I had progressed as far as this: I was no longer the animated automaton, simply putting in commas where marked. Now I wanted to know the reason why. I had waked up! I had intelligence, and insight, and also initiative.

One of the first practical discoveries I made "by dint of the bodkin" was in connection with subordinate elements where a restrictive or non-restrictive meaning determined the need for a comma. This I had called the "elusive" comma, and all summer long it had baffled me by reason of its being marked sometimes in, sometimes out of, my proofs. Not always out, nor always in, but only *sometimes;* and whichever way it occurred in my proofs, some perversity made it right the *other* way.

As mentioned in last month's article, I needed a "Stop-Look-Listen" sign or a flagman waving a red flag to warn me as I approached one of these dangerous "comma places." If I were held up for an interval until I could think whether the meaning of the subordinate element was restrictive, needing no comma, or non-restrictive, needing a comma, I could usually adjudge the case rightly. But there was no flagman waving a red flag for *me.*

I well remember the very sentence I was correcting in type when I made my discovery that the "elusive" comma occurred most frequently before words beginning with *"wh"*—as *wh*o, *wh*ich. I was putting in a comma, as marked, between the two words "gentleman" and

"*who*" in the sentence, "The next speaker was a South American gentleman, *who* had with him his little boy four years old." It struck me that I was going through identically the same motions over and over again. I looked back to see, and sure enough! From beginning to end of my galley I had done little else but change commas before "*wh*" forms!

Here are illustrative examples (collected later):

I can not be sure *wh*ich it is.

But I have told you all I know, *wh*ich is enough.

The place *wh*ere he stays is near by.

We followed the stream to its source, *wh*ere (at *wh*ich) we found—

We know not *wh*ither thou goest.

Jerusalem is builded as a city, *wh*ither the tribes go up.

None other name *wh*ereby we must be saved.

The spirit of adoption, *wh*ereby we cry—

It shall prosper in the thing *wh*ereto I sent it.

Press toward the mark, *wh*ereunto—

The foundation *wh*ereon the superstructure is to be built.

I mentioned the affair, *wh*ereupon he said—

Postpone this till vacation time, *wh*en we can attend to it.

During all the time *wh*en I was with him.

Do you know the reason *wh*y he is not coming?

He told me his reason, *wh*y he could not come.

State *wh*ether a pink or a blue border is preferred.

I must settle this in my own way, *wh*ether you like it or not.

I could not be idle *wh*ile I waited; so I kept busily at work, *wh*ile the children played around.

I had found my flagman with the red flag—"*wh.*" Thereafter I acquired the habit of sensing danger *wh*enever and *wh*erever one of these flags waved. To this day, *wh*o or *wh*om, *wh*ose, *wh*at, *wh*ich, *wh*oever, *wh*atever, *wh*ichever, *wh*omever, *wh*omsoever, all remind me to look twice for the meaning, and if it is non-restrictive to put the comma in, otherwise not.

It was a great find, and I pass it on. It led to the discovery of certain other flags besides "*wh,*" which always put me on guard as I see them flying. Look out for "because," "so," "so as," "so that," "such as," "especially," etc. *They're flags!* Find some more, and if you are interested write me about them.

Methinks I hear some one say, after following me thus far in the "From Copyholder to Proofreader" series: "What a fuss about a comma? Did you really go through such torments, learning to handle the most insignificant thing on a page? Why, it took you years!"

Yes, I am ashamed to say it did. I was slow.

"And, after all, a comma doesn't much matter, one way or another, unless it changes the sense. Half the world holds the comma in contempt. There are a thousand other things of more importance on every page. What about them?"

Yes, what about them?

The most scathing criticism of a proofreader that I ever heard was this: "There are a thousand things that he doesn't know, *and that he never will know.*" Coming, as it did, from "the man higher up," it seemed like the signing of his death warrant. And so it proved. Shortly thereafter, the place knew him no more.

It begins to look as though somebody is needed around a printing-office who knows the thousand things that keep coming up for authoritative decision, or who knows at least where to find them.

And now, Friend Copyholder, it is this unique position that you hope to occupy some day. Perhaps you consider yourself within a year or two of being able to hold down a proofreader's job. If so, here are some pointers:

These thousand things in which you have to become proficient, are you learning some of them every day? Is the total mounting up and up, so that it already approximates proofroom requirements? (I'd like to hand you "Hill's Rhetoric" or "Woolley's Handbook of Composition" out of my desk, and see what you'd do with it.)

A goodly proportion of these thousand things must be relegated to the domain of your subconsciousness, so that your conscious thoughts need not be hampered by routine work but be free always to grasp the sense of what you are reading. Familiarity with office detail and routine, knowledge of type-faces, habits long ago acquired of watching spacing, punctuation, divisions of words, capitalization and "style"—

how is it that your conscious thoughts wander sometimes, yet all these matters are fairly well guarded by your subconsciousness? I knew a student in Professor Hugo Münsterberg's psychology class at Radcliffe College who used to practice leaving her routine duties to be attended to subconsciously, without any diversion of her conscious thoughts. Many a time have I watched her as she gathered together the books she would need for her afternoon recitations, and the letter that must be mailed on her way to class, and she would not consciously be attending to it at all — only subconsciously. Her thoughts were free for other things, that had not become a part of her routine. She trained herself, under Professor Münsterberg's guidance, so that the letter was dropped in the letter-box as a matter of course when she came to it. Of all the things done subconsciously she would have no definite recollection afterward, but this did not bother her in the least. "I must have mailed my letter," she would say, "because I had it with me to mail." Or, "I do not have to go back and see whether I turned off the gas or locked the door, when that was the routine thing for me to do. *I must have done it.*" So she would go to bed at night more care-free than any of the rest of us, who if we could not remember about turning off the gas or locking the door must needs look again to assure ourselves. In many ways she had the advantage over us.

Taking the tip from my friend, I practiced the same thing in connection with my proofreading. I "let go" a great many routine matters that by that time had become a part of myself and could be looked after subconsciously, thus freeing my thoughts for sense, and construction, and the other all-important non-routine matters that it is not safe for a proofreader to let go for a minute. The sense of what one is reading can never be looked after subconsciously. It is enough to occupy the proofreader all the time, even though everything else were attended to subconsciously. Let the thoughts wander for a minute and the sense goes wrong — did you never notice it? What about such a statement as the following:

"Then, lowering his voice and sweeping a gesture over us like a cycle reaping tares, the old minister said —"

The subconscious mind would pass it without a protest. Only the mind alert would be able to visualize the *sickle* reaping tares — not *cycle,* which must have been a typist's error in the preparation of the original copy.

Or take this:

"We import about 3,000,000 pounds of raisins *per capita,* but the home consumption is small."

Per capita for *per annum!* Yet it takes a wide-awake proofreader to do more than look after the spelling and italicizing of the Latin words. In a perfunctory way, without thinking, we are likely to pass well-nigh everything that comes along. "Irritated ditches," "torturous paths" — even "big base drums" — would hardly arouse the subconscious mind to any sense of impending disaster.

But the point that I am making is that the mind becomes more alert, by far, when it is relieved of the anxiety of consciously attending to everything.

In my experiments along this line, I found that not only matters of routine but old, familiar things of A B C simplicity could be dismissed from my conscious thoughts as soon as I had given them the "once-over."

Just an X-ray flash of intelligence, and — let them go!

They will be taken care of.

More about this next time, especially as it applies to misspellings.

Do you begin to see that the thousand things a proofreader needs to know, as author's or business man's secretary and compositor's guide, are not a thousand confusing things that crowd each other out of mind? They have mostly become a part of his subconsciousness now, after long experience in books and the making of books. And they make him what he is, the authority — the man who *knows.*

Friend Copyholder, I sincerely hope you may occupy this position some day. There's keen competition ahead of you in the business world; but if you are ambitiously saying to yourself, "Some one has got to be at the top and I might as well be that one," I'm glad of it and I'll try to help you get there. Until you hear from me again in the next issue, just spend a little time appraising yourself as (a) author's or business man's secretary, and (b) compositor's

guide — since it is this unusual combination that makes the proofreader. What would you be worth? What sort of letters could you write? The letters that you *do* write, now — are they error-proof, or a scrawl? Have you the capacity to render expert service in any line? Have you won the confidence of all who know you, so that they are expecting to see you get to the top one of these days? You'd better think it over, and think it over very carefully.

EFFICIENCY THE WATCHWORD

By A. ERNEST MOWREY

A response to the article entitled "Combining a Daily Newspaper and Job-Printing Department," on page 39 of the April issue, which was in answer to the article "Magical Tips on the Black Art — Nuisance or No?" in the February issue.

TO begin with, the writer does not wish this article to be misinterpreted as being a refutation of the claims made by the author in the above-mentioned previous article. Perhaps in that particular town, and in that particular plant — there may be more — it is possible to handle the newspaper as a job in the job-printing department. Perhaps, too, it is even possible to maintain a cost system in such a plant. But if such be the case, it is a very rare occurrence in this day of cost and efficiency methods.

The problem of turning out a daily newspaper is, of necessity, a different proposition from that of producing individual printed-matter to suit the tastes of a thousand and one different clients. For that very reason it is an uncontradicted fact that each department, to be run correctly and produce results, should be manned by specialists in that particular line.

In the old days an all-around printer could do anything so long as it was "settin' type or make-up." But where is that printer to-day? The demand is rather small, and is getting smaller. Nearly always it will be found that the man who can do everything can do no one thing exceptionally well. Therefore, a job-printer should be a job-printer and a newspaper-printer a newspaper-printer. Of course, there may be hosts of very capable compositors who can hold down jobs very worthily on either the advertising or job end of the business. But, out of this questionably great number of general printers, the ratio of those who can creditably hold down two jobs at the same time — job-printing half the day and newspaper-printing the other half — are exceedingly small.

It is very true that only really exceptional men can keep up interest in their work with only part of their time devoted to it. The writer quotes from the authority of many years of experience when he says that only those men can be really efficient in any particular line of work who give it their undivided attention. We are all well aware that there have been, are, and always will be, exceptions to all rules. But in trying to handle this problem of combining the daily newspaper and job-printing department under the management of one general staff of printers, we must take into consideration the business as a whole and not as individual, exceptional cases.

Each department should be run separately — as much so as possible. In the case of a plant employing one general staff of printers whose duties are divided between job and newspaper, not only does the product of each department suffer for want of more efficient workmen, but also the plant, of necessity, loses real actual dollars and cents during those hours when the jobbers or other job equipment stand idle. The only way to make ends meet in the printing business — and, incidentally, have a little cash left over for the boss to call profit — is to study and keep tab on and really know one's costs. Each department should carry its own responsibility and a just proportion of the overhead expenses. For instance, all work done for the daily, such as the cutting of wrappers, mailing-list, copy-paper, etc., from job-stock, the printing of labels for the bundles, carrier-receipts and all kinds of office forms used entirely in the circulation department, and many other items of otherwise actual value,

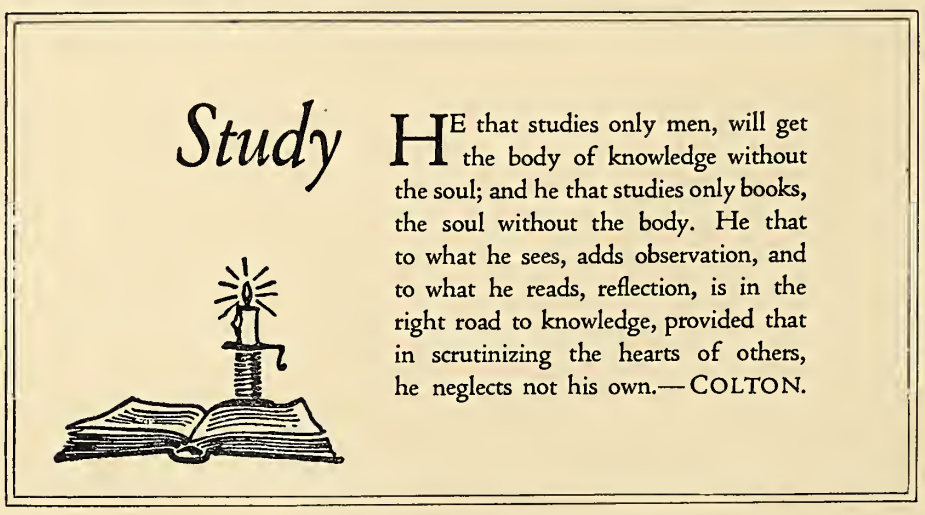
should be charged directly to the newspaper department the same as if that department were dependent upon an outside print-shop for such service. On the other hand, if the job department carries an advertisement in the daily, depends upon the linotypes to set up its straight matter, or receives help in any form from the newspaper department, such service should be charged to the job department the same as any other expense. But as no two shops are run exactly alike, the problem of keeping each department separate and making each pay for itself is one which is strictly up to the management of each concern.

Mark Twain had three rules for writing. The first was "Write," the second was "Write" and the third was "Write." Likewise there are three never-to-be-trifled-with rules in the printer's game. They are, firstly, "Work"; secondly, "Work," and thirdly, "Work." Now, with work for a basis of success, it remains for the master hand to separate, divide and direct into the proper channels so as to concentrate and produce best results. There is a way whereby it requires two units of effort to produce one of result: inefficiency and lack of system. There is also a way whereby one unit of effort may produce two of result: system and efficiency.

There is no good reason why, in any town or in any plant, a newspaper and job-printing department should be combined under one management and put out by one general staff of printers. If there is not enough job-work to be had in the town to keep the jobbers busy, and a demand for more of the better kind can not be created, it were better to dispense with some of the equipment. But that which is retained should be kept busy all the time. It is seldom that a good salesman can not create some demand for the better class of printing. And here again comes up a big question.

The man who knows newspaper advertising well enough to make a good solicitor should stick to it and specialize in that line. It is seldom indeed that we find an advertising man whose ability can not be improved. The selling of good printed-matter is a problem for the practical man who knows and understands the ins and outs of creating printed-matter. There are too many men who try to combine advertising soliciting and printing salesmanship. They don't mix. A man may be ever so good a salesman so long as he has his set of figures to sell space by. Printed-matter is not sold by the square inch, the number of words or lines, nor the number of insertions. In other words, and in terms which some one has spoken, "one sells a specially created manufactured product — the other sells necessary contributions to the representative of the public at so much per."

In this day of specialization and efficiency testing, not only should each plant try to specialize on some one particular output, but each man employed should likewise specialize in his particular calling.





THE USE OF COLOR AS APPLIED TO CATALOGUE ILLUSTRATIONS.

Printed by the Henry O. Shepard Company, Chicago, from four-color process plates made by the Zeese-Wilkinson Company, New York city. Ault & Wiborg process inks used. Shown by courtesy of Cluett, Peabody & Co.

EDITORIAL

A POINT strongly emphasized by one of the speakers at the Chicago convention during September was that printers must sell service in addition to printing, and that they must get paid for that service as well as for the printing. This is a matter that should receive the serious consideration of all proprietors of printing-plants. The printer who is equipped to sell service as well as printing does not find it necessary to take work on the competitive basis, and the sooner work taken solely on the competitive basis is eliminated the better it will be for the industry in general.

Is Printing an Essential Industry?

Is printing a non-essential business, or is it an essential business? This question is raised after reading War Bulletin No. 29, issued by the Chamber of Commerce of the United States, through its Committee on Coöperation with the Council of National Defense. The bulletin is reprinted elsewhere in this issue.

In a certain sense, printing is non-essential; that is, so far as furnishing materials and supplies for the conduct of the war is concerned. On the other hand, printing is an absolute necessity, both to the welfare of the business institutions and to the people of the country. Furthermore, printing is the most effective means — the only means, in fact — by which the various branches of the Government can disseminate their messages and the other information which must be imparted to the people of the country, not only for awakening them to the seriousness of the situation, but also for creating widespread interest and action in connection with their plans for the successful prosecution of the war.

As has been set forth in another article in this issue, " The public must be enabled to read in its newspapers and periodicals of the need for a big army; the man on the street must be ' sold ' on the Liberty Loan by means of posters; window-cards are needed for the Food Administration; and printed-matter circulating freely is the very life-blood of the Red Cross."

In times of war, it is essential that the morale of the entire population be maintained at the highest degree. One hears of the morale of troops on every hand. Spirit has much to do with victory or defeat. The morale of those at home is as important as that of the troops in the trenches. The recent Russian collapse was in part due to unrest, a low state of morale, behind the fighting lines — in the centers of population. The army did not go to pieces first, we are told. The people listened to pro-German agitators, who swayed them because times were hard, shops were closed, people idle. Men and women who are busy, who are able to maintain their homes with the minimum of disadvantages unavoidable in war times, do not easily fall victims to such parasites, hungry for power and expecting to ride to it on the crest of dissatisfaction.

If the war is to be won, and it will, money must be raised in billions. Liberty Bonds must be sold, and the Y. M. C. A. and the Red Cross must have funds, and more funds. To subscribe to these meritorious causes the people must have money. To have money they must have work.

Manufacturing must continue to provide employment for the people. Goods must be sold to enable manufacturers to make more. One man must have money to buy what another is making. Here, then, is the secret of maintaining a high morale in the people at home. Its truth can hardly be denied.

Realizing, then, the importance of printing as a selling force, is not printing essential to the successful prosecution of the war?

While many of the industries of the country will, of necessity, be devoting their entire production to war materials and supplies, they will, at the same time, require printed-matter. It is also essential that the various manufacturers continue their publicity campaigns — curtailed to some extent, possibly, though the consensus of opinion seems to be that they are going ahead as usual — in order to maintain their standing in the business world and be ready to resume normal operation the moment the war is ended.

With large numbers of our young men leaving the ranks of industry and going to the front, and many others leaving their regular occupations to

devote their time to work in plants that are producing the materials of warfare, manufacturers will be forced to devise ways and means for continuing the distribution of their products, and printed-matter—advertising—presents the most logical method for doing this in the most efficient and economical manner.

It is certain there will be curtailment in some classes of printing. This is to be expected. But, taken as a whole, the printing industry must go forward if other industries are to go forward and we, as a nation, are to assume our rightful place in international trade after the war.

We must not lose sight of the fact that greater results will be expected from the printed-matter that is produced, however, and that this will demand a higher grade of work than heretofore. Printed-matter must be made to put over its message in the most effective manner possible. It must be made to attract immediate attention and to force action — to produce results. By all means, it must be made to " keep out of the waste-basket." Elimination of waste is an absolute necessity — and this applies to printed-matter as well as to other things.

This will require extra thought and study on the part of printers, and printers can render valuable service to their customers, and also to the country, by assisting them in producing their printed-matter in such a manner that it will produce results efficiently and economically.

In common with all other industries, the printing industry stands ready to sacrifice to the end, but it is to be hoped that no action will be taken that will seriously cripple it.

Second-Class Postage Rates.

From all indications, it is evident that a strong effort will be made after Congress convenes early in December to have the new schedule of second-class postage rates readjusted, if not repealed. Surely no one can be opposed to a fair and proper taxation during times of stress such as the present, but, as passed at the last session, the increase in second-class rates is far from being " just and proper "— it is beyond reason. As has been stated on numerous occasions, the increase will work a hardship on the publishers of the country, and, in view of the other taxes which they will have to pay, and are willing to pay, will force a large number out of business. This will react heavily on the printing industry, which will also be seriously affected in other ways by the increase.

One of the strongest arguments presented in favor of the increase in second-class rates was that the Postoffice Department was losing money, and that this loss was caused by the second-class mail. This question has been handled so effectively in an editorial appearing in *Newspaperdom* (issue of November 8) that we give it in full here:

We do not know how those senators who helped push through the new postal regulations will reconcile themselves with the action of the Postoffice Department in turning over to the Treasury Department a surplus of $9,000,000. From boyhood we have been told that the Government ran the Postoffice Department for the benefit of our people solely, and that the matter of making profits out of the system was foreign to the subject. And yet, with higher prices in mail transportation, wages, postoffice rentals, etc., we now learn that the Government earned $9,000,000 the last fiscal year. The *New York Times*, commenting on the big postal revenue profit, said:

" The Postoffice Department has turned into the Treasury a surplus of $9,000,000, declared to be the largest in its history, and which, according to those opposed to the increased postal rates imposed in the Revenue Bill, is a direct refutation of the contention that there was a deficit in the system, due mainly to second-class matter which was carried at a loss of $80,000,000 a year.

" The great surplus earned by the department shows that there was no great need for increased rates on all kinds of matter. In other words, the increased rates made in the last bill were merely for taxation purposes and had no bearing upon the condition of the Postoffice Department, which was not intended to be a money-making part of the Government.

" If the same ratio of business is maintained in the next fiscal year, it is estimated that with the increased rates on all kinds of mail the surplus will not be less than $75,000,000. The experts for the Government, in making up the Revenue Bill, estimated that the increases would bring in $60,000,000. The rate on second-class matter, which during the present fiscal year was one cent a pound, was more than doubled in the Revenue Bill, the rates being increased to one and one-fourth cents a pound for news and literary matter, and the advertising matter carrying rates starting with one and one-half cents and going as high as eight cents, according to zone.

" The zone rates are the same as those of the parcel-post zone system. First-class matter is increased fifty per cent by the Revenue Bill, the rate of two cents an ounce being increased to three cents. Drop-letters hereafter must carry a two-cent stamp, and postal cards will be two cents. The report of the Postoffice Department showing this extraordinary surplus will undoubtedly be used by Senator Penrose as a strong argument for a revision of the Revenue Bill dealing with postal rates. After the bill had been enacted, Senator Penrose declared that the increase in the postal rates was unjustified, and that he would move to have it amended in the coming session.

" Mr. Penrose said that he would present a bill to the Senate next session to modify not only the rates on first-class but also on second-class matter. He believes that there should be a slight increase on second-class matter, but only after a careful inquiry, and after it has been accurately ascertained what it costs to carry second-class matter. The figures, always referred to by the Postoffice Department, namely, that it costs the Government $80,000,000 a year to transport newspapers and periodicals, are not accurate, Senator Penrose has always contended. The report presented will probably supply the next Congress with the most convincing argument against the rates imposed in the last Revenue Bill, and a complete reorganization of the Postoffice Department may result from the disclosures, which were a surprise to congressmen."

Another editorial paragraph in the same issue, on which we would place additional emphasis, states that, " With the date for the reconvening of Congress but a few weeks distant, it behooves newspaper publishers [we would also add printers and publishers in general] who desire a repeal or rearrangement of the new schedule of second-class postage rates to bestir themselves to organize for a most active campaign of protest. Senator Smoot and various other congressmen have promised to support the newspaper cause, but it may just as well be understood in the beginning that only very vigorous effort, and effort dating from the very day Congress opens, will result in a satisfactory reopening of this second-class rate question."

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"SIMPLIFYING ORIENTAL LANGUAGES."

To the Editor: LONDON, ENGLAND.

I have read with great interest the article in the August number of your journal entitled "Simplifying Oriental Languages," by Mr. Willis B. Hall. The success achieved by Dr. David Lee in adapting the Korean alphabetical script to modern typographical usage is one upon which he may justly be congratulated, but it does not appear to solve the larger problem referred to by Mr. Hall, namely, the application of an alphabetical system to the ideographic writing of China and Japan. The Korean syllabary, ancient as its origin is, has never been favored by the literary class in Korea, who pride themselves upon their knowledge of the Chinese script. All official documents, at any rate previous to the Japanese occupation, were written in the Chinese script, the alphabetical form of writing being considered only fit for the use of women or illiterate men. Professor Hurlburt, Mr. Hall tells us, is of opinion that this script can be applied to the Chinese and Japanese languages; but it is admitted that the proposition is open to question, and in any case it seems most improbable that either China or Japan would be inclined to utilize the despised script of a small nation, subject at one time or another to both empires, in the reproduction of a written language of which they are so rightly proud. As a matter of fact, neither the educational authorities of China nor of Japan are in favor of simplifying their respective ideographic writing with its vast store of literature. In Japan, where education is compulsory as well as thorough, all children are taught to read and write, and the great newspaper press of that country demonstrates the universality of the knowledge of the Japanese script. In China, compulsory education exists in theory but is very far from being universal or systematic, and it may safely be said that out of a population variously estimated at from three to four hundred million people, not twenty per cent can either read or write, and it must be many years before an appreciable reduction can be anticipated of this enormous proportion of illiterates. As Professor Hurlburt justly observes, China needs an alphabet, though I would qualify this assertion by saying that uneducated China needs an alphabet, and he is echoing an opinion that has been held by missionaries and others for the past fifty years and more. The Japanese scholar in Hawaii who prints Japanese in roman characters has made no new discovery, for the same process has been adopted by missionaries in China for many years. But this plan has found few adherents, as it is open to the objection that no agreement can be come to as to the standardization of the spelling to be adopted, while diversities of dialects add to the confusion. Of late years attempts have been made, chiefly by Chinese students educated abroad, to construct a Chinese alphabet based on the Japanese *kana*, while one ingenious Chinese has applied a system of shorthand to the solution of the problem. But, with the exception of "romanized" Chinese, which is admittedly ineffective, all these systems suffer from the same disadvantage: they can not be adapted to the linotype machine or to the typewriter, nor do they lend themselves to the production of variations of dialect. This difficulty has been overcome by the ingenuity of Messrs. Legros and Grant, linotype inventors, who have made use of a system invented by a native Chinese scholar and already in use in certain parts of China, magazines and pamphlets being printed in the script from movable type. A full description of this script and the method of its application will be found in their recently published book, "Typographical Printing Surfaces," by Legros and Grant (Longmans, Green & Co., pp. 495-514), which was reviewed in the March number of your journal (p. 815).

I am induced to address you on this subject in order to correct an impression, which Mr. Willis Hall's interesting paper appears to me to convey, that the problem of reproducing Chinese ideographs in an alphabetical form suitable for the linotype machine has not yet been solved. My share in its solution was limited to the introduction of the Chinese script, which they have adapted, to the notice of Messrs. Legros and Grant, and to an explanatory memorandum on the method of using it which they have reproduced in their book. They have successfully dealt with this type on a linotype machine, and the Remington Typewriter Company, of New York, has already produced, under the supervision of Messrs. Legros and Grant, a typewriting-machine which is fitted with this type, and has been used with complete success. Moreover, I understand that a well-known British typewriter company has made arrangements with the inventors and patentees for the production of machinery equipped with this type, the form of the component characters of which, as stated above, is of Chinese origin and, therefore, not altogether unfamiliar to the Chinese.

The mechanical difficulties encountered in the application of the system to the linotype or other typesetting and composing machines are of the same nature as those overcome in adapting the system to the typewriter. These difficulties are so great that they would have prevented the practical possibility of the application of this system in its original form as presented by the Chinese inventor, owing to the large number of combinations of characters or symbols which were required. This difficulty exists also in the Korean characters, and though of less magnitude, evidence of its influence appears in the later forms of Dr. David Lee's adaptation to composition, in which it

is stated that he intends "to inaugurate a further change of reading from left to right instead of from above to below." In other words, it appears that Doctor Lee proposes to adopt the European method of reading the line horizontally instead of the universal native method of reading from above to below. The system of Messrs. Legros and Grant retains the perpendicular method of reading.

The influence of the composing-machine on European composition has shown itself in the change made in the representation of fractions by the elimination of the horizontal bar. Whereas fractions formerly read downwards (as $\frac{1}{14}$), in ordinary composition the solidus is now used, and they read horizontally (as 1/14) where machine composition is used. This has doubtless suggested the horizontal system to Doctor Lee.

Why, it may be asked, if this system is so simple and so easily acquired, has it not been adopted by the Chinese? The answer to that question lies in the fact that the assimilation of new ideas and the adoption of novel methods is a slow process in China. Moreover, it is by no means an easy matter to move the Government of China to take up an invention, system or innovation that does not appeal to their sense of fitness. If the simplification of Chinese writing met with the approval of the lettered class, a system of one kind or another would certainly have been introduced into all the public schools of China. Until the Government can be aroused to an appreciation of this important question, it must be left to the foreigner in the land to bring about the desired reform by personal effort and united endeavor. Unity is the great difficulty where there is diversity of opinions and theories as to the merits of this, that or the other system. Meanwhile I venture to think that Messrs. Legros and Grant are entitled to the credit of having solved a problem which has hitherto baffled so many attacks.

WALTER C. HILLIER.

NOTE.— We are glad to receive and present to our readers this interesting letter from the eminent authority, Sir Walter C. Hillier, who was formerly Chinese Secretary to His British Majesty's Legation in Peking, and at one time Consul-General in Korea. Sir Hillier, we are advised, is held in the highest esteem in China, and is regarded by the Chinese Government as the great authority on matters pertaining to the relationship of the British Government with the Chinese.

IS THE COST SYSTEM OVERDONE?

To the Editor: COLUMBUS, OHIO.

After many years' experience in printing-offices where they have had cost systems and in others where they have had none, and seeing both sides of the picture, I am convinced that a great deal of the so-called need of system can be summed up in the one word, "bunk" — we can look a long way before a more fitting word presents itself.

A man with a sharp pencil can prove a great many things in theory that, judged by a firm's bank account, are very poor in practice. For example, we are told on all sides we should get at least $1.50 per hour for composition, and he can also prove to us, on paper, that that is a very conservative figure; but when he goes out in competition with these figures he is badly beaten, not only by his own local competitors, but by others from cities much larger and where wage scales and rents are much higher.

The old adage as laid down in the Golden Rule should apply in our game as in others, but how many of our men would knowingly buy goods in a store where they knew the percentage of profit was from one hundred per cent to one hundred and twenty-five per cent? Not one.

Still, we estimators and salesmen are confronted with this same thing every day of our lives.

For example, our wages in the composing-room are $24, or 50 cents an hour for a forty-eight-hour week. Say we double that, which gives us $1, and then we are supposed to add twenty-five per cent to that, which makes it over $1. Of course, you all cry in unison, "How about our non-chargeable time?" I say that is your fault, not the employees'. You would not, if you knew it, shoulder other people's losses.

If you look back over the span of years to your journeyman days, the "old man" did not have an elaborate system, but, in many cases, he left an establishment that is still doing business every day, and, better still, it made more money in proportion to the size of the plant than that firm is making now.

I am not against cost systems, but I am against the oversystematizing, or letting a cost system run away with good judgment and business. You can not make me believe a concern in a small city, where rents and wage scales are lower, must charge such outlandish high prices, even higher than in the larger cities where rents are from three to four times higher and wages from $5 to $10 more.

Speaking of our non-productive time, how much has our high-percentage neighbor, the druggist? None. The moment his clerk or clerks have finished with a customer they immediately start filling capsules and putting up tinctures, etc. And they usually are members of a union, too.

The most successful printer I know took the weekly wage of his highest-priced man in each department and multiplied it by two, and has used that basis as his selling price in all the eleven years of his business life — and he spends three months each year in travel, owns two automobiles, his own home, and not a cent on his plant, nor does he have to solicit a cent's worth of business.

How about you, Brother Printer?

H. P. DEFOREST.

EDITOR'S NOTE.— For an answer to the above letter, we refer our readers to the article appearing on page 345, under the Cost and Method Department.

REFERRED TO EMPLOYING PRINTERS IN CENTRAL OR WESTERN IOWA.

To the Editor: ANAMOSA, IOWA.

Please send me your catalogue of books for printers, also information about the I. T. U. Course, and please place my application in The Man and the Field Department for December issue, as I am due for a parole the first of that month. I have had three years' experience in shops before coming here, and while here have spent two years under a competent instructor. Have spent the past eight months reading proof on jobwork and books; can operate Gordon presses and am good on job and ad work. Prefer work in the office of a small weekly paper or a job-shop. Must be in the State of Iowa, and employer must be willing to sign my parole papers and hire me for at least one year. Would prefer work in western Iowa or in the central part, close to Des Moines.

A CONSTANT READER.

EDITOR'S NOTE.—As The Man and the Field Department has been discontinued, we gladly give this space for the application, and believe the opportunity sought will be forthcoming. Any employer who desires to offer this young man an opening can get in touch with him by addressing No. 7879, Box B, Anamosa, Iowa.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

IT is estimated that nearly five million dollars' worth of printing is produced every week in the United Kingdom.

SAMUEL ELLIOTT, who was the founder of the New York *Daily Graphic*, has succumbed to injuries received in an automobile accident in London.

LAST year the War Office put a ban on mailing Christmas and New Year cards to the United States and Canada. For this year the order has been rescinded.

ACCORDING to late statistics, the number of organizations in Great Britain representing the printing, bookbinding and allied trades is twenty-six, with a membership of 92,509.

THERE is not much demand now for advertising matter in the shape of catalogues, calendars, etc., and art printers and lithographers are worse hit than any other branch of the graphic trade.

THE Paper Commission has made an appeal to the public to use fewer pasteboard boxes. Owing to the increasing employment for war purposes, drastic reductions in general manufactures must be made and the people are asked to coöperate to achieve the object in view.

IT is reported that book publishing is almost at a standstill, except in the case of war novels now being issued at a minimum price of about 1 shilling, instead of 6½ pence, and these are printed on a cheap quality of news-paper. Still, there is plenty of literature of all kinds in the shops, often at pre-war prices.

THE London *Financial News* says that the morning newspaper reader should not forget the courage of the army of editors, sub-editors, proofreaders, compositors, pressmen, etc., who nightly work for his benefit in an area which may be bombed at any moment. The public is so accustomed to its newspaper that it is apt to forget the conditions, demanding a considerable degree of something that is not far short of heroism, under which it is at present produced.

THE Liverpool *Post* reflects upon an "enterprising" practice of certain London papers, of which examples may be found daily without trouble. For instance, one used a picture of a workyard containing smashed machinery, twisted iron, debris, and every indication of a fierce cataclysm, as an illustration of the effects of a bomb thrown from an enemy aeroplane. As a matter of fact, it was a photograph showing the damage done by a boiler explosion.

SINCE the war began the British and Foreign Bible Society has provided over sixty million Bibles, in sixty languages, for use in camp, trench, dug-out, barrack-room, prison, battle-ship and hospital, for friend and foe, at a cost of £257,263, and will require £30,000 more for 1917, to provide which an emergency fund has been opened. Seven new languages have been added to the translation of the Bible, making the total number of versions 504. One recent version is in Hakka, for use by fifteen million Chinese. The number of Bibles circulated in 1916 was 9,539,235.

A STATEMENT was made before the Somerset Tribunal that the Typographical Society refused to permit women to take the places of men as monotype operators. Referring to this, the secretary of the Typographical Association explains that the society did not object to women working as printers so long as they served their time at the trade as men did. To work a monotype machine a man had to serve a seven years' apprenticeship, and he was not allowed to go on the machine until the last two years of his apprenticeship. The society could not agree to women coming in without serving the same apprenticeship as men, but was prepared to consider the admission of women on that condition.

GERMANY.

IT is reported that another increase in the price of glycerin was made since July 1, and that it now costs 12 marks per kilogram ($1.40 per pound), equal to about 1,000 per cent of the pre-war cost.

SOME German paper-mills seem to be prosperous. The Ammendorf Papierfabrik declared a dividend for 1916-17 of thirty-six per cent; the Cröllwitzer Aktien-Papierfabrik sixteen per cent for its past fiscal year, and the Kartonagen-Industrie in Dresden-Loschwitz twenty-eight per cent.

SPEAKING of a largely used paper substitute for cloth, a correspondent from Germany says that scraps of linen, cotton and woolen materials, carefully collected, are employed in its manufacture, though it is composed principally of wood-pulp, obtained mainly from Sweden. It is almost indistinguishable from linen or other real cloth, and it is made moisture-proof; also sometimes dyed, to render it attractive in appearance. When woven it is used for tent covers, sacks and sandbags, also for workmen's costumes, blouses, etc., and children's clothing; it is also capable of being used for ladies' dresses. The paper, before being woven, is cut into strips three-sixteenths of an inch or so wide. The threadmaking is done on ring-spinning or twisting frames. At first the Government did not want this paper material, but now it is much requisitioned for military purposes, and even the remnants are collected and used the same way as remnants of cotton, linen and woolen cloths.

FRANCE.

THE *Chicago Tribune* publishes a daily "army edition" in France, for circulation among the American troops.

THE shortage of paper situation in France being so acute, another official decree has been issued, which raises the price of Parisian daily papers which were formerly sold at 1 cent to 2 cents. It is expected that this advance in price will cut the circulations of the papers by forty to fifty per cent.

FRANCE has a number of newspapers which have passed their hundredth year of publication. The *Journal de Havre* is 166 years old, the *Journal de Rouen* 156 years, the *Journal du Cher* 115 years, *L'Echo de la Mayenne* 105 years, the *Progress de l'Oise* 101 years, and the *Journal du Loiret* has just celebrated its centennial.

A RUSSIAN chemist at Paris is said to have invented a new printing-ink, which has the property of fading away completely in a short time. The great advantage of this invention would be the possibility of pulping the paper already containing print and using it over again for making new paper, without, as at present, any considerable loss of bulk due to the indelibility of ordinary ink.

THE Norwegian paper-mills have annulled their contracts with the French press for furnishing paper, on the ground of *force majeure*. The Swedish Government prohibits the export of manufactured paper and Swedish mills have taken advantage of this to annul their contracts.

The French press has received from Scandinavia about fifty per cent of its paper, and the above action hits it very hard, indeed.

ACCORDING to late governmental regulations, newspapers selling at 5 centimes (1 cent) a copy may not have pages measuring more than a .0643 square meter (these may issue two-page sheets on Mondays and Tuesdays, and only four pages on other days); of those selling at 10 centimes (2 cents), those whose pages measure not over .1852 square meter may issue four pages every day, and those with a page surface between .1852 and .2040 square meter may issue only two pages on Mondays and four pages on other days, while those having pages larger than .2040 square meter may issue only two pages on Mondays and Tuesdays, and four pages on other days. It is also ruled that political weeklies and semi-weeklies may be sold at 5 centimes per copy, the days of publication being optional, and shall not contain over two pages per issue.

ITALY.

COMPELLED by the higher cost of living, the union printers of Rome recently demanded advances in the wage-scale. These were granted by the newspaper offices. The job-offices balked, however, and tried to get the Government to have such offices as were doing military printing placed under martial rule, so that the men could be restrained from striking. But the Minister of War decided that but one establishment could be recognized as a war-printing office. The proprietors being still obdurate, the men finally struck. After being out eighteen days, and causing much excitement among the working population, the prefect called to his bureau the delegates of the masters and of the men, and after discussing the dispute with them peace was made and a new wage-scale, to be in force three years, was signed. A large part of the men's demands was conceded.

A RECENT governmental decree puts the production and distribution of paper under the control of the ministry of industry, commerce and labor, and states that the commission instituted last year, in connection with this ministry, shall assume the name of Central Commission of Paper. The ministry, with the approval of this commission, may, among other things, (a) fix the quantity and types of paper for newspapers and paper for public administration which the different factories shall furnish; (b) fix the prices of paper for newspapers and for public administrations, and eventually the maximum prices for the sale of paper to the public; (c) requisition and operate paper factories either entirely or in part; and (d) fix the number of pages of newspapers, reviews and other periodical publications, and in general issue regulations for insuring economy in the use of paper in Italy.

SWITZERLAND.

THE Federal Council has issued a decree prohibiting the exportation, except by license, of cardboard covered with natural-colored paper; printed paper and cardboard, whether typographed, lithographed or otherwise; cut pieces of cardboard for mounting photographs; boxes for packing; cardboard tubes not covered, printed or not; cardboard, etc., cut out for boxes, except (1) cardboard cut in sheets less than ½ square meter, (2) cardboard cut on the four sides, and (3) tissue-paper weighing 25 grammes or less per square meter, cut; cardboard and paper for jacquard looms; calendars stuck on cardboard, and block calendars; cardboard wares not especially mentioned in the Swiss customs tariff; paper bags and capsules and envelopes.

NORWAY.

SINCE the beginning of the war the paper-mills of this country have been supplying the Norwegian press with paper at less than the cost of production. The export barrage by German submarines has had such an effect on the mills that only one-third of the machines have been kept running. The high cost of coal and other raw materials rendered it necessary for them to demand a readjustment of the prices for home consumption. Thereupon the Government and Parliament took the matter in hand and passed a law obliging the mills to supply each journal with paper at prices fixed by the Government. The mills will also have to furnish paper for schoolbooks at the same prices.

DENMARK.

IT is reported that an inventor working in this country has discovered a way of making news-paper from seaweed. The new method is said to entail but half the cost of making paper from wood-pulp.

HUNGARY.

INFORMATION comes through an indirect medium that the Government has requisitioned from printers ten per cent of their metal type, presumably to be melted up for ammunition.



Drawing by Duilio Cambellotti for a Propaganda Booklet Published by the "Credito Italiano," on the Occasion of the Fourth Italian War Loan.

Reproduced from the supplement to *Il Risorgimento Grafico* (Milan), announcing the publication of the book, "Un' Arma per la Vittoria" ("A Weapon for Victory"), an elegant edition in Italian style containing reproductions, in black and in colors, of the best specimens of the propaganda issued by the banks during the Italian War Loans.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

"Cutting Solution."

J. E. Burgert, Fairbury, Nebraska, writes: "I read with interest everything in the 'Engraving Notes' of THE INLAND PRINTER, though I am not an engraver, but am practicing other branches of photography. I am desirous of learning how to make the 'cutting solution,' to adapt it to a new process in photography."

Answer.— Here is a formula for cutting solution which was in use before the war made the cost of it so great that many substitutes have come into use: A — Water, 10 ounces; potassium iodid, 1 ounce; iodin, crystals, ½ ounce. B — Water, 10 ounces; potassium cyanid, ½ ounce. For use, take ½ ounce of the iodin solution (A) in 10 ounces of water and add some of solution B slowly until the iodin solution just becomes colorless, and you have a cutting solution.

Seals, Dies and Stamps.

C. M. Peters, Dallas, Texas, wants "Some light on making seals for notaries public, corporation seals and emblem seals. What does an equipment consist of for manufacturing same? What kind of metal is used in making seals and dies? I never miss a copy of THE INLAND PRINTER."

Answer.— The outfit is worthless without a competent workman who has learned the trade of seal and die cutting, and men skilled in the art are in demand. The work is done by cutting the letters or emblem wanted in brass or steel, and the tools used are fine chisels and a hammer, as well as gravers and punches. Unless one has learned the trade, he should not undertake the work. It is much more satisfactory to send seal and die cutting to a firm making a business of it than to undertake the work on a small scale.

A Welcome Substitute for Deadly Cyanid.

John A. Kohler, superintendent of the engraving-plant of Blomgren Brothers & Co., Chicago, has, after much experimenting, found a substitute for the cyanid fixing solution. Cyanid, as is well known, is one of the deadliest of poisons, while its fumes are unhealthful to breathe. It is claimed this substitute is not only non-poisonous but is harmless to health. Cyanids of both potassium and sodium went as high as $3.50 a pound last spring, and it is likely they never will return to the price that prevailed before the war. The substitute costs but five cents a pound and should never go higher. The substitute is used in the same manner as cyanid, only that it must be heated to about 140° F. to work properly.

Mr. Kohler has decided on a unique method of marketing his discovery. His plan is to interest a majority of the manufacturing photoengravers in this substitute and charge each a moderate sum, based upon the number of cameras in use. Employers should write to John A. Kohler, Blomgren Brothers & Co., Chicago, at once, so that he may receive sufficient responses to release the formula for the substitute simultaneously to all those who pay for it. Here is an unusual opportunity for employers to do something for themselves and for those who are obliged to use cyanid, that most dangerous of chemicals.

Photographing on Wood.

John F. Tammany, Brooklyn, writes: "I should like to know about photographing on wood. Am working with a formula that does not give satisfactory results, and write to have you suggest a simple one. Would also like to know if there is a field worth while for such work."

Answer.— The best way to photograph on wood is by the wet-plate process, making a positive and transferring it to the wood, which should be prepared with a surface of gelatin and whiting. When the collodion film is dry on the wood, the collodion can be dissolved away with a mixture of alcohol and ether, or the collodion can be made so thin that it does not interfere with the graver. If you want the method that will suit your facilities best, consult, in a library, this department of THE INLAND PRINTER of the following dates: June, 1900, page 378; September, 1900, page 807; April, 1903, page 80; December, 1903, page 395; August, 1904, page 701, and November, 1911, page 903. As to the field for such work, there are not many wood-engravers, and the old-timers have a photographer who "has always done their work."

Lenses Wanted by Uncle Sam.

Some time ago readers of this department were warned to take care of the lenses made of Jena glass in their possession, as no more of that glass could be had until a long time after the war and no country was able to make a substitute for it. At the beginning of this year the writer searched New York city, in company with a United States officer, to find a lens, corrected for color, with prism, to cover a 24-inch plate, without being successful. Were it not for the fact that an extra lens and prism were found in one of the departments in Washington, they might be searching still, such is the scarcity of unemployed lenses. It is likely, if the war continues, that a federal survey of all photographic lenses and prisms in this country will be made, so that those not in actual use may be commandeered for army and navy uses.

For the great fleet of aeroplanes now being constructed, the Government requests that any one possessing any of the following lenses notify the Photographic Division, Signal Corps, Washington, D. C., stating the selling price. The lenses most desired are: Zeiss Tessars from 8¼ to

20 inches focal length, with working apertures of F3.5 or F4.5. Those lenses were made in Jena or by Bausch & Lomb in this country. Voightlander Heliar anastigmats of from 8¼ to 24 inch focal length, with a working aperture of F4.5, are also wanted. What are required at once are anastigmat lenses of makes that are the quickest working possible. We should offer every lens we can spare to Uncle Sam and help along the time when there will be plenty of lenses at a much cheaper price than at present.

Masking Paper for Air-Brush Work.

L. de F., New Orleans, writes: "Am using the air-brush for special work, but have not been successful in finding the right kind of transparent paper for cutting out the masks used to protect portions of the drawing from the air-brush spray. The trouble is the paper mask does not lay down close to the drawing, but curls up at the edges. With straight lines I use brass rule to keep the paper in place, but with curved edges it is impossible to keep them down."

Answer.— There is a thin paper, made transparent with an oil varnish, that is admirably adapted for such masks. This can be secured from art stores. The perfect mask is made with such a tracing-paper covered on one side with a thin coat of rubber cement. The tracing-paper is pinned down on a board, laid flat, a pool of rubber cement is poured on the center of the tracing-paper and spread with the edge of a piece of square cardboard until the whole sheet is covered. This is put in a closet until the solvent of the rubber evaporates partially, which might take place over night. Masks are cut out of this rubber-coated paper and laid on the copy, with the rubber coating face down, and pressed until the rubber cements the paper to the drawing. This you will find to answer admirably. Rubber cement allows the mask to be pulled off after use, and every trace of the rubber cement will roll from the drawing by rubbing with the finger.

Reversing Dry-Plate Films.

L. Van Dyk, New York city, writes: "Several years ago you helped me out with a solution for stripping dry plates, and I want to redeem a promise I then made to contribute something of value to your readers. The collotype process I was working on failed to make good, but I did learn how to strip dry plates, no matter how old they are. And this is how I did it:

"Varnished negatives were soaked in denatured alcohol or methylated spirit until it dissolved away. I do not use hydrofluoric acid now, as I found fluoride of sodium to be so much cheaper and it does not go for the surface of the glass or your fingers as the hydrofluoric does. I flow all dry plates first with the photoengravers' stripping collodion and let it dry. Then I cut with a sharp knife point through the film all around and near the edge of the glass. I next pour enough formaldehyd solution (formalin) in a rubber tray to cover the negative and dissolve in it ten grains of fluorid of sodium for every ounce of formalin I use. The dry-plate negative is then put to soak in this formalin solution for a few minutes, or until the corners of the negative lift easily with a penknife. Squeegee on the negative a sheet of paraffin paper that has been laid in the solution over the negative for a short time. Then with the point of the penknife I loosen the film carefully as I turn back the paraffin paper to which the film is attached. Wet another sheet of the paraffin paper and lay the stripped film down on that so as to make a sandwich with the film in the center. Strip off the first sheet of paper and then lay the film down on a clean sheet of albumenized glass, strip off the second paraffin paper after squeegeeing the film very carefully to the new glass support, rinse off with alcohol, and the job is done."

Gamboge for Stopping-out on Metal.

"Engravers," Cleveland, write: "We have recently installed a graining-box in our engraving department, but we are having trouble in finding the proper medium to use in stopping-out on the plates; that is, in covering up portions that we do not want to take the grain. We have tried gamboge and opaque, but neither of these seem to answer the purpose very satisfactorily."

Answer.— In the early days we used gum arabic exclusively, sometimes mixed with gum tragacanth, but gamboge proved to be superior. It may be that the gamboge you have is the cake variety, which is not as good as that which comes in rolls, called "pipe gamboge." The best quality is often sold in the bamboo canes in which it is collected from the tree. It should not be necessary, in heating the metal plate to fix the grain to it, to make the plate so hot that the gum used in stopping-out is burned in so as to become an enamel. Heat the metal plate only slightly at first, then wash off the gamboge under the tap with a wad of wet cotton, dry and heat the plate further to fix the grain firmly.

Lithography, Artistic, and the Other Kind.

"Modern Lithography and Its Tendencies" was the subject of an illustrated lecture by Albert E. Sterner before the American Institute of Graphic Arts at its October meeting. The lecturer held lithography to be the most autographic of all the printing methods, for every touch that an artist puts on a lithographic stone, either with crayon, pen or brush, is reproduced most faithfully in the print. He denounced the methods and tendency of present-day lithography, which uses fifteen to twenty printings, when it is possible to get along with so many less printings with great benefit to the vigor and artistic quality of the result. G. H. Buek, who has been a lithographer for half a century, followed Mr. Sterner and attempted to reply to his strictures on commercial work. The result was a debate which brought out the old quarrel between art and manufacture, between the artistic and the commercial. Mr. Sterner held that there is no such thing as "commercial art." Mr. Buek told how he once engaged the leading artists of the time to make the designs which he afterward reproduced so faithfully that even an expert could not tell the reproductions from the originals and customers would not accept them. On the wall behind Mr. Buek was the war poster by Mr. Sterner, titled "Over There." This was drawn on stone by Mr. Sterner in Mr. Buek's great lithographing-plant. Pointing to his poster, Mr. Sterner asked, "What would you do if you were offered that poster?" To which Mr. Buek promptly replied, "We would likely reject it." This the large audience enjoyed greatly. M. Saunders, who is superintending most of the lithographic posters for the United States Government, told of the difficulty of getting them to accept anything artistic. The editor of this department gave some figures on New York as the printing center of the world and why this Institute of Graphic Arts was essential. He recalled that the first illustrated daily newspaper in the world was begun in New York in 1873 and for the seventeen years of its life was printed lithographically. Some copies of the paper which we had on exhibition proved that we are not doing as well in illustrating today. One copy of the *New York Daily Graphic*, that of March 4, 1880, which he showed, contained the first half-tones ever printed in a daily paper.



Lettering and decoration from folder by Alpha Photoengraving Company, Baltimore, Md.

TO ITS LOYAL FRIENDS—ITS CUSTOMERS
VARNUM & SAMUELS COMPANY
EXTENDS YOU AN APPRECIATIVE
WISH FOR A MERRY CHRISTMAS
AND A PROSPEROUS NEW YEAR

E. W. VARNUM, President



THE FRANKLIN ORGANIZATION

Most cordially extends to you and those associated with you Greetings of the Season, supplemented by the hope that during the year to come your business progress and prosperity will outdistance your fondest expectations.

THE FRANKLIN CO.
CHICAGO, ILLINOIS





Christmas Greetings

and a little reminder from the print shop that is always ready to serve you with the best printing for your advertising needs.

THE
EXPRESS PRINTING
COMPANY

Liberty, Indiana



Hark! the herald angels
Announce the Christmas day.
May it bring happiness to you
To brighten all your way.

Findlay, Ohio
1916

Mr. and Mrs. LaFayette Doerty

FRIENDLY GREETINGS FOR THE
CHRISTMAS SEASON
AND ALL GOOD WISHES FOR A YEAR
FULL OF HAPPINESS, CHEER
AND PROSPERITY

MR. AND MRS. R. E. T. BOHART

Everybody at Our House
Wishes
Everybody at Your House
a Very Merry
Christmas

Mr. and Mrs. William Woods

B. Walter Radcliffe
Extends to yo'all a Georgia wish
for a
Merry Christmas and
Happy New Year
1916-1917

COPY SUGGESTIONS

for HOLIDAY GREETINGS

MANY printers will want holiday greetings for their own use; many also will be called upon by customers for suggestions. Not a few printers have developed the printing of holiday greetings to a point where the totals of the year's business have been increased to a gratifying degree. In the hope of being of service to our readers, we are quoting on this page a number of sentiments which are appropriate as copy for holiday greetings.

Verse

We wish you a Merry Christmas,
A Happy New Year too;
Good store of cheer throughout
the year,
Good luck in all you do.

The same good hearty wishes
I'm sending as of old.
May Christmas come to you and yours,
With blessings manifold.

Again at Christmas did we weave
The holly 'round the Christmas hearth.
The silent snow possessed the earth
And calmly fell on Christmas eve.
—*Tennyson.*

Business

The spirit of the season prompts us to express to you appreciation of our pleasant business relations during the past year and to most heartily wish you health and prosperity for the coming year.

THE SEASON'S GREETINGS. We thank you for being one of those whose friendly business prompts this token of appreciation.

GREETINGS. Let us resolve that in this New Year we shall make the most of time; that we shall be proud of each day's work and happy at the prospect of the labors of tomorrow; that we shall carry happiness with us into our business houses and show a joyous heart to our neighbors; that each day shall find new progress made toward the goal of our ambition. And that at the end of the twelve months before us we shall find our homes better homes, our lives better lives and ourselves better men.

What a season is Christmas! All the good thoughts of the old year seem to find expression in our Merry Christmas and Happy New Year to you.

Personal

Under favoring stars we look forward to the morning of a year of plenty. Accept my greeting, Good Friend, and my message—

Peace and Prosperity,
Good Will and Good Cheer,
Health and Happiness,
Throughout the Year.

A Merry Christmas to you, and my sincere wishes that your New Year may be brimful of happiness.

I am sending you my sincerest wishes for a very Merry Christmas, and when Christmas day has passed away may the many good things I wish for you linger until Christmas comes again.

To voice the cordial feeling that I hold for you throughout the year, I send you this at Christmas, the festival of friendship. I wish sincerely that favorable winds may drive your bark upon prosperous voyages and bring you joy and health and happiness in all the rolling months.



This carries hearty good wishes for Christmas merriment and prosperity for the New Year, signed in advance with my hand and seal this twenty-fifth day of December, nineteen hundred and seventeen.

May you have the best of good fortune and the joy of a happy life, is my wish for your Christmas and the New Year.

COST AND METHOD

BY BERNARD DANIELS.

Thinks the Cost System Overdone.

In the Correspondence Department of this issue of THE INLAND PRINTER there appears a letter from H. P. DeForest, in which he speaks very pessimistically of the benefits of the cost-system work that has been done throughout the country, and winds up by calling it "bunk."

Reading a little further, we find that the main trouble with Mr. DeForest seems to be the same that is worrying thousands of other printers all over the country, only he expresses it in a different way. They ask, "How can the other fellow do the work at the prices he takes it for?" Mr. DeForest boldly claims that they are right and the cost system wrong because they do take it. The acceptance of a job at a low price does not prove that price to be right; in fact, it does not prove anything but the intense desire of the printer to get that job. The fact that many printers who have been taking work at low prices fail each year does prove that they were wrong.

In another paragraph he revives the old theory that to double wages should give the right selling price. There was a time, years ago, when this was true, but it was a lazy and careless way of making prices that was absolutely dangerous. In those days the non-productive time and overhead amounted to about 60 per cent of wages, making the total cost 160 per cent, and 200 per cent was a fair selling price. That is to say, with wages at about 37 cents an hour, as they were then, 75 cents was a fair selling price for composition. But today, with wages at 50 cents an hour, as he states, the average overhead cost is nearly 200 per cent of the wage, making the selling price $1.50. Experience has shown that at present few printers get 70 per cent productive time out of their composing-rooms — 65 per cent is nearer the correct figure, and the total cost must be divided over the hours actually sold, or the printer must carry the loss. We know one or two shops that make a better showing on paper by charging for distribution as part of the job at the rate of 30 per cent of the composition time, and thereby get a higher rate of production and apparently lower cost, but no lower actual cost on the job.

His slur about the responsibility for non-productive time is only partially correct. If printers would provide the latest labor-saving methods, such as furniture, patent blocks, and other appliances, and introduce the non-distribution system, the cost of the productive hour would be decreased as well as the total cost of the job, especially if all jobs for which the plant was not properly equipped were refused.

Oversystematizing may be a real peril, but there are few printers in danger and such letters will not help to prevent it, for Mr. DeForest merely tries to tear down proved methods without offering any plan for rebuilding or improving the business fabric he destroys. He is entirely wrong about the druggist, for it is notorious that the druggist sells his patent medicines at a very small profit and adds from 100 to 500 per cent to prescriptions and specials.

Now, as to his successful printer who takes three months a year away from his business: If he sold all his product at double the wages of his highest-paid employee, some of it would be sold at much more than double the wages paid on it, and by charging for the time taken in distribution, as was frequently done in the past, he could make a very satisfactory profit.

As an example of this, we will take the recently published figures of the United Typothetæ of America, which call for $1.487 an hour for hand composition, based on 61 per cent production, and calculate the result of a larger productive percentage:

61 per cent productive	$1.487 an hour.
70 per cent productive	1.295 an hour.
80 per cent productive	1.134 an hour.
90 per cent productive	1.008 an hour.
100 per cent productive	.907 an hour.

These figures show the value of the cost system because they point out just how the price, or rather the cost, may be reduced by more efficient management and the cutting out of the non-productive hour. Of course it is not possible for any plant to be 100 per cent productive — perfection is not human. But 90 per cent productive would produce the $1 cost rate.

No doubt, Mr. DeForest has seen much bad pricing and considerable poor management and bum cost-keeping in his travels, in various print-shops, but he has only pointed out that jobs are sold for less than he figures or is willing to take them for, and that in times past successful printers have made money by selling at double the wage cost.

Ye editor, who is just rounding out a half century in the printing game, and has been executive and manager practically ever since completing his apprenticeship, having a record of success, and being recognized in two nations as an authority on cost and plant management, has yet to see a plant that has been successfully run for more than a few years without a cost system, or one that is at the present time making any money by trying to sell at double the wage rate by using any fair system of charging.

The actual facts are that the hour-cost depends upon the proportion of the hours purchased from the workers that are made productive, as shown above. The increasing hour-cost today is due to the facts that printers work eight and nine hours a day instead of ten and twelve, as they once did; that shop conditions have been improved and made more expensive by enforced sanitation and insurance conditions, as well as by workmen's compensation laws and more expensive tools. Thus the cost has risen from 160 per cent of wages to about 300 per cent.

Good management that will reduce the lost time to about one-half the present amount and increase the number of productive hours per man to 80 to 90 per cent will

make such a change in the aspect of things that we may again get in sight of a dollar hour-cost. But even then some fool printers would try to sell it for $1.05 or $1.10 because they think themselves so smart that they can produce at less cost than their neighbors with a cost system.

We would advise Mr. DeForest to really study the principles of the cost system and see how it points out just the things of which he is complaining, and also shows the way to remedy them. The wise printer will stick to the cost system and use it as a guide to good management as well as a monitor to tell him how low he can afford to sell his product without incurring a loss.

Why a Cost System?

A printer running a small shop in the West writes to ask why he needs a cost system and why he can not use the figures found by other shops of similar size to govern him in his price-making. He writes: "I have only two compositors, two pressfeeders and myself besides the stenographer, who does practically all the office work. There is no lost time in the shop, as I am always on the job and keep things moving, yet I do not seem to be able to make any money at the prices the other printers around here are anxious to work for."

The trouble with this printer seems to be the same as that with many others who write anxious letters about how the other fellow seems to be doing. They lose sight of the fact that the only plant they are interested in is the one they are running, and the only costs that affect them in any way are the costs in their own shops, and these they are either too lazy or too indifferent to find out about.

The first mistake these men make is that they confuse selling-price with cost. The cost of a job of printing is the actual money that it costs you to produce it, including its share of the fixed expenses. This is something that you can not change after the job is done. The selling-price is the figure at which you are going to bill it or the price at which you have previously agreed to sell it. No matter what the cost is, it does not bear any relation to the selling-price; it may be higher or it may be lower, that is something that can only be regulated by your judgment in making prices; it may be the same that others are asking for the same goods, or more or less, but that will not affect either your cost or theirs.

Bearing these things in mind, it becomes apparent that costs are an internal affair of a printing-plant and are controllable by careful management. That is, by keeping careful record of what the costs are and how they were incurred, it is possible to know just where they are excessive and to see how they may be reduced. That is all a cost system is — a standardized method of keeping record of the various items of cost in such detailed divisions that it is easy to pick out the places where the cost is excessive and thus make it possible to so change methods that such excess will be avoided in the future.

Such being the case, it is just as necessary for the one-man shop to have a good cost system as for the hundred-man shop, and really just as easy, for the difficulties of keeping a cost system increase with the size of the plant. The one-man shop will require about half an hour a day to keep an absolutely correct cost system that will show just what each operation and each job actually costs. In the case of our friend whose letter is quoted at the beginning of this article, the stenographer would undoubtedly have plenty of time to keep up the Standard cost system without working any overtime.

The great trouble is that every printer thinks his business is different from that of any other printer, and that he must run it in a different way and have a different kind of cost system, or at least a different kind of a time-ticket or other blank. The truth is, there is so little actual difference in the printing-offices scattered over the country that any one with an ordinary knowledge of the cost system could walk into any one of them and install a cost system without causing a ripple of inconvenience if the proprietor would forget that idea of his about peculiarity. It has been done in hundreds of plants all over the country, and the only difficulty encountered was with the man at the top. Workmen are the same all over the land, and once they are convinced that the cost system is just they will help it, especially when they are using the correct time-ticket, which gives them less clerical work to do and makes it easier to keep time correctly than to do otherwise.

The small shop should have a cost system because it needs to know the actual cost of what it is doing. Not for the purpose of making prices, as many suppose, but for the purpose of knowing whether it is able to do work at the market rate and to show where it is possible to increase profits by better management and increased efficiency. Your profits will be controlled by your cost, though your prices may not be. If your costs are higher than they should be, your profits will be less than they ought to be. The only way to increase profits is by reducing cost, not by raising prices. There is a maximum market price, any increase beyond which has a tendency to reduce the sale of the goods. It is the failure of the printer to see and realize these fixed factors that has brought the printing business to its present chaotic condition. As soon as printers realize that printing is manufacturing; that, as manufacturing, it is subject to the usual laws of production and efficiency, and that the cost system is the index of these laws which show whether we are living within their limits — that soon will we find every printer with a Standard cost system and endeavoring to improve efficiency by studying its showings.

The Value of Records.

In these days of coöperation and comparison in record-keeping, there seems to be just one little thing overlooked in the gathering and publishing of these records. From the national association down through the locals and the individual members, we hear of the hour-cost of this and the hour-cost of that, with occasionally the remark: "My hour-cost in the department is ten cents higher (or lower, as the case may be) than it was last year."

Now, what does all this mean? How much value have these figures? Have you ever stopped to think just what it means to say that the cost in such a department is $1.50 per productive hour? It means nothing to any one except the man whose record it is. Yes, it is possible for an expert cost accountant to take the figures of any establishment and work out the true cost of any particular operation so as to be of value in guiding a reform in that operation to reduce cost. But to an outsider that figure does not mean anything unless accompanied by a description of the conditions under which it was obtained. And a figure that is an average of a number of figures in a number of plants taken together is of even less value to one particular printer.

At first thought this may seem like rank heresy to those who have read in these columns repeated and urgent invitations to install cost systems in their plants, but a few minutes' careful thought will show that it is just because of this fact that we need a cost system in every plant and will do so until the results have been sufficiently

classified and codified to permit of the formulation of a system of efficiency that may be used as a standard by which to gage the standing of each plant. This is not nearly so chimerical as you might think, for it is in line with industrial progress and will be gradually worked out in the near future. Only a few years ago the Standard cost system was laughed at by the very men who now swear by it.

The next time you get your monthly statement of cost of production (9H), compare it carefully with the one for the same month last year, or with a month in which you did a similar amount of business. The result will surprise you, even though there may not be much difference in the hour-cost. Then compare it with some month in which you were extremely busy and note the difference. The fact is, an hour-cost of $1.50 for one month is merely a statement of abstract fact until we learn that the productive per cent for the month was 67, and that there was almost ten per cent of overtime, and that under ideal conditions it should have been possible to have about ninety per cent production at a cost of $1.12 or less. You can learn this from your own statement; you can learn also from a friendly competitor's statement if he will give you all the particulars, but unless he does you can not know that, owing to the weather, he lost an hour each day in his pressroom; or that, because of a large amount of bad type, his make-ready was so increased that many of the short runs in the job pressroom were made at an actual loss because of excessive make-ready, which appears wrongly as productive time in his records. Nor does the mere fact that his bindery shows a very high figure tell you that he is equipped with a number of machines that are seldom run and carried to the overhead because he feels that he is justified in carrying them as conveniences for which he can charge well to the parties in whose interest he carries them.

If our cost reports contained the same explanations that we would insist on the expert giving us if he were working in our plant to establish efficiency, they would look very different than they do now. This brings up the question as to why all published reports of cost and production should not be standardized. It is easy to figure out what a standard cost of a certain equipment would be for a standard number of productive hours, and it would be little trouble to establish such a standard and make a comparison of the actual records with it. For instance, if the standard productive cost of a certain machine is $1 per hour in a plant having 80 per cent productive time, it is easy to see that a plant showing a cost of $1.50 for 70 per cent production is very inefficient and needs immediate attention of the expert efficiency man.

The mere adding together and averaging of the efficient and the inefficient does not give an average that will be a safe guide, because the result will depend on the number of each. If there are more poor records than good the average will be low, while if the number of good records is in excess it will be just as unreliable the other way.

Perhaps the best that can be done at first is to establish a dead-line, below which no report will be considered as worth anything but as a warning to the manager of the shop where it originated. Then, we may gradually establish a system of standards that are not theoretical, but borne out by actual practice and which may be used as gages by which to measure efficiency.

If it were possible to publish from time to time the records of successfully managed departments, with full details as to condition, but without names, it would act as an incentive to other printers to try and emulate these results, and would be beneficial. We say departments, for we have never seen a printing-plant without some lame department, and it would be misleading to use any record as a whole. There would be no advantage in combining the good records, as it would not be possible to combine the conditions, or to average them.

This matter is novel, and we hope that some of our readers who are familiar with costwork will study it and let us hear from them. It is important enough to warrant the employment of the best brains in the business, because it will lead to a better understanding of the cost and the true reason for the ignorance of prices that is now retarding the growth of the business. Our columns are open to you, whether you agree with the above view or not.

How He Fools Himself.

There is one class of business men that even printers seem to envy because they are making money in what seems to be an easy way — the bankers. These men and the institutions they conduct are a business necessity, and we do not hesitate to pay them the amounts they demand for the service they render, yet, as printers, few of us learn the lesson the banker would teach us if we observed his methods and studied the commodity in which he deals.

Yes, the banker is a dealer — a merchant — and handles a definite commodity. No business man can continue in business and not purchase from the banker in one way or another, and yet how few printers know anything about the banker's stock in trade — money. With the banker, money is not a medium of exchange, but a commodity with a certain value; and he charges you for handling it and measuring it out to suit the needs of your business just as you charge your customers for the handling of the paper, ink and type which you use for them.

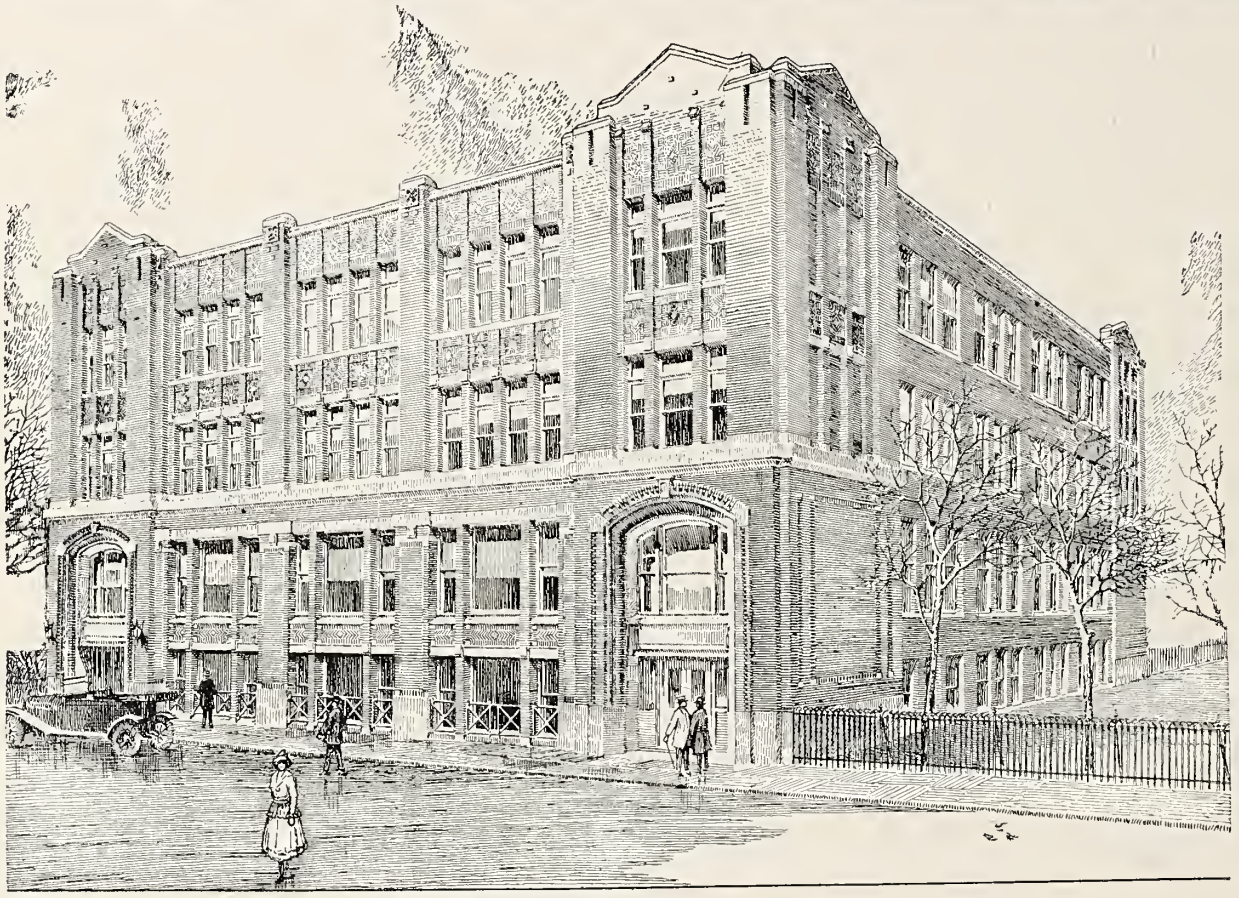
Get this idea fixed in your mind and you will not make the mistake that so many printers are guilty of in starting a cost system by saying that they do not want to charge the business with interest on the capital invested because it is theirs and they are not paying any one interest on it. But just look at it another way. If you were not using that money as capital in your business, the banker or some other person would be willing to pay you something for the privilege of using it, and you are losing that rental for your money (usually called interest) because you are using it yourself, or rather because your business is using it. This being the case, the business should pay you interest to the extent that you would be able to rent the money for to another.

This is really more important than you realize. The average printing-plant has an investment of about a thousand dollars per employee, which means $60 per year for interest. The average employee works about 1,500 hours per year — that is, 1,500 productive hours that are actually sold — so that the interest on the investment in material for him to work with amounts to four cents for each hour of his labor that you sell. This is not much, but in a plant employing five compositors it is $300 per year.

Every time a printer fails to charge his expense account with the interest on the investment he is fooling himself and cheating himself out of part of his profit. He would raise an awful row if the bank or the saving fund asked him to let them use the money without giving him interest. Why fool himself by getting the wrong idea that the business is himself, when it is so absolutely distinct that it can readily get along without him if he will only stay away and let some other fellow run it?

THE NEW HOME OF THE PUBLIC PRESS, LIMITED, OF WINNIPEG.

In the November issue of THE INLAND PRINTER there appeared an article giving a description of the new building erected for the Brown, Blodgett & Sperry Company, of St. Paul, Minnesota. In that article was a statement calling attention to the thought and care which are being given the details of design and construction of printers' buildings, and also to the fact that many erected during the past few years have set an entirely new standard for office and factory buildings. The truth of that statement is further exemplified in the illustration appearing on this page, showing the new home of the Public Press, Limited, of Winnipeg, which was occupied during October.



New Home of the Public Press, Limited.

The growth of the Public Press has been little short of remarkable. Starting in business about nine years ago, the company has found it necessary to enlarge its original plant on four occasions. Having no further space available for meeting the additional needs for expansion, the officers of the company were compelled to buy a new plot of ground and erect an up-to-date building. The instructions given the architects were to spare no expense in designing and completing a high-class building.

Reinforced-concrete construction was decided upon, and all of the latest fireproofing devices were embodied in the building, with a view to keeping the insurance rate at the minimum. When complete, the plant will represent an investment of $300,000, and will be up-to-date in every particular. At the time the building was occupied, $40,000 worth of new machinery and equipment was added.

Each floor comprises 12,000 square feet of space, and is thirteen feet high, with the exception of the basement, which is fourteen feet nine inches. Open space on all four sides of the building gives the full benefit of the daylight and fresh air, and a special ventilating system has been installed on each floor to provide a constant supply of clean, fresh air. This feature is considered to be well worth the extra expenditure which it entailed. The wiring for all of the equipment has been installed in the floors, and there is a notable absence of anything in the line of plumbing, heating or power equipment throughout the entire building, all being enclosed and out of sight.

The pressroom is located in the basement, the greater part of which is above ground, thus giving full advantage of the daylight. On the next floor is the bindery, and the composing-room is on the top floor. Various devices that aid in the production of good printing have been housed within the walls of the building; the pressroom has been completely neutralized, and the non-distribution system has been adopted in the composing-room.

IRISH PRESS CENSORSHIP.

The opening pages of the current issue of the *Irish Printer* present a singular appearance, states a recent issue of the *British and Colonial Printer and Stationer*. The first page for matter is usually occupied by a leader. On this occasion it is blank, with the exception of the following note, which, headed "Troubling the Pool," explains itself:

"The members of the Dublin Typographical Society employed at our printers have, under instructions, refused to print our leading article without it first being submitted to their executive for censorship. This we have emphatically declined to do, and the paper goes to press minus what is, in our opinion, an honest and fair statement of the position in Dublin at the moment."

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Errors Made to Order.

F. H. T., New York, writes: "I always thought one thing demanded of a proofreader was correct spelling; so when I found 'caraboa' in copy, I unhesitatingly corrected it to 'carabao,' notwithstanding the fact that it came in the wrong form from a noted educator. And there were other wrong spellings galore, one of which was 'boabab' for 'baobab.' Well, they were all corrected as a matter of course, and the proof was sent to the author with the right spellings. You may well know that I was astounded when the author's proof came for revise with all of the wrong spellings restored. I do not know whether it was done by the author personally or not, but this 'correcting' came on the author's proof, and the orders were that everything an author distinctly ordered must be done, so the book was printed with these errors. What should a proofreader do in such a case?"

Answer.— You thought right. Correct spelling is expected from the proofreader, and one who failed to make the words mentioned "carabao" and "baobab," no matter who wrote "caraboa" and "boabab," would not do right. Very often the author's proof is not read by the author personally, and such ignorant errors are not actually made by him; but when they come as from him the printer, unless independent enough to make spelling right anyway, must do what is thus ordered. The proofreader in such a case might call his employer's attention to the bad spelling and leave the matter for his decision. The reader need not do any more than this, except to enjoy a laugh at the ignorance of the responsible sciolist.

On Making Rules.

T. N., Cambridge, Idaho, writes: "I have gotten considerable amusement out of the discussion of the proper way to divide the word capable, but up to the present time amusement is about all I have received. Of course *ca* is the first syllable of the word, but wasn't the writer rather lost for a reason when he said that anybody ought to know better than divide it on the *p* because that was suggestive of headgear, or words to that effect? It seems to me to be this silly reason that provoked the discussion. There are hundreds of words which have syllables which if taken alone will not sound the same as when connected with the word. Take castor oil and casing, for instance. Both are divided on the *s*, but the first syllables are not pronounced the same. However, the man who tries to find a rule that will always work in the English language finds it is some stunt."

Answer.— I am glad that I can aid in furnishing amusement occasionally, even if it is only such as may be derived from so grave a matter as word-division. Maybe I can provide a little more. I'll try. Rules are vicious things to handle, and abominably difficult to make sufficiently clear; therefore it would seem wise not to try to make rules. But every one must have some basis for action that agrees at least with what somebody else does, and this basis can be stated only as a rule. I am absolutely unable to perceive anything silly in the reason that is under objection. The word instanced was chosen simply as an example of hundreds of similar words that are often wrongly divided, and the reasoning was made as simple as possible to show how to distinguish. It illustrates a rule that is as nearly universal as any rule can be — that in such spellings, what we call a long vowel ends its syllable, and a short vowel takes the following consonant into the syllable, as in fe-ver and sev-en, pa-tron and pat-ent, private and priv-ilege. These things and many others of the same kind are taught in all the books that deal with such subjects. The simplest and clearest, also the shortest, set of rules for division of words is given in the introductory pages of Funk & Wagnalls' New Standard Dictionary.

Some Green Stunts by Authors.

It is not at all surprising to find literary persons, young or old, who do not know the technicalities of marking proofs for correction. Even a long experience in belletristic production often fails to give one a practical knowledge of proofreading. It certainly is remarkable, however, that so many fail to grasp the fact that the one absolutely essential means of having things done as they wish is the plain telling of just what they want. Of course they always think they do this, but often indicate corrections blindly, as by making them within the print only, with no marginal mark. Thus, according to one old story, a young author changed punctuation by carefully making a comma after the printed word where he wished one inserted, and scraping out what was to be removed. In changing a semicolon to a comma he scraped the dot from the print. The young man was surprised and chagrined at seeing in his printed work that none of these had been corrected. Such stupidity as this is not at all common, if it ever actually happened; but every proofreader has seen things that prove failure by authors and editors to exercise common sense so effectively that lack of technical knowledge would not be disastrous. John Wilson said that every author should learn the technical proofreader's marks, and make their corrections just as the proofreader does it. This implies that the author must become a practical proofreader. It would undoubtedly be advantageous for him to be accomplished in this way, but it is not essential. He need not even learn to mark only the letters that must be changed, as an editor thought he must when he wanted to recast a sentence so as to keep some of the words already in. He asked the present writer to show him how to do it, and was surprised at being told that if he crossed out the whole sentence and wrote in the margin the whole

new sentence he would get it right. He exclaimed, "Why, it's nothing but common sense!" And that is exactly the case with technical proofreading also. Every technical mark is simply the common-sense quick sign that stands for a whole sentence of direction. If an author or editor has common sense enough to write out his full direction, instead of fussing over an effort to make only the regular signs, his corrections will be made when they are written in the margin. If not written in the margin, if made only within the line, they may not be seen; and no person can follow a direction he never sees or hears.

THE UTILITY AND THE FUTILITY OF RULES.

BY F. HORACE TEALL.

IT is instinctive and practically universal, when a question of specific action arises, for the person concerned to ask, "What is the rule for such a case?" He may only think it out for himself, or he may look it up in books, or he may ask somebody to tell him; but in all these methods he is really looking for a rule. Everybody knows this, so why should it be told in print? It is not told as additional information for any one, but as a foundation for the telling of some things that seem not to be so well known, and of some other things worthy of more consideration than they always get. The subject is one of vast detail, and no exhaustive treatise is contemplated or can be given here.

A rule is simply a formula for regulating action, and is effective because it embodies an authoritative command. Of course it is understood that this article treats entirely of rules applying to language. Authoritative command is less general over forms in language than in almost any other sphere of action. This means that much, though not by any means all, of the detail is governed by rules made by local authorities, which are often at variance with other local rules, and which must be obeyed even when they are not in accord with rules that are practically universal. Many points of language are almost always treated in the same way, therefore subject to what may be called universal rules, although some people are not familiar with these rules.

One of the most difficult things imaginable is the making of intelligent and widely acceptable rules. Some of the best and most commonly observed of them have simply arisen from consensus of practice, with no one particular author. Of course they are found in the books of many authors, but nobody knows the original author, that is, the one who first expressed what has been said in various ways since. As in every branch of human action, multitudinous rules of language have been made for local guidance, only to be dropped after a short trial; and this will probably continue always. Yet we shall always have good rules at hand, to be followed closely by those who wisely choose to act in accordance with the prevailing usage.

But all this does not reach the heart of our subject, namely, the utility of rules, though it points to it. Any worthy formula of directions for action by a number of people all doing the same thing must be understood by all of them exactly the same way, and for this effect it must be clearly stated, in words that can have only one meaning. Every little ambiguity lessens its utility. Therefore, when we have so many differing minds to satisfy, it is inevitable that a satisfactory result is difficult to attain. Where clear, unmistakable rules are enforced, their utility is unquestionable.

Many large printing-offices have elaborate style-cards, and many others have no style-card. Some believe in written law and some do not. In New York, some years ago, one newspaper had a style-card with so many rules that nobody ever knew all of them, and another would never have any written rules. The one with no style-card was better and more consistent than the other. And these are each duplicated frequently. This is as near as one can guess the average experience; offices are divided about fifty-fifty as to having style-cards.

We may easily determine by slight research the fact that English literature is not governed by any system of general rules. We find in different books and different periodicals so many disagreements as to capital letters, punctuation, and various other matters, that we are soon convinced of the lack of a common understanding on any of these points.

It is decidedly regrettable that we have not some final authority to make language laws, so that there might be universal agreement on every detail. But this is merely a dream. It may never be. That much of the present disagreement could be profitably eliminated, however, is certain; and the present writer is convinced that the only means of securing it is the making of rules that can be understood by everybody, and can not be misunderstood by anybody. Such clearness is almost impossible, and its attainment is not likely for a long time yet; but it is certainly worth striving for. One tendency is observable that should be combated. It is shown in the common demand for innumerable rules, which should not be necessary. Greatest utility undoubtedly will be found in the least possible number of widely inclusive rules. Futility is inherent in overworked numbers and in ambiguous expression.

One of the most futile rules ever devised is probably the most widely accepted one that is current. It would be hard, to say the least, to find a person who would dissent from the ruling that every proper name must be capitalized. Nothing could be said against it. Yet our books and our papers show the utmost disagreement in capitalization, which evidences plainly a wide divergence in the understanding of "proper name." A settlement of this divergence is apparently impossible, and practice will probably continue to rest upon locally enforced detailed rules. These rules should not be made too numerous, though.

It is somewhat surprising to find that one of the most honored and successful printers wrote something that might lead to chaos, when it surely was meant to be helpful. Theodore L. De Vinne, in "Correct Composition," says: "A working knowledge of punctuation is not to be acquired merely by learning rules; the understanding of an author's meaning should be the earliest study. Next comes a knowledge of the elements of grammar. Careful reading of standard editions of good authors is always helpful. The compositor should make his own rules, but he can not do this until he can properly discriminate between the different parts of a sentence. The great object of punctuation is to make clear to the reader the meaning of the author. Rules are of value, but the unfolding of obscured sense is the object of most importance."

Something much clearer and more definitive than this is necessary for a satisfactory settlement. We can not expect a good result from any such chaotic procedure as that recommended by Mr. De Vinne. Some compositors and some operators could make good rules, but those who are competent are few indeed compared to the whole number.

ASSOCIATION OF PRINTING SALESMEN OF MINNEAPOLIS.

BY J. E. REAVIS.

ONE of the chief units of the Minneapolis, Minnesota, Typothetæ in helping to carry out the extensive three-year plan of the United Typothetæ of America is the Association of Printing Salesmen. This club was organized in June, 1917, under a constitution and by-laws, holds semi-monthly meetings, and has a membership of seventy-five. The objects of the association are to encourage and foster a feeling of friendship between printing salesmen; devise ways and means for bettering conditions and advancing interests of the industry; coöperate in eliminating the evils of ignorant and ruinous competition; create a wider knowledge of the elements of cost and salesmanship; and protect each other from undesirable customers.

Membership is limited to those selling printing in Minneapolis, which includes owners who do not meet the trade direct. The membership fee is $2, and the dues $1.50 a quarter.

The organization is under the control of a board of governors, composed of the president of the association, vice-president, secretary, and five members elected at large. The president, vice-president and secretary are elected for one year, while the five members hold office six months. There are no regular committees, but the president has the power to appoint special committees for special work.

The president is R. C. McLeod; vice-president, E. L. Richardson; secretary, Clarence Leighton.

Harry S. Neal, executive secretary of the local typothetæ, and a thoroughly practical man, is instructor.

The board of governors attends to such matters as are referred to it by the association, and reports its recommendations. Any dissatisfied member has the right of appeal from the board. The board also has the authority to formulate measures and suggest remedies for immediate and permanent benefit, and deal with minor grievances as it concludes best.

Included in the constitution is a code of ethics, to which all members subscribe. Adherence to this code is left to the moral obligation of the individual member. One of the principal planks in this code reads: "We should, therefore, firmly resolve to test every transaction by the standard of truth and justice."

Regular meetings are held at noon. Luncheon is served, after which one hour is devoted to association business and discussion of various phases of printing and selling the same.

The association has the approval and coöperation of the Minneapolis Typothetæ.

There are a few printers who have not joined the movement, but practically ninety per cent of the plants are represented.

Conditions among salesmen and owners previous to entering upon the three-year plan were such that a favorable report could not be made. There was unfair competition, slashing of prices, and distrust among salesmen and customers. The organization and association of salesmen and owners in this club has already brought about a changed condition, in which the printer and his industry are materially and financially benefited. There are cases on record in the secretary's office that show more money was obtained on certain work, a better quality of printing was done, and satisfied customers were increased in number.



R. C. McLeod, president.



Clarence Leighton, secretary.



Harry S. Neal, instructor.

Officers of the Association of Printing Salesmen of Minneapolis.

The following schedule of work has been planned and is being carried out by the association:

Membership: Solicitation and information bulletins.

Sales: Shoppers' lists and discussion of buyers' methods.

Estimating: Study courses, demonstrations and comparisons of completed work with cost records.

Salesmanship: Periodical lectures, demonstrations before class and methods of unfair competition.

Trade abuses: By purchasers of printing, non-association members and outside firms.

Extension work: Printed-matter from other associations, semi-monthly luncheons and bulletins to non-members.

Cost-finding information: Study of cost accounting, demonstrations of cost applications, and comparative machine and hand operation costs.

Lectures: Monthly lectures on salesmanship, special feature lectures and special illustrated lectures.

Sales efficiency: Other organizations' methods, dummy

cost discussion and cost of making estimates that are non-producing.

Special study: Lithography, envelope-making, bookbinding and processwork.

After completing work of organizing the salesmen, the first step by the club was to organize a class in estimating for printers. This course is the one prepared by the Committee on Education of the United Typothetæ of America. It consists of eighteen lessons.

The class meets each Monday evening from 4:30 to 9 o'clock at the Dunwoody Institute, an industrial school of high standing. The recitation is divided into two periods. The first is from 4:15 to 5:15, during which the class discusses the current lesson. The following forty-five minutes is devoted to a written examination of the current lesson. One hour is then taken for dinner and rest, after which a discussion of the coming lesson is indulged in.

There are fifty-one members in the class, among which are three young women. In the class there are salesmen, employing printers, shop foremen and representatives from several allied industries.

The class is now on its fifth lesson, the lesson sheets being the first off the press and sent from headquarters at Indianapolis. This makes the first class taking the Standard course in estimating as outlined by the national Typothetæ.

Classwork is conducted like any school. Manuscripts are sent to the Indianapolis headquarters, graded and returned to the student. At the close of the course a general examination will be given and diplomas will be awarded to those making satisfactory grades.

NON-ESSENTIAL BUSINESS.

Business men everywhere are wondering what is non-essential business. This committee is receiving many inquiries as to the manner in which this will be determined by the Government and what course will be followed in withdrawing labor and materials from such industries as may be regarded as non-essential during the war for the necessities of industries essential to the war.

No policy in this connection has been announced by the Government and the above questions can not be answered. When the occasion arises, what should be done seems clear to this committee. No action except emergency action should be taken, except in accordance with some general plan based upon a thorough survey of industry, which, no doubt, has already been made. If unnecessary hardship is to be avoided, if there is to be no discrimination, the Government should not act until a general plan has been formulated and made known to the business of the country.

Before a business is classified as non-essential and deprived by act of Government of labor and materials, the industry through duly elected representatives should be given an opportunity to discuss the matter, and to learn the premises of the Government and the reasons for action. The motive of the Government — the concentration of industrial energy toward winning the war — appeals to all, and every industry can be relied upon to assist in bringing itself into adjustment with the war needs of the country.

As has been frequently pointed out in these bulletins, if the Government acts in this connection with sufficient dispatch, the industries of the country may be given an opportunity to meet the needs of the emergency in a gradual manner and after deliberate planning. With English experience as a guide, and with the unhesitating support which business has given to the Government in the national effort, full opportunity is afforded for deliberate planning and adjustment.

Where an industry is regarded as non-essential and must be deprived of labor and materials, such deliberate planning may lead to the use of substitute materials or different processes of production. In this manner unnecessary hardship may be avoided.

It should be a cardinal principle that the normal structure of business should be maintained during these abnormal times as far as possible. Therefore, consideration should be given to the possibility of allowing non-essential business a proportion of its requirements of labor and materials, so that some organization may be retained to be developed again upon the return of peaceful conditions.

Furthermore, when the Government is forced to deprive a business of materials and labor because it is non-essential, an effort should be made by the Government to place with the industry orders for product needed in the war. In this manner a helping hand may be given to business suffering solely through sacrifice for the common good. In this same connection it may be said that if men are to be withdrawn from industrial communities where they have houses and gathered in manufacturing centers already congested, there is created a great housing problem in connection with the production of war supplies. But if in placing war orders effort is made to produce war supplies in the centers where labor is housed, not only will congestion in munition centers be relieved, but there will be avoided at the end of the war the great problem of moving labor back to the normal producing centers.

One of the reasons for suggesting the formation of war service committees in industries was to bring about an early consideration of the above problems and to direct the attention of industries to the need in these abnormal times of preparing for diversified or unusual production to keep the industries intact during the war. Such committees could effectively present to governmental authorities the manner in which industries might conform to war-time conditions. In a democracy it is certainly far better for industries to become adjusted to new conditions by coöperation between the industries and the Government rather than by compulsion of drastic and unprecedented government action.— *War Bulletin No. 29, issued by the Committee on Coöperation with the Council of National Defense.*

STARTING OUT RIGHT.

To the Editor: SYRACUSE, N. Y.

I have recently opened a first-class job-printing office here at the above address, with a complete line of new type, cabinets, office furniture, together with a new 10 by 15 Chandler & Price and an 8 by 12 Challenge, and am in a position to handle all kinds of job-printing. The business has opened up wonderfully, and I am compelled to work my plant night and day, and am still away behind with my orders. After buying everything that goes to make up an up-to-date printing-plant, I find I am without one of the most essential things; namely, THE INLAND PRINTER. I can not see how any printing-office can be without it. I have been in the printing business for about twenty years, and I will say that I must credit my success in part to the above wonderful magazine. I have filled out the order-blank and will ask you to get me a copy here as soon as you can, as I must keep abreast of the times, and it can not be done without your worthy paper.—A. E. POWERS.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Thoughts on Holiday Printing.

THE holiday season is upon us. Soon — provided they are not already at it — those typographers who find joy in following their craft, but who, because of ambition, find the humdrum irksome, will bask in the joy of doing work on which their best talents may find expression. Holiday greetings — and all printing on which a holiday motif is followed — furnish the compositor in the average plant his best opportunity for demonstrating ability to create pleasing typographic effects.

The increase in the number of Christmas greetings received by THE INLAND PRINTER from year to year indicates an increasing realization of the possibilities for personal and business good will to be created or maintained by consideration of the sentiment which the spirit of the season prompts. Whether intended for personal or for business use, a well-designed, well-printed greeting-card or folder invariably makes an appeal which is remembered long after the card itself is forgotten. Used for business purposes, it is one of the simplest, yet most effective, means of building good will among both present and prospective customers. A surprising number of business men prize such cards bearing sage words of advice, encouragement and uplift.

On an advertising blotter recently issued by Turner & Porter, Inc., Buffalo, New York, printers, the point of "good will" is made the dominant appeal, the displayed head-line reading as follows: "Nothing Better Than Holiday Greetings to Establish Good Will." The text of the blotter reads, in part: "Realize that your business is built on good will. Preserve and extend it. Holiday greetings are the last word in effectiveness. It takes a Christmas sentiment to get under the skin."

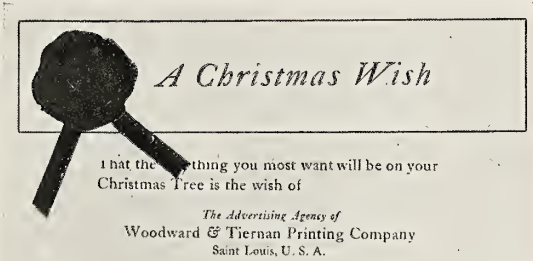
It is especially appropriate that printers and others concerned with the graphic arts should make use of an interchange of greetings during the holiday season, as such communications convey not only sentiment, but are also a token of the sender's own work.

Then, there's the personal side. Most of us want to convey our "season's greetings" in novel and individual style. As an expression from ourselves, we dislike the idea of sending our friends stereotyped greetings, feeling that an individual form adds a personal touch to the words in which we express our good wishes. This quite natural desire offers printers an opportunity to develop considerable business, and, with all the equipment at his command for producing distinctive forms, the printer's own greetings will, of course, be unlike any other.

Certain considerations of appropriateness, and the practice of years, dictate, in a general way, the acceptable styles in which greetings may be made up. None of them, however, are inviolable, but adherence to them carries with it an expression wholly in keeping with the season.

Holiday printing should be seasonable, both as to arrangement, type-faces and colors selected for the work. In harmony with this season of best wishes and good cheer, printing should come forth in its brightest and happiest hues.

Green and red inks on pure white antique stock form the most commonly used combination for announcements, greetings and other holiday forms. Both red and green are what might be termed gay colors, and are appropriate for the reason that years of association have made the holly and mistletoe essential to a proper



A simple method of obtaining a distinctive greeting. A Christmas seal, such as may be secured at any stationery store during the holiday season, is pasted on the fold-over.

celebration of the occasion. Red represents the berries, and green the leaves of the holly in its natural state. These colors have further significance in the fact that red proclaims passion, joy and love, and the green is suggestive of the Christmas tree. On Christmas programs, and work of an ecclesiastical nature, red-orange and black inks are preferable. Even white stock has distinctive claims for use, in that it is the very essence of purity and symbolizes all that is good and divine — important considera-



A group of holiday greetings from Axel Edw. Sahlin, of the Roycroft Shop, East Aurora, New York, which offer good suggestions for arrangement and, if one's eyes are sharp, for copy as well.

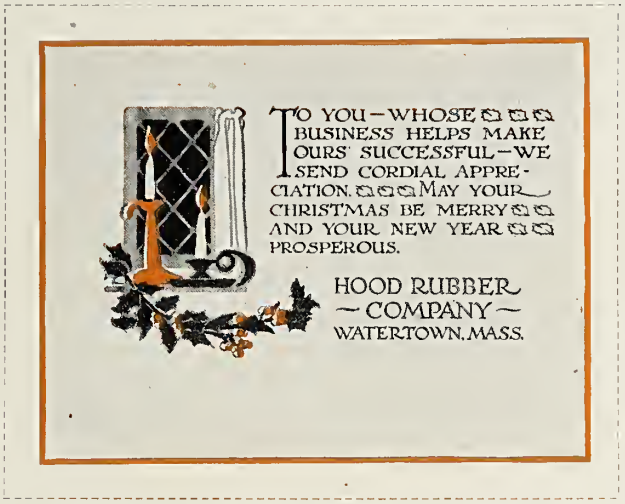
tions in celebrating the birthday of our Savior. This does not mean, however, that other colors may not be used, for they are frequently employed to good effect.

The earliest printing was of an ecclesiastical nature, and the style of arrangement characteristic of that work has become an accepted motif for modern holiday printing. Features in that work were rubricated uncial initial letters, gothic lettering and lavish, yet consistent, use of rules. Maltese crosses were used here and there to fill short lines, and elsewhere in the work simply as decoration. The rules originated through the necessity of the writers of manuscript books for guide-lines to follow in their lettering. Besides the practical purposes thus rendered, the rules served also as ornament, and, printed in red, they serve this decorative purpose today. The Maltese cross was used extensively as decoration in the manuscript books. It was the emblem of knights who went in search of the Holy Grail, and is therefore considered symbolic, ecclesiastical decoration.

The gothic, or black-letter, commonly known to the printer in type as text, is a very good letter for use in connection with holiday printing. Born in a religious atmosphere, and at a time when the black-letter was almost universally used in the lettering of manuscripts, it was but natural that printing from movable types should have its beginning in the gothic letters, and that the first type should be cut in this form. The fact that the printing of that period was entirely of a religious nature makes unavoidable the association of that style of letter with ecclesiastical and, consequently, holiday printing.

In using the text-letter, the printer must bear in mind several things. He must remember, first of all, that he should endeavor to make his page or group of type as black as he possibly can without sacrificing legibility. Just as in very light faces, such as Camelot, we get the best effect when spacing is wide and open, so in text-letters, where the black of the letters overbalances the white, we get the best tone, or value, when spacing between lines, letters and words is reduced to a minimum. The rich, even tone so desirable in a page of gothic type is lost when spots of white, caused by wide spacing, appear. The black-letter resulted from a condensing of the original gothic form in a desire to save space — presum-

ably on account of the expense of the parchment on which the lettering was done — and when we widely letter-space a type-face that has as a main feature of its design a condensed shape, the absurdity is at once apparent. The old-style roman faces — among which the Caslon is perhaps the best — may also be used for work of this character, especially on pages having a considerable amount of matter which, if set entirely in text, would be hardly legible. The best possible selection for holiday work, therefore, is gothic for display and old-style roman for those lines which, if set in the artistic text-letter, would not be easy to read.



An interesting card, originally printed in red, green and black, illustrating good use of appropriate decoration.

There are psychological reasons, too, for the strict adherence to appropriateness in the execution of holiday printing. For example, contrast two Christmas-greeting cards: One is printed from bold, crude letters with black ink, and in the design no symbolic decoration is used. The other is printed in green and red from artistic types, with perhaps a holly border, or Christmas bell, as part of the design. On receiving the first, one realizes that he has been remembered, but a feeling that the sender was prompted by business reasons or an obligation is sensed in the cold, black type. It seems that it came as a matter of course, and not as it should — a message of love, cheer and good wishes. How different one feels when in his hands he holds the second, or one of like character. Its very warmth grasps as a hearty handshake, and the recipient is possessed of a feeling that the sender really intends and surely feels the exact words the message conveys.

When the desirability of decoration in holiday work is suggested, it is not with the idea that it should dominate the design. As in all work, it should be used merely to strengthen, brighten or to symbolize. Desirable as ornament undeniably is in this connection, it loses its value and force when it subordinates the message the design is intended to convey. Camouflage is valuable in warfare, but a menace to typography. Instead of acting as a muzzle, it should allow the type to talk — yes, help it talk more pleasingly, more emphatically, more convincingly. Ornament should never be allowed to violate the simplicity of the design and should ever be used with restraint.

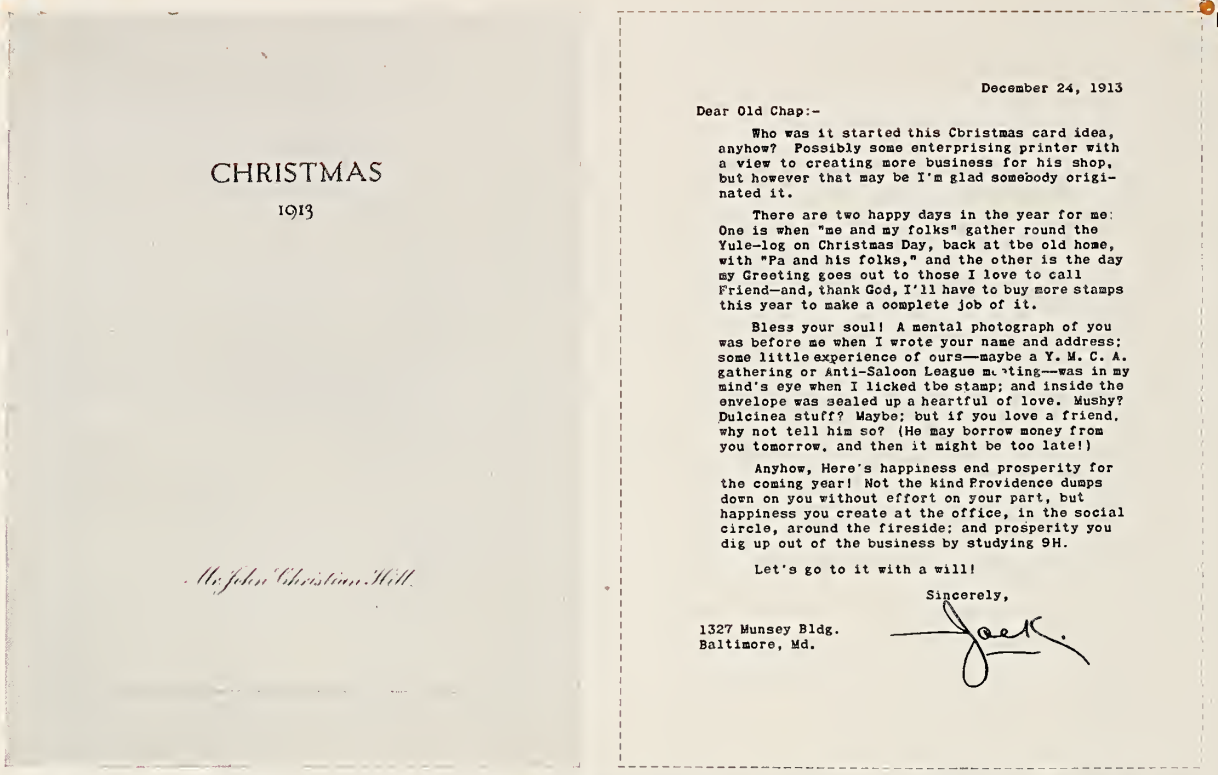
The specimens shown on these pages and on the colored insert preceding are illustrative not only of the character of text used for greetings, but of forms for arrangement and of appropriate decoration.

On the opening page of this article, an idea is given which can be adapted in a variety of ways. The panel, containing the words "A Christmas Wish," is printed on a fold-over, which must be raised to read the beginning of the sentiment. The name of the sender, however, appears as the greeting is first received. Since the bottom of this fold-over has a deckled edge, a very pretty effect is given. The idea of attaching a stock seal, lithographed or printed in colors, such as may be obtained at small cost, to the greeting adds the proper atmosphere at a fraction of what the cost for plates and printing such embellishment on the form proper would be. Here, also, is an idea that can be utilized by every one, and considerable expense may be saved thereby — especially on small runs. The rules in the original were printed in gold — which can often be used with telling effect on greetings — and the type-matter in black on India Japan stock, which, with the added red, green and gold of the seal, gave a rich appearance, full of warmth.



A greeting-folder set to music — that is, decorative music — and designed by that clever letterer and designer, Will Ransom, of Chicago, Illinois.

The exhibit of Mr. Sahlin's work on page 354



First and third pages of an unusual folder. It will be noted that the personal card of the sender is inserted through slits in the first page. Note that no holiday decoration is used, but, in this case, the originality of the idea would seem to excuse and make up for that fault.

illustrates appropriate decoration and good taste in type selection. All the specimens shown in the group possess the desirable Christmas flavor, and as such serve as good models for appropriate treatment of greeting-cards, folders and other holiday work.

Novelties create interest in holiday greetings, as in anything else. The thing that is unusual is the thing that will command the greatest attention. From this standpoint, Mr. Ransom's greeting scores high. While it is all but impossible for the compositor, working with type and cast ornaments, to approximate the appearance of the work of the artist, a suggestion such as this has value in its power to inspire thought.

A more absolute disregard for the conventional could scarcely be conceived than Mr. Hill's folder, the printed first and third



pages of which are reproduced on this page. As will be noted in the illustration, the first page was slitted to admit the engraved personal card of the sender. To those who are desirous of avoiding the ordinary, here is a good suggestion. Frankly, we think a touch of holiday decoration just below the type-lines on the first page would add considerable warmth to the greeting, and not a little brightness to its appearance. In spite of its great interest, due to the unusual idea, it is cold — at least it looks that way, and appearances, you know, count for much.

At Christmas time each year THE INLAND PRINTER receives many beautiful greetings, and a number of those received last year were reproduced in the February issue. Readers may refer to that number for additional ideas.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

A. H. FISCHER, Baltimore, Maryland.— The blotter for Meyer & Thalheimer is especially pleasing in color harmony; and, while the design is stiff to a degree, it is quite effective.

EDWIN H. STUART, Pittsburgh, Pennsylvania. —"Good Typography — What It Is and How to Produce It," is an exceptionally interesting booklet, and the text — an address delivered by you before a local club — is chock-full of interesting matter.

WATSON-JONES, INC., San Diego, California.— In work so uniformly excellent as yours, we can suggest no improvements. Intelligent type-use, excellent press-work and exceptional taste in the selection of colors are characteristic good qualities of your product.

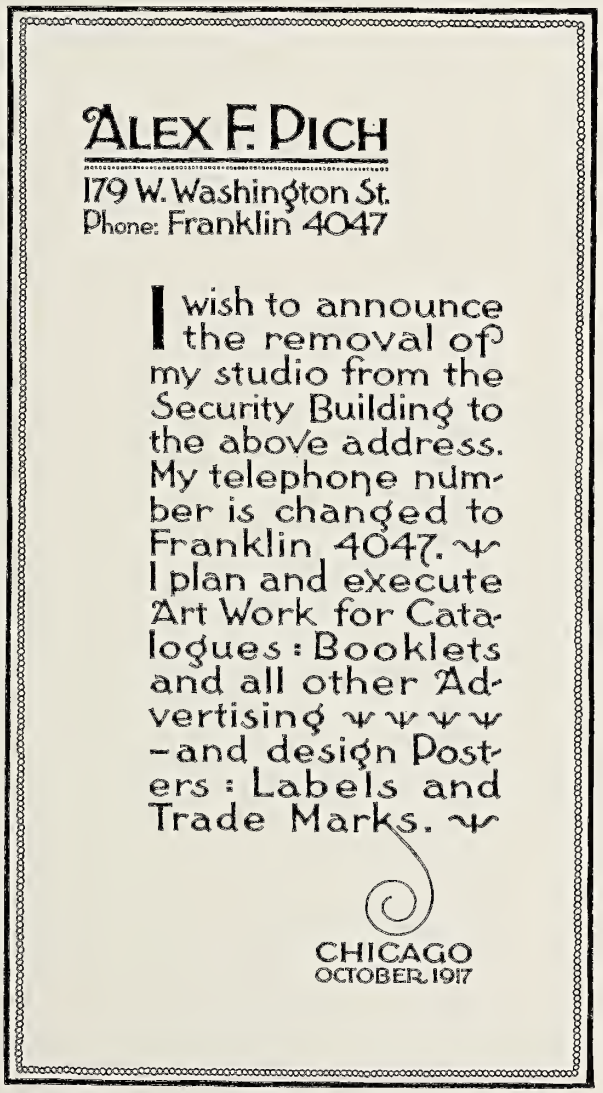
A HAND-LETTERED card, done in an unusual and interesting style, announces the removal of the office of Alex. F. Pich, the designer, from the Security building to 179 West Washington street, Chicago. Mr. Pich specializes in planning and executing art work for catalogues, booklets and other advertising. The card is reproduced on this page.

EMIL GEORGE SAHLIN, East Aurora, New York.— The division of your Christmas-greeting card into two equal panels is in violation of the principle of proportion and causes the design to appear uninteresting. The green is too weak in tone, allowing the uncial initials — printed in red — to dominate. Your letter-head is interesting and pleasing.

JAY D. RUDOLPH, Davenport, Iowa.— Specimens are all admirably neat and effective. *The Iowa Magazine* is exceptionally well designed, made up and printed. Advertisements therein are sanely set, hence readable and easy to comprehend. You are justified if you feel proud of your work, and we are anxious to see more of it.

EXCELLENT specimens of typography, enhanced by good press-work and exceptional taste in the selection of colors of ink in relation to the colors of stock, have been received from Harry E. Morrison, Wyoming, Iowa. Mr. Morrison's work is decidedly clever, and customers of the firm with which he is identified are fortunate in having such an efficient designer of printing at their service.

THE HERALD PRESS, Manistique, Michigan.— The stationery forms are interesting. The colors, however, seem "washed out"— that is, flat and without snap. This may be because the press was not thoroughly clean when the light colors used were put on, as it appears that black has killed their luster. Not enough ink was carried, and the impression was too weak for the linen-finished stock used, which requires a hard, firm impression if the characters are to print clearly.



Unusual style of lettering and an unconventional arrangement. A removal notice by Alex. F. Pich, advertising art, Chicago, originally printed in three colors on white card stock.

ELLSWORTH GEIST, Pittsburgh, Pennsylvania.— The booklet on book-plates is beautiful. The text is made up of a short article on the history of book-plates and, as stated on the title-page, "some facts concerning them." Fine printing is a bobby with Mr. Geist, as well as a meal ticket, and he gets considerable joy out of doing uncommon things and common things uncommonly well. Would there were more like him.

M. C. HENDERSON, Pittsburgh, Pennsylvania.— Specimens of your work last received are of excellent quality. We have no suggestions to offer that would result in improvement in so far as fundamentals are concerned. Personal taste as to type-faces is not considered in our reviews unless the type-faces are illegible or unattractive, which they are not in your case — a very satisfactory plain roman being used.

AUGUST GUSTAFSON, San Francisco, California.— Specimens of your work done in the plant of Walter N. Brunt are of a very good grade. The Masonic menu for the dinner tendered Francis V. Keeling is especially interesting. There is a tendency on your part, however, to use too many rules for borders, and also inside borders, and we also note that some of the lines set in capitals are crowded too closely. Watch these points and your work will be improved.

The Vandergrift News, Vandergrift, Pennsylvania.—The folder, "Country Store Does $465,000 Business a Year," is interesting in design. Of the several tints used, we prefer the buff — which you have marked No. 3 — although, because of the relative weakness of the color, it would have been much better to use slightly heavier rules — for example, two-point face. The use of heavier rules would be advisable with all the colors except the light red, which we do not admire, as it appears bizarre.

MANSFIELD PRINTING COMPANY, Boston, Massachusetts.— Your new hand-lettered letter-head is exceptionally good. It is not only well designed, but its character indicates quality and dignity. The private letter-head for Harry A. Mansfield would be improved if the matter set in small capitals beneath the name were broken up into lines, according to sense, so that comprehension would be clearer. This group should be nearer the name, and one-point leads between the lines would improve legibility and appearance.

GEORGE BRANISH, Denver, Colorado.— Your work is well designed and quite effective. Because of the rather strong, warm color used on the blotter for The Wepf Printing Company, we suggest the use of lighter rules, not heavier than six and one point, respectively. Had a blue tint been used instead of the orange, the twelve and three point rules would not be too heavy. The brighter and stronger the color, the lighter and weaker the items printed therein must be. Warm colors are best used only in small proportions.

FROM George J. Fisher, Union Hill, New Jersey, we have received an attractive blotter, along two sides of which rules and figures are printed in the correct position to serve as a three and six inch square or rule, respectively. This idea is not new, but it will bear repeating from time to time as a way to make a blotter useful for other purposes than that of absorbing ink. Doubly useful, blotters stand a better chance of being retained on recipients' desks, whereas otherwise they might be discarded.

T. PRICE WILSON, Winchester, Pennsylvania. — The specimens are interesting and very well designed, although, personally, we think you could get along with fewer panels and with less rulework. The paper used for your October statement is hard to print upon satisfactorily; it requires a hard, firm impression and plenty of "squeeze." A thin sheet of rubber beneath the top sheet of the tympan will aid in forcing the ink into the "holes," by which term we refer to thin places in the paper. Had you followed the suggestions made above, the appearance of the statement would be better, as the form is poorly printed.

W. J. HEALY, Montreal, Quebec. — The "Mor-Lite" booklet prepared by your firm, The Gazette Printing Company, for the Canadian Fairbanks-Morse Company, is one of the handsomest printed things we have seen in some months. The color-print tipped onto the cover-page, a blue-gray Italian hand-made stock, is beautiful, to say the least. The artist, as well as the engraver and printer, is justified if he feels proud of the results. Typography of inside pages is dignified, pleasing and eminently readable. "Storied Halifax" is also an exceptionally pleasing booklet.

A. J. RISHEA, Kingston, Ontario. — Considering the short time you have worked at hand-lettering, you do exceptionally well. The letters are well proportioned, and the ragged, rough outlines so frequently noted in the work of beginners are conspicuous by their absence from your work. You should practice curves diligently, however, for yours

EVIDENCE

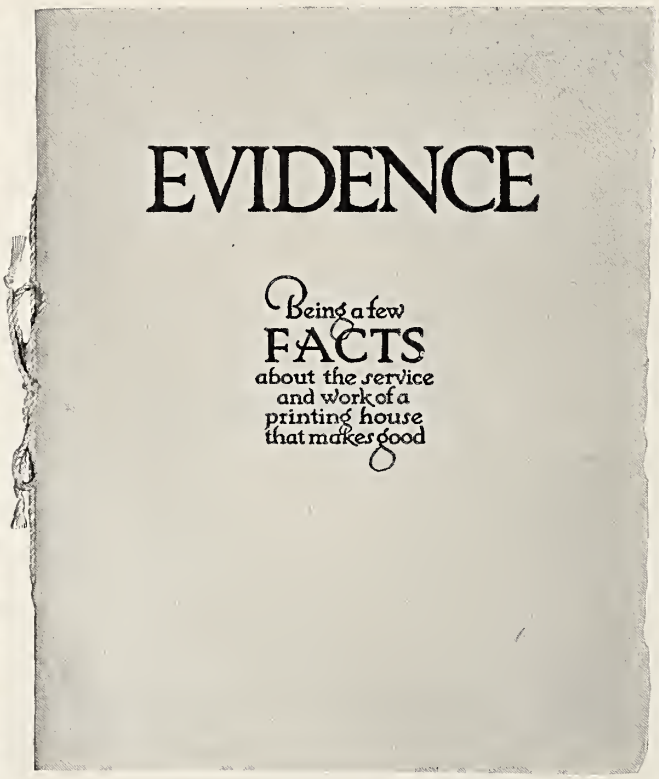
BEING A FEW FACTS ABOUT THE SERVICE AND WORK OF A PRINTING HOUSE THAT MAKES GOOD

THE HOLMES PRESS
PHILADELPHIA, PA.

Of course every printing establishment feels that it is especially equipped to handle all forms of printed matter. It is good that *you* think differently. When you buy printed matter you want more than just printing—you want real "service," which means not merely careful printing and prompt adherence to promises, but also *intelligent assistance in the planning and writing of your advertising material.*

Here is where The Holmes Press differs from the average printing house. We consider the printing as merely a link—

Title-page and one text-page from a beautiful house-organ, publication of which was recently begun by The Holmes Press, Philadelphia, Pennsylvania. The text-pages were printed in black and red-orange on an excellent grade of antique white stock, of good weight and with deckled edges. Exhibit pages, three of which are reproduced on the following page, were printed on smooth white stock. The extended cover, reproduced below, was printed in black on heavy, white antique stock — the word, "Evidence," being embossed as well as printed — producing an especially pleasing effect.



Cover of new house-organ of The Holmes Press, Philadelphia, Pennsylvania.

are stiff to a degree. While your illustrating is not good — no one would expect it to be in so short a time — it shows that you have talent which, if developed, might lead to very satisfactory results. It's a long, hard road to independence in art, however, and many fall by the wayside. Start only with determination to see it through.

J. H. Fitzgerald, Hamilton, Montana.— The cover-design for the proceedings of the Montana Eagles' annual meeting is effectively designed. The red is a little dark — red-orange would have been much more effective, because brighter. We do not admire the bottom group because of the last short line, which suggested the use of light-face rules to fill it to full measure. An arrangement of these words in which "Montana" would go into the first line and on which the date alone would appear on the second, making a long and short line group, would have been more pleasing.

Otto H. Paulson, Oklee, Minnesota.— The arrangement of the "Market Day" poster is orderly and display is good. On the inside of the border we would prefer to see plain rules of, say, three-point thickness used as cut-offs instead of the heavier rules and the decorative borders. Emphasized prices in the list of items would add interest to the poster and cause readers to realize, or imagine, that the prices are really low. A psychological suggestion would thereby be offered. We regret the use of extra-condensed block-letter for the subheadings in the lists of items, which typeface does not harmonize with the lines above and below.

R. H. Allen, Chicago, Illinois.— The program of the graduating exercises of the School for Apprentices is, as a whole, quite pleasing and suggestive of quality. We do not admire the arrangement and design of the cover, but the hand-made stock used therefor saves it. On ordinary paper that design would provoke unfavorable comment, no doubt. The main fault with it is the bulky contour of the group of lettering — its lack of shape, due to the fact that all the lines are so nearly equal in length. By making some of the lines smaller and by a slight rearrangement of them, a definite shape could be obtained without much difficulty, no doubt, and the appearance would be greatly improved. The group of lettering does not conform to the shape of the page, being too wide in proportion to its depth to harmonize with the paper-page and the border. The inside pages are delightfully pleasing.

Arthur C. Gruver, Pittsburgh, Pennsylvania.— Specimens of your work are neat and dignified. The several arrangements of the little card by different compositors in your chapel demonstrate that great changes of appearance are made possible in small, simple copy by variations in type and arrangement only. There is little, if any, room for choice between most of them, although we do not admire the one in which the word "If" is displayed in italic. On the oblong card, the large size of type and the short length of the word forced a displeasing distribution of the white space, the bulk of it being in the top half of the design. Although the display line is several times as large as the type below, the





Exhibit pages from *Evidence*, house-organ of The Holmes Press, Philadelphia. (See preceding page for other reproductions.)

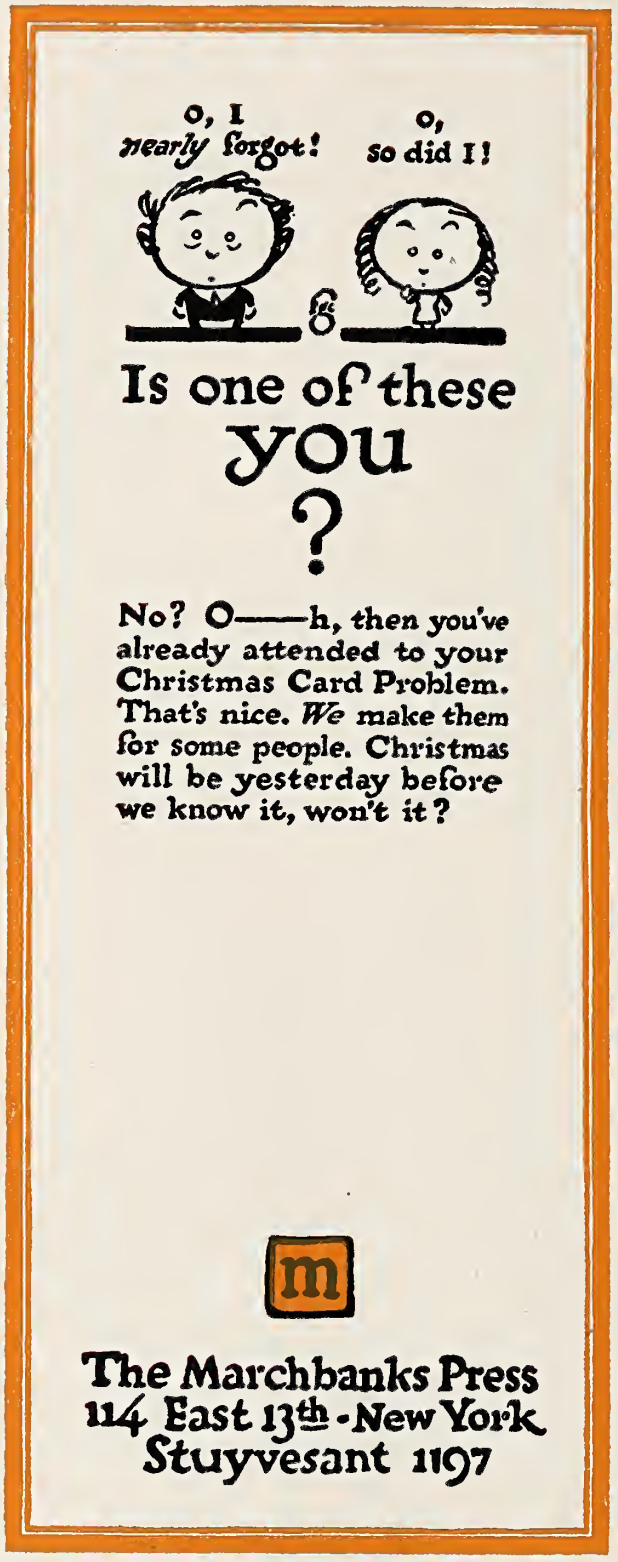
greater mass, as well as width of the mass, of small type dominates, and the design is made bottom-heavy. Had the designer arranged this design the narrow way of the page, the appearance would be better. Your letter-heads are especially good.

ALONG with its monthly calendar, The Marchbanks Press, New York city, recently issued an envelope-stuffer entitled "Printing That Doesn't Wave Its Hands or Yell," which was executed in the usual exceptionally interesting Marchbanks style. Another stuffer advertising holiday printing is reproduced on this page.

JOHN E. YOWELL, Gordon, Nebraska.— Red in tint form is seldom pleasing, especially when the disk of the press is not thoroughly cleaned from the previous run of black, allowing some of the black to impregnate the red and white. The effect is invariably flat, as in the case of the designs submitted by you, and printers are accustomed to speak of such colors as being "washed out." On other tints, tints of cold colors especially, a little black filtering into the composition does not have such a deleterious effect. As far as design is concerned, you do very well. You improved the letter-head for the Strong Curio Company, in so far as design is concerned, although yours is rather too decorative. You have used four colors in this particular design, whereas two, the brown and the green (the latter made slightly lighter than used by you), should have been sufficient to obtain equally striking and much more pleasing results. One should practice simplicity in use of colors as well as in other respects.

C. G. RICHARD, Shreveport, Louisiana.— Of the two arrangements of the letter-head for the Hawkeye Tire Company, the one printed on blue stock is by all odds the better. Some might select the other, but their selection would be based on their own particular taste, unfortunately not developed by an understanding of fundamentals, and those preferring it would not be able to give constructive reasons for their preference. The one printed on blue is better because it is more orderly, better balanced, and because it is symmetrical. The main line of the other crowds the edge of the paper at the top altogether too closely, making it appear top-heavy, which any one should be able to see at a fleeting glance. The large hole in the center gives the appearance of a lack of stability in the design, which is accentuated by the fact that the group on the left side is several times larger than the group on the right.

BEN WILEY, Charleston, Illinois.— You are doing very well for a start in making tint-blocks from pressboard. You could eliminate the difficulty experienced with the two large lines of letters by cutting out several of each character, mounting them one on top of the other on electrotype blocks. The writer formerly did that kind of work frequently, especially when large display lines were required for which the wood type of the plant in which he was employed was not suited. The plan followed was to use heavy, hard bristol for about three layers, using pressboard for the top layer only. After the letters were mounted, one on top of the other to type height, some trimming was necessary to make the edges smooth and sharp. Owing to the fact that several layers of stock were used, no difficulty was experienced with the block printing at points between letters, as is sure to be the case with letters built up of one thickness only. You could cut your lines much straighter on the background and border blocks.



The Marchbanks Press, New York city, does a big business at this time of year printing greeting-cards, folders, etc. This stuffer, originally printed in orange and black on brown hand-made stock, was used to advertise that class of work. Quality is represented by the excellence of the paper and workmanship; and it scores effectively as advertising because of the ingenious idea.

THEO. E. MOLINE, St. Paul, Minnesota.— Typography on the specimens of your work sent us is of a very good grade. You seem to realize the advantages of simplicity in arrangement and, without using gaudy colors, you have secured effective results. The blotters are especially good, and are well written in addition to being well designed and printed. We expect to use these as suggestions for our readers some time in the future. The blotter, "For printing, lithographing," etc., is not pleasing, however, due to the fact that the type-block in the upper right-hand panel does not conform to the shape and proportions of that panel. Outside the lack of pleasing shape relations between the two, an irregular, displeasing distribution of the white space is effected which is not good. Because of the extraordinary amount of white space on the right side, the design as a whole is overbalanced on the left side. On the proof-envelope, which is very striking, we would prefer to see the rule which is printed in red made continuous so as to unify the design. It appears disjointed, in effect, as printed.

R. H. PARMALEE, Albany, New York.— Most all your specimens are interesting and clever in design, especially the card for Joseph A. Rice. We do not admire the large lower-case "f" used as an embellishment, printed in olive, on the card announcing the ball of the local typographical union. The arrangement of the main lines, set in capitals, is such that, in combination with the character of the letters, comprehension is difficult. Capitals should be used with restraint, especially in large masses, for they are difficult to read — the eye having been trained for years to read lower-case. On the proof-envelope for the Telegram Press, the words "of the," set in capitals of regular proportions, contrast disagreeably with the lines which are set in extra-condensed characters above and below. If the line quoted had been set in a smaller size, the difference in shape would not be so apparent. We would also suggest absolute avoidance of

letter-spacing in this instance, for, by lightening the tone of the line, the lack of harmony of tone between it and the lines above and below is emphasized. You exercised good judgment in the selection of colors.

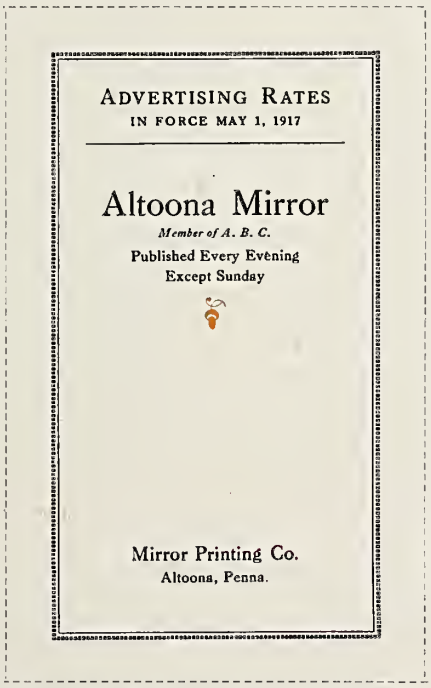
AXEL EDW. SAHLIN, of whom all readers of the department have heard before, has entered the ranks of the publishers. He has gotten up a handsome portfolio, entitled "Sahlin's Typography," filled with representative examples of the product of his typographic genius, which he proposes to sell to ambitious typographers who see in their work something besides typesetting, justification and employment of their time. As with all work emanating from the Roycroft Shop, wherein Mr. Sahlin is superintendent of composition, expensive hand-made stock is largely used for the specimens, as well as for the portfolio itself. The cover is made of heavy boards, covered at the hinge with yellow cloth — which extends about two inches over the sides at front and back — and on the sides with blue Italian hand-made stock. The rules of the cover-design are printed in bright yellow and the type in blue, the whole forming an unusual combination, which is also very striking and at the same time beautiful. The portfolio is approximately ten by fourteen inches in size. The leaves on the inside, on which the many specimens are tipped, are of the same blue hand-made stock as used on the cover, being unbound to facilitate their individual use. Lovers of the beautiful and interesting in typographic design will find much of interest and assistance in the specimens of Mr. Sahlin's best efforts, as shown in this portfolio.



Package-label used by the typographic genius of the Roycrofters, Axel Edwin Sahlin, in mailing copies of a handsome portfolio of specimens of his work which he has recently placed upon the market. This label was printed in yellow and blue on white stock, approximating the appearance of the design on the cover of the portfolio. Mr. Sahlin's work is strikingly original and, hand-made stocks being largely used, it reflects a bookish appearance, characteristic of Roycroft printing.

CHARLES F. SKELLY, Altoona, Pennsylvania. — Your work is the exemplification of good taste in typography. Dignified, pleasing and orderly printing, such as that which you produce, is representative of the most acceptable style in vogue today. Incidentally, it is the kind that puts dollars in the printer's pocketbook, because the avoidance of gingerbread — excess of ornamentation and typographic stunts — makes it possible to do the work rapidly. It is unfortunate that all printers do not realize that the best work is also the simplest, and thereby costs less to produce — that is, in so far as composition is concerned. Italic short ands, particularly that of Caslon Old Style, are pleasingly used in combination with roman capitals, but the characteristics of that italic short and are not represented in the Cheltenham Bold character used by you on the title-page of the folder, "Our History and Aims." One of your designs, representative of the character of all your work, is reproduced on this page.

ALFRED B. MILLER, Northfield, Minnesota.— The blotter for the Mohn Printing Company is not bad, but it is subject to improvement in several ways. The perpendicular arrangement of the letters in the word "the," at the beginning of the top line, is not pleasing. To overcome the necessity of such a displeasing effect, it would, in our opinion, have been perfectly justifiable to omit the article "the." Even though that word is a part of the firm name, identity would not be impaired by its omission; and, since a blotter is not a legal document, we see no valid reason why the article should be retained, to the detriment of display. If the groups on either side of the blotter were set in narrower measure, you could have avoided such short lines at the bottom of each and at the same time the space would be occupied with a more uniform and pleasing distribution of white space all around. We would also prefer to see roman instead of italic used for these groups, and would eliminate the hair-line rules at either end of the lines where they are used to fill them out to full measure, a function they do not adequately perform. In the first place, there is no necessity for these particular lines to be full length. Secondly, the light rules do not balance with the type, and, being lighter in tone, do not harmonize with it. The word-ornament, "and," is not pleasing, as it does not harmonize with the type of the design.


ADVERTISING RATES
IN FORCE MAY 1, 1917

Altoona Mirror
Member of A. B. C.
Published Every Evening
Except Sunday

Mirror Printing Co.
Altoona, Penna.

Clean, dignified and attractive typography, a representative example of the work of Charles F. Skelly, Altoona, Pennsylvania.

WE are indebted to Young & McCallister, Incorporated, Los Angeles, California, for a large broadside produced by that firm for the Auto Theft Signal Company. The form is not only striking and effective, printed in black and orange in the high standard "Y-M" way, but it is particularly interesting because two-thirds of the inside may be cut out by the dealer after he has read it, and used as a window poster to announce that the "Security" lock or signal is "sold here." It illustrates effectively and describes thoroughly the device it advertises, which is locked about the wheel of an automobile, and, held there firmly, its sharp, hard point gouges a track in the road from the point where the car is stolen to the point where it may be secreted by the thieves. An effective illustration on this broadside depicts a mounted policeman picking up the tracks made by the sharp device, and farther down the road, along which the holes made by the device appear at regular intervals, he is shown stopping the thief, who was riding along, oblivious that he was leaving tell-tale marks behind him. When it comes to illustrating and advertising a commodity or a novelty effectively, Young & McCallister are to be considered with the best in the business. They not only manufacture printing, but, more important and profitable, they create ideas. The printing-plant in their case is simply a medium for producing effectively and properly their main product, advertising ideas that possess a punch.

EDWARD E. BAILEY, Centre Hall, Pennsylvania.— Your new paneled letter-head is not at all pleasing. Why use two colors in such a design when there is such a slight difference between them? That difference, however, one being a tint of straight blue and the other a tint of a more purplish blue, is enough to violate color harmony. The rules do not join at all well, and the form was so poorly justified and locked up they are very crooked. We note also that, because of the rule arrangement, you had to run the job through the press three times to get the two colors. That is not efficiency, and it is especially bad since a better effect could have been easily obtained without the overlapping of colors. Some of the other specimen pages, especially the program title-pages, are very good. The blotter for the Howard Creamery Corporation is especially poor, however, the choppy appearance of the lower part, particularly, being trying to the eyes, makes it difficult for one to comprehend the words. In this particular portion of the design, the white space is broken up into small groups that are not at all of pleasing uniformity as to position in their relation to the design as a whole and to proper balance. The large italic in the main group contrasts disagreeably with the square-cornered rectangular border and card, especially since the large size causes the type-block to crowd the border closely. Had smaller italic been used, with more white space between border and type, the effect caused by this lack of harmony would be minimized and the design would then have been more pleasing. The initial is too small to use alongside the two

lines of the text, and the large mass of white space below it, not balanced by a like amount elsewhere, is very displeasing.

EARL SINCLAIR, Mayfield, Kentucky.— It would be difficult for us to tell in one short review all the points wherein your typography, as represented on the mailing-list of citizens of your county, issued in booklet form, is inferior. One tendency we note particularly is that of setting unimportant lines in too large sizes of type, thus handicapping the prominence of the important lines because of lack of contrast. This also results in an uninteresting appearance. Another fault is maintaining too near an equality in the length of unequal lines. If display lines in an advertisement are not all of uniform length, there should be a distinct difference in length of those adjacent so that a graceful form may be obtained. Of course, we do not here refer to the text-matter of an advertisement which, obviously, should be set in a uniform block — that is, lines should be equal in such instances. By text we refer here to the running-matter, or reading-matter, of an advertisement, where considerable matter is set in one size of type. In setting a title-page, or cover, such as that on this particular booklet, one should not scatter the lines and masses over the entire page. Rather, group all the most important points, particularly the words comprising the title, with explanatory matter, toward the top. Make up a lower group of unimportant features, such as the imprint, dates, etc., and leave a reasonable amount of white space between to rest the reader, which will suggest that there is not so much matter as there really is. You should take up the study of fundamentals of typography seriously, articles touching upon which appear in THE INLAND PRINTER from time to time, and on which many books have been written and published. When you know shape harmony, proportion, balance, etc., your work will be improved greatly. The book department of THE INLAND PRINTER will gladly send a large catalogue listing such books and will make recommendations to fit your individual needs.

HALFTONE PRINTING *on* BOND PAPER

By EUGENE ST. JOHN



THE texture of the screen of halftone plates to print on bond paper should not be too fine, screens of from 110 to 133 lines to the inch printing best.

A good stiff ink finely ground should be used and, if black, one that is toned with purplish blue. Cover inks also print well on bond paper. The average job ink is not viscous enough, but will generally answer if stiffened with either cover ink or No. 8 Varnish. Sodium silicate may be used to stiffen black ink, but as it is alkaline it kills the luster of the ink, causing it to appear flat.

An excessive squeeze is used in printing on bond paper. It is important in order to avoid squashing of the ink between the halftone dots to have the rollers set light. A well-seasoned roller is required to properly distribute bond ink.

The mechanical chalk overlay and the zinc overlay give the best results in halftone makeready. The 12-point chalk overlay board is used for bond paper. The overlay is carried as close as possible to the drawsheet.

If hand-cut overlays are used they should be made stronger than for use on coated paper. After the impression has been leveled with tissue the several tones of the plate are taken care of with increasing thicknesses of onion-skin tissue or folio. Where the subject of a halftone is well defined and surrounded by a sky or vignette, the entire subject should be overlaid with a sheet of — say 25 x 38 — 60 lb. print paper.

When printing vignetted halftone plates, the overlays should start on a weak impression, which shows the edges of the vignette just printing. The center of the plate will not be printing.

In marking up such an impression for overlaying, the edges are missed by a nonpareil when making the outside tracing for patching. Successive smaller tracings inside should be about equidistant at their edges. The nonpareil between the edge and the outside tracing should be skived, chamfered or beveled to the edge and the edge itself to the depth of a point or two — no more — cut away. This sort of an overlay will give the delicate fadeaway effect. But if the edge is cut away to the depth of — say a nonpareil the impression will be taken away from inside of the edge and come back on the edge and cause it to print heavy, which is what we want to avoid.

When printing on bond paper or other hard, uncoated surfaces it is better to make ready on the paper to be printed. When making a beveled overlay use heavy ledger stock. The edges are best beveled with sandpaper.

When printing very heavy halftone forms on bond paper, it is not necessary to slip-sheet the work if excessive squeeze is used and the color carried light. If the cylinder press is fitted with a gas burner, it will not be necessary to slip-sheet at all, when inks are not superposed on each other.

If it is desired to print on one side of the sheet with no indentation showing on the reverse, it is only necessary to pull an impression on the paper used, cut the impression *exactly* to its edges from the sheet and securely paste this cut-out on the drawsheet in register with an impression thereon. This cut-out on the drawsheet acts as a male die does in embossing and effectually prevents the impression from showing on the reverse of the sheet.

The Crocker-McElwain Company, Holyoke, Massachusetts, manufacturers of bond-papers, recently issued a folder descriptive of the advantages of their product for half-tone printing. The above illustration is a reproduction of a panel from that folder.

THE CROCKER-MCELWAIN COMPANY, Holyoke, Massachusetts, manufacturers of bond-papers, have sent out several folders and broadsides in a campaign to exploit the advantages of their papers for half-tone printing. In addition to which an interesting and informative article is given on the subject of printing half-tones on bond-paper, by Eugene St. John, an authority on presswork. The reproduction is not only illustrative of the character of typography and design in the advertising, but it should prove helpful to all who desire to print half-tones on letter-heads or other commercial forms where it is desirable to use bond-paper. Printers would do well to look into the possibilities here offered.

The Jacksboro News, Jacksboro, Texas.— The blotter, "Printology," is very poor. It is too complex. It is complex in arrangement, due to the number of parts — both of type and decorative units — and their arrangement, and it is complex because of the number and arrangement of the colors. Had all items printed in the third color, olive, been printed in green, a great improvement in appearance would have resulted — and the cost of production would have been reduced. Decorative rule and ornament stunts, such as that below the heading, serve no purpose except to make comprehension difficult. The word "Printology" stands too far from the words explaining it, and it is therefore unlikely that readers will understand its meaning or grasp its significance. The word as a head-line has no advertising value. Copy made up of the sentence, "We have the equipment," etc., and the name, address and telephone number of the firm only, would have made better advertising. With non-printers, the term, "Printology," simply confuses the issue. Outside of serving to satisfy vanity and of furnishing something to occupy the needless panel — which is a part of the decorative scheme referred to above as a stunt — the words, "Executed by Leeman; O. K.'d by McComb," serve no purpose; certainly none that will aid in getting orders. White space throughout is poorly distributed. Best results are obtained when a simple, symmetrical style is followed. By symmetrical in this sense we refer to the centering of all lines from side to side, which means that the distribution of white space will be uniform on both sides. Expert typographers who understand and can see balance, and the lack of balance, can afford to experiment with out-of-center arrangements, on which striking results are possible, but one who does not understand these points should stick to orderly, symmetrical forms. You can learn the fundamentals underlying correct typography. Articles on those subjects have been printed in these columns from time to time, and many books are obtainable which explain and illustrate them so plainly they are readily understood.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

"For Business Reasons."

"Having an efficient plant and personnel in all matters pertaining to the making of artwork, platework and printing, we propose to place at your disposal this service in such a way as to make it possible for you to deal with us on cost plus profit basis, which will be much more satisfactory than methods of purchasing generally."

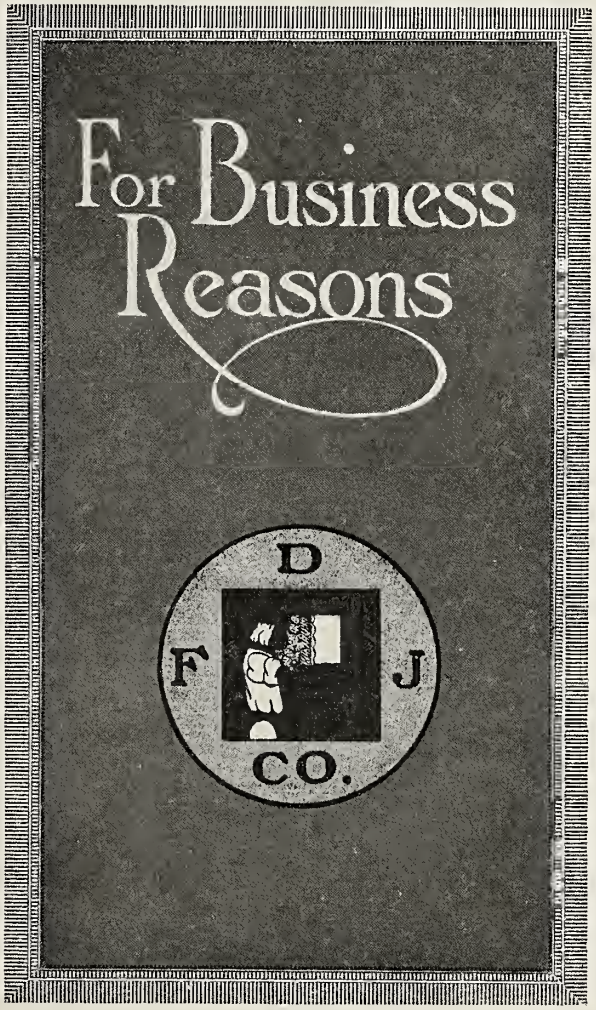


FIG. 1.

The Frank D. Jacobs Company, of Philadelphia, in a small folder called "For Business Reasons" (Fig. 1), uses the argument that all purchases of printed material should be placed on an efficiency basis, and offers to deal with customers in the production of advertising and publicity matter in the way described in the foregoing statement. Now, there is nothing particularly new in this manner of arriving at the purchase price of printing, for printers of the present day, with their cost-finding systems, have long been able to determine prices in this way. But there is a new idea in pointing out to customers that they are able to buy printing by this businesslike method, and if more publicity were given to this detail of the printing business there ought to be developed a better spirit of coöperation between customers and printers and there would be less jobbing of printing orders. It is a good point that the Jacobs Company makes in calling the attention of the



FIG. 2.

buyers of printing to the fact that this is the only article, probably, that they buy in an unorganized way.

"Why not put the purchase of your printed-matter on an efficiency basis?" asks the Jacobs Company. "You

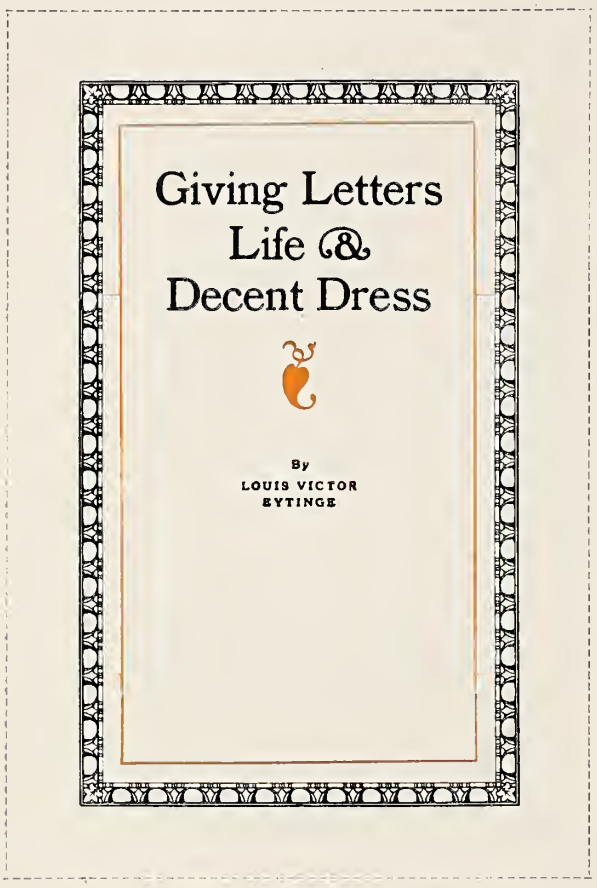


FIG. 3.

would never for a moment consider delegating the purchase of raw or finished material in your own line of business to any one but an expert. Many buyers deviate from such accepted business practice when buying printing."

This small folder of the Jacobs Company, it seems to me, is a well-directed bit of publicity material. In general, it constitutes an appeal to consider printed-matter, and to deal with printers, on a par with other business concerns. Most printers, I believe, will admit that there was a time when such was not possible, but with the high standard that the printing business has reached and the service that printers are able to give there is no reason why it should not be done in the present day. Buying on such a basis would necessarily eliminate price-cutting and cheap products.

The message of the Jacobs Company is issued in the form of a folding post-card, with four pages printed in colors, stapled within (Fig. 2). There is a return card for those who desire to learn more of the plan "to place printed-matter on an efficiency basis."

Aiding Business.

In recent issues of THE INLAND PRINTER, the writer has called attention to the service that printers are offering their patrons and the publicity that they are giving to this service. The situation as to the lack of salesmen and men for other work, as well as general business conditions due to the war, has caused the Mortimer Company, Limited, of Ottawa, Montreal and Toronto, to evolve a plan of rendering service that is most ambitious and far-reaching. It is excellent publicity for the Mortimer Company and has exceptional advertising value, but, far better yet, it is a plan backed up by the desire to afford real service, and the company can scarcely help but realize that aim.

The Mortimer Company has compiled twelve booklets, each the work of an expert, to be distributed free to all business executives in Canada, or elsewhere, if desired. These monographs, written by business leaders whose services have been obtained expressly for the purpose by the company, tell how to write letters that bring results; how



FIG. 4.

to build business-getting booklets; how to design catalogues that originate orders; how to prepare and revise mailing lists; how to plan direct-mail advertising campaigns and how to make newspaper and magazine advertising pay. The first of these booklets, "Giving Letters Life and Decent Dress" (Fig. 3), has been issued, and if the others to follow are as practical and well written as the first of the series, the Mortimer Company may feel

assured that it will be well repaid by the service it has performed for business men and advertisers.

The first of these educational bulletins, curiously enough, is written by Louis Victor Eytinge, a prisoner in the Arizona State Penitentiary. It is said of him by the Mortimer Company that his contributions on the science of business-letter writing have been more widely printed, because of their real worth, in publications of various kinds, than those of any man except Hubbard. Using the tramp letter, one of the millions of worthless, characterless missives that go into the waste-baskets yearly, as his theme, his dissertation on the subject is a remarkable one — not because it is the work of a prisoner behind bars, but because of its simple, direct way of stating the truth about the average business letter as it is written today. It is remarkable also because of the practical, matter-of-fact ideas and suggestions that Mr. Eytinge gives for the writing of letters that will serve the purpose for which they are intended. There may be a great many men who are capable of writing good business letters, but the fact remains that the larger proportion of them are not. The average business man, then, who reads with care the Eytinge article, if it is a business, publicity, sales or collection letter that he has to write, will undoubtedly glean a good many ideas that will help him in his task. He will learn, first of all, of the necessity of building the right sort of a letter, and if nothing else, the main thing that is the matter with the average business epistle — the fact that the writer generally becomes too self-conscious and sends out a stiff, stilted, unnatural letter, whereas the simple, direct, conversational style was what he should have used. But that is only a minor part of what Eytinge tells in his message of aid to business, through the Mortimer Company.

The Mortimer Company is advertising its series of business-aid bulletins by a circular explaining its aims and objects and offering to send them free to all business men, executives or heads of departments who believe they would be interested in having them. The company has abandoned its solicitors and myriad mailings, and is using its sales allowance for the publication of the booklets, which, it says, are designed wholly to aid business men. The company expresses the hope that the series, when completed, will prove one of the best volumes on business that has ever been published. There is also a feeling on the part of the company that it is performing a patriotic duty in aiding business and, incidentally, in freeing its solicitors to take up arms.



FIG. 5.

The booklets will all be of some standard size, convenient for filing or binding, if wanted for reference purposes. They are printed on good stock and are attractive in appearance. Illustrations will be used.

As a forerunner to the series, the company has distributed quite a unique booklet of ten pages with the title, "Put the Postman on Your Payroll" (Fig. 4). It deals with the problem of wholly supplanting the work of solicitors, now that the war demands men, by the use of direct advertising matter, including detailed suggestions on the kind and character of advertising literature that every sort of a business organization can use to advantage. Here, indeed, is the solution of a very difficult problem.



FIG. 6.

"Stet."

Stettiner Brothers, Inc., of New York city, have joined the ranks of those printers who believe that a house-organ is worth while. *Stet* is the name selected for the publicity medium, the first issue of which is just off the press. Just why this most-used word in the printing world was chosen is easily seen when you run across this in the magazine:

"Stet — Let it stand. Satisfactory — no reason for change; also abbreviation for Stettiner Brothers, signifying: Stettiner service is satisfactory — Let it stand."

Stet starts out on the right track and if it maintains its present standard it should add to the business of Stettiner Brothers. There is an article telling how the plant is equipped to solve the printing problems of buyers; another giving some practical suggestions

for those who write advertising copy; another on the ordinary business man and his attitude toward the various specimens of printed-matter that reach his desk; another on salesmen and sales, pointing out what a business concern can do with the proper use of direct advertising; and still another on the futility of trying to conduct business when you are angry, written by Dr. Frank Crane. Other brief tales with morals deal with the use of advertising and the writing of advertising literature.

This new magazine, with its dozen or so pages, is small, but the editor has succeeded in crowding into it a vast amount of interesting and valuable material. He succeeds, also, in getting you interested in printing and advertising; and, while you are thinking about it, he does not let you lose sight of the fact that if you have printing to be done you can get the right sort of work from Stettiner Brothers. It is printed on enamel stock, is 4 by 5½ inches in size, with cover, and is attractively made up. The front cover carries the American flag (Fig. 5). The editor invites any one who wants printing done to rip off the back cover and throw it into the mail-basket. It is already filled out and addressed, and all the sender has to do is to check the time that he desires a Stettiner salesman to call.



FIG. 7.

"Mon-Roze-Mark."

The word "clever" best describes the booklet that the Monroe Printing Company, of Huntsville, Alabama, issues to keep in touch with old customers and prospective buyers of printing (Fig. 6). There is an originality about every bit of writing in this diminutive "house-horn," as the producer calls it, and, brief as it is, each article tells some interesting fact or gives some useful suggestion about advertising and printing, especially about Monroe's service. For instance, there is a little story in this month's issue on how "Rastus" keeps the Monroe plant clean. Despite the fact that tradition has always had newspaper and printing plants in the class of the unkempt, it wouldn't occur to the average person to call attention to the fact that his shop is kept clean. Yet the Monroe booklet tells you about it, and when it has finished it has you feeling that this is the only sort of a plant that can produce printing of unusual quality with promptness of delivery.

Only four small stories appear in the booklet, but there is human interest in each, and that means that the Monroe advertising will be read. A small cartoon heads each one, the work of the company's art department. When the Monroe Printing Company started business, everybody in that territory thought "printin' wus printin'," just so much type, ink and paper were used in the making, and the printer who bid the lowest on the job got it, says the editor of the house-organ. But not so today. They know that quality and not price is the big thing. We can readily see how the company has accomplished this if it has produced as good advertising literature for its customers as it does for itself.

"Specialization."

In these days of specialization the Logan Printing House, of Chicago, is one of the printing firms that is following that trend manifested in other lines of business. It is putting forth its efforts toward the production of business-getting advertising and printed literature for the manufacturer of automobiles and automobile accessories. In a striking folder of large size (Fig. 7), attractively printed in colors, it carries a convincing argument on this question of specialization in producing printed-matter. It is an appeal that doubtless will have weight with the automobile advertisers. Here is the Logan Company's argument:

"A packer sells to meat markets.

"A shoe manufacturer sells shoes to shoe stores and department stores.

"A paint manufacturer sells to decorators, hardware stores, department stores and druggists.

"And the ordinary printer sells to everybody. We say the ordinary printer because some printers specialize. Some specialize on railroad printing. Some specialize on mail-order catalogue printing. Buyers of printing have found that it pays to deal with the printer who specializes."

There follows a statement of how the company has concentrated on the matter of automobile advertising for automobile manufacturers and how that concentration, or specialization, will enable it to produce printing of more value to the automobile advertiser than the product of a printer who has no specialization in this particular line.

"B. P. P. Imprint."

In the Transvaal Colony, South Africa, there is being issued a printer's house-organ that is not only pretentious in size and pleasing in typographical make-up, but one that rivals in quality and general effectiveness the publicity mediums of any of the printing establishments of this country. It is the work of O. H. Frewin, of Middleburg, letterpress and color printer, proprietor and publisher of the *Middleburg Observer* and the *Witbank News*. The *B. P. P. Imprint*, short for "Bright, Prompt Printer Imprint," is admirably designed to spread the gospel of good printing and worth-while advertising among the buyers of that country. It ought to bring immediate results.

The first issue of the *Imprint* is devoted largely to the advantages to be gained by the use of color printing. That Mr. Frewin is able to produce colorwork of the first quality the reader of the house-organ need have no doubt, for on practically every page specimens of color printing done in his own plant are reproduced. They are attractive, well-printed specimens. The field for colorwork and printing of a better quality than the ordinary has been little developed in the South African territory, and Mr. Frewin is starting a campaign in his house-organ with a view of invading that field. It is a campaign of education that he has begun, presenting not only samples of work that he is prepared to do in color illustration, but, along with it, valuable ideas and suggestions as to how advertising material so illustrated may be used to obtain the greatest results — the largest return on the investment.

Mr. Frewin is a pioneer in the matter of good printing in South Africa. There, as in most other countries, the users of printing have been slow to realize that there is a distinction in printing products; that good printing, well illustrated, brings results where the cheap kind does not. By setting and adhering to a standard in his own plant, and now with the aid of his house-organ, a campaign for the right kind of printing, the kind that pays the buyer, will be carried on. The printing establishment at Middleburg also has been equipped to back up this campaign in every detail. That is made manifest by the pretentious character of the magazine and emphasized strongly in various ways throughout the text.

The *Imprint* contains sixteen pages, 8½ by 11 inches in size, and is printed on enameled stock. Each issue will show various styles of printing selected from the everyday output of the plant. In every issue the specimens will vary so that they will prove valuable for reference. Editorially, Mr. Frewin says of the purposes of the magazine he has just started:

"In every issue some information will appear which our experience has taught us to believe is 'worth while.'

"We believe that the primary purpose of advertising is to help sell goods, and that it is to our ultimate advantage to assist our clients in selling goods.

"So, our service means placing at your disposal the judgment of our experience to aid you in getting the best and most economical results."

The front cover carries a sample of "dupletone" process, a suggestion to buyers of an effective cover illustration. There is a three-color reproduction on the first page, and on a succeeding page illustrations showing the gradual development of this reproduction in the consecutive printings. There follow throughout the magazine full-page samples of the kind of colorwork that Mr. Frewin's plant is prepared to provide for advertisers, all of them pieces of actual work produced for large concerns in the territory. One of these specimens consists of poster stamps supplied to the Pretoria municipality. The idea of using poster stamps for showing South African views originated with the Middleburg *Observer* office, and the city of Pretoria was the first to buy a large quantity of the stamps for advertising purposes.

The *Imprint* is filled with excellent hints and ideas on the use of printing and advertising, some original views and others taken from the writings of authorities of this and other countries on the subject.

The back cover carries this significant inscription, "Some people need cranking. Others are self-starting." As a starter for the users of advertising material along the highway of good printing, we feel sure that the house-organ will serve as an effective crank.

Written for THE INLAND PRINTER.

INDIVIDUALITY IN MACHINE COMPOSITION.

BY JACK EDWARDS.

TO the careful and artistic operator of a composing-machine, nearly every batch of copy received to be set contains within itself the possibility of individual treatment. And in many cases the suggested treatment of any particular job, on the part of the operator, when brought to the attention of the one for whom the job is to be done, meets not only with approval but enthusiasm as well. Here, indeed, is food for thought.

Nearly every college-publication editor is anxious that his "sheet" should possess a drawing personality. Naturally, he wishes to boost his college just as much as possible, and so he wishes the publication over which he has charge to stand out in its field, and to be attractive and inviting. Finally, he wants his college publication to express his personal idea of the best in college journalism. All of which renders such an editor especially susceptible to suggestions of a typographical nature on the part of the composing-machine operator.

Individuality may be put into a college publication in a number of ways typographically. One of the simplest and most effective methods of doing this is by employing the initial of the college in dash lines. In the case of Harvard, for instance, instead of using an eight-em dash, say, between headed articles, would it not be more individualistic to use an "H" with four-em dashes on either side of it? And between the articles without headings under a departmental heading, would not an "H" with an em dash on either side of it be more distinctive than merely three-em dashes?

But this idea of employing any certain initial in the midst of a dash line need not be limited to college publications, of course. The idea might be utilized in many other publications with equally good results, especially in booklets the chief reason for existence of which is to advertise something.

Of course, the operator should not experiment with artistic effects to the extent of materially decreasing the output of his machine, for the chief object of the composing-machine's being is its capacity for speed. However, it can not be successfully denied that the operator has at least some little right to self-expression; and if he can make a typographical suggestion for the betterment of any certain job to the one for whom the job is to be set, without involving additional expense and loss of time for his company, he should be encouraged to do so. Such a suggestion, if approved and followed out, will work a threefold good. As has been stated, it will afford the operator a chance for self-expression and so help to keep him contented with his work. Moreover, it will please the customer by instilling individuality into his job. Furthermore, it will act to the decided advantage of the firm doing the work, by showing the customer that it is desirous of making his job better than necessary.

The workman should never attempt to plane down a letter or point without first being sure that there is no dirt or other obstruction on the bottom of the character. Periods, commas and other small characters should never be planed down when they appear to be higher than the type-matter surrounding them. Better unlock the form and push them down with the fingers, or place the tip of a composing-rule on the shoulder of the type and push down to place gently.



IDEAS IN THE FORM OF CATALOGUES AND SCHOOL ANNUALS

A specimen group from a brochure entitled "Some Advertising Literature That Stimulated Actual Business," forming one unit of a direct mail campaign conducted by the Knoxville Lithographing Company, Knoxville, Tennessee. The brochure—it is more than a booklet—is excellent in copy, format, design, and in every detail of production; of such quality, indeed, as is bound to impress potential customers with the ability of that organization to successfully handle all commissions entrusted to it.

BOOKBINDING

By John J. Pleger, Author of "Bookbinding and Its Auxiliary Branches."
Copyright, 1917, by John J. Pleger.

The purpose of this department is to make printers better acquainted with the foundation principles of good bookbinding. Inquiries of general interest regarding bookbinding will be answered and subjoined to these articles. Specific information can be arranged for by addressing Mr. Pleger, care of The Inland Printer Company.

No Need of Wrapping Faint-Line Ruling-Pens When Only One Color of Ink Is Used.

A Texas ruler writes: "I have worked at ruling for about four years in several different shops, and find that some rulers wrap their faint-line pens, while others simply lay the faint-blue flannels on the pens. Which, to your mind, is the most expeditious, and is there any special advantage in wrapping faint-line pens when they are all of one color?"

Answer.— Faint-line patterns need not be wrapped except when there are different colors. The method in vogue in up-to-date shops is to draw the ink brush through the pens and lay four to six layers of flannel on the top, covering about one-half of the pen. A zephyr is wrapped on the first and last pen to insure the flannel remaining on the pens. It is claimed by rulers who still wrap faint-line pens that on long runs it is safer and assures an even flow of ink. Ink should be applied to the flannels at regular intervals to produce uniformity in ruling. It is unsightly, to say the least, not to have uniformity of color throughout the ream. Good ruling, as well as good printing, is determined by the evenness of the ink on the sheet throughout the whole job. It is obviously more expeditious to lay the flannel on all the pens than to wrap each individual pen with zephyr.

Printing Titles on Law Books.

A Carolina binder writes: "I am working for a law-book publishing house which, until recently, has been binding their books in law sheep with leather titles pasted on the back. Owing to high cost of leather, we are now binding the books in buckram with leather titles pasted on the backs. Stamping the titles and pasting them on the backs is an expensive operation, and we believe that some concerns print the titles in ink and stamp the lettering in gold. We have often thought that this could be done, but hesitate to venture because of our inexperience. We will appreciate it if you can enlighten us on the subject."

Answer.— Buckram is largely substituted for sheep on law books by most of the law-book publishers because it is considered a better-wearing material. The books are being bound more cheaply in that a case book is substituted for a hand-bound book. The cases are made and left to dry before the stamping operation begins. Solid brass or electrotype dies the exact size of the titles are glued on the platen of the stamping machine, the machine heated, the gages set and the cases fed into the machine, where they are stamped under a firm pressure. After all the blanking has been completed, tear down the bottom title die, ink the machine with red ink after it has been allowed to cool off and feed the cases into the machine a second time. After all the cases have been printed in red ink, glue the bottom title die exactly in the same position so that the black ink impression will hit the blank impression. Wash up the stamping machine, apply the black ink and proceed with the stamping for the third impression. Just as soon as the red ink is dry on the covers, wash up the machine, apply the red ink and put the covers through the machine for the fourth time, and the second red ink impression. Repeat the operation for the black ink, making it the fifth time through the machine and the second black ink impression. After the ink is thoroughly dry, prepare a size of shellac, cut in grain alcohol to the consistency of milk, and apply it with a soft sponge or a camel's-hair brush. Some stampers prefer to use white shellac boiled in water and borax, which, after it is dissolved and cooled off, they reduce to the consistency of milk and apply in the regular way. The shellac is sometimes called bleached or French white, and can be obtained in drug stores. Lay on the gold leaf or oriental tissue in the regular way, glue the lettering dies to the platen, heat the machine and feed the covers into the machine for the sixth time. After these operations have been completed, wipe off the surplus gold or oriental tissue, and the covers are ready for the caser-in. The ink for printing covers can be purchased from reputable bookbinders' supply houses or printing-ink houses. Pasted titles become unsightly in time because they peel. Printed titles can not peel, and where bands are provided to protect the titles they will outlast leather titles.

Roach-Proof Binding.

A New York binder writes: "Law books are our specialty and we have been binding them in law buckram instead of law sheep, which we think is a better-wearing material, but it has its drawbacks in that the cockroaches seem to attack it, whereas the sheep is immune from the attacks of these bugs. We export a great number of our books into tropical countries and the majority of our complaints seem to come from there. We understand that there is a maroon buckram for which immunity from our present trouble is claimed by the manufacturer. Can you suggest a remedy in the shape of a varnish which might be applied to the covering material, or would we be safe in changing our styles of binding to the maroon color?"

Answer.— The principal enemies of buckram and book cloths are cockroaches. In the tropics these pests are as large as a small canary bird and frequently fly about the room. The Government Printing Office, in consequence of the experiments conducted by the Bureau of Standards,

concluded that certain buckrams were immune from attack by croton bugs, to which the then Public Printer, Mr. Donnelly, gave the following endorsement: "One of the strongest guarantees which accompanies this material is that it is positively bug-proof, which is an important factor in material for use in this country, and undoubtedly would be superior for use in the Philippine Islands." This, no doubt, is the same material for which the manufacturer claims immunity from attacks.

The closing section of the forty-six-page pamphlet, issued by the Congressional Printing Committee to justify its action regarding the change of binding material, follows: "After full discussion of the reports of the Bureau of Standards and the Librarian of Congress, and examination of the samples of book cloths submitted, the sample marked '666' (maroon) was unanimously selected." It would appear that the director of the Bureau of Standards and the assistant physicist, by reason of the unanimous selection of "666" buckram as a substitute for sheep, stamped that material as immune from attacks of insects and croton bugs.

These covering materials, which are said to be immune in the United States, were found to be appetizing to the cockroach of the Philippines. It was thought that the glair, or size, which is used by stampers to affix the gold leaf, attracted these bugs to the cloth or buckram covers, but this theory proved erroneous, as these materials were readily attacked when there was no application of glair or sizing. It was then thought that the glue and paste used in making the cover were responsible, but this likewise proved erroneous; and the conclusion was reached that the bugs found the coloring substance nutritious.

During the years 1910, 1911 and 1912, thousands of bound volumes were sent over the world by the Philippine Government, in which coupons were inserted requesting information as to whether or not the covers were attacked by insects or croton bugs. On these books a varnish was used which was said to have been recommended by a commission appointed by the British Government, composed of 2 ounces dammar resin, 2 ounces mastic, 1 ounce Canada balsam, ½ ounce creosote, 20 liquid ounces spirits of wine, and another prepared from a formula of the Bureau of Science of the Philippine Islands, containing 400 grains bleached shellac, 160 grains white resin, 8 grains bichlorid of mercury, salicylic acid or tymol, and 8,000 grains c. c. alcohol (96 per cent or stronger). The Governor-General of Mozambique, Portuguese East Africa, made the statement regarding books varnished with the second preparation that "cockroaches, which abound in that country, gnawed the greater part of the binding in ten days." This varnish was issued with the caution, "Do not get on the hands during use or it is apt to cause eruptions." Any preparation which is strong enough to cause eruptions and to kill the bugs which it has not prevented from attacking the material, but punishes them after the damage has been done, is dangerous to use on books, as it can easily be transmitted to the eyes, and as it was found that varnish does not give immunity, none should be used.

The writer, while at the Government Printing Bureau at Manila, Philippine Islands, in his endeavor to find a substitute for cloth which would be free from attack, was reasonably successful, and he discovered that certain colors of Fabrokoid, Pluviusin, Texoderm and Ganette were immune; these materials are said to be water and stain proof, which enhances their value as a covering material and should be interesting to all lending libraries, from a sanitary standpoint of spreading disease.

The covers can be washed with an antiseptic after each return to the library. If books spread diseases, then it would seem that some such material is desirable to minimize the danger that befalls the diligent student and patronizer of the libraries. Owing to the limited number of colors on hand, a positive statement regarding all colors could not be made. Each experiment was made with from sixty to one hundred and seventy-five cockroaches in a screened pan with only water for sustenance, and one color of material at a time. If a number of colors had been put in the pan it would not have been accurate, because they might get started on one color and not bother the others, whereas if the untouched colors were to be put in alone they, too, might be attacked. The material was prepared in the regular way required by the stamper to affix the gold or metal leaf, and later washed off, as the glair or sizing used to affix the gold or metal leaf is attractive to the bugs. This was discovered early in the experiments, and it was thought best to remove all temptations in order to ascertain if the material as furnished was immune from attack. The roaches perished in about ten days without attacking the material. The results of such experiments should be of great value, as analysis of the colors found to be immune will probably suggest the method of making fabrics which are free from attack, for no book cloth or buckram should be used as a covering material for tropical countries unless it is safe from destruction by croton bugs.

Three-Knife Book-Trimmer.

This machine is designed to trim pamphlets and books from five inches to twenty-four inches in length, and from two and one-half to twelve inches in width. Changes from the smallest to the largest size can be quickly made, hence it is a profitable machine for small runs. A compensating automatic clamp provides for extra thickness at the back or folded sections of the book, which does not release until both ends and fore-edge have been trimmed. The pressure of the clamp may be regulated as desired. A foot treadle is provided to hold unsteady piles in position until the automatic clamp takes hold.

There are three knives, one for the fore-edge and two for the head and tail ends. The knife for the fore-edge makes the first trim, and the two end knives make their trim when this has returned to its highest point. The two end knives are parallel and cut from the fold toward the fore-edge of the books simultaneously. These knives are adjustable to any size within the scope of the machine. One operator on this machine can trim as many books as two operators on two duplex machines.

Thumb-Index Cutter for Reference Books.

The thumb-index cutter is designed to cut out a marginal thumb index as a guide for quick reference. This style of index finds favor in dictionaries and directories.

This cutter is operated with compressed air and requires fifteen pounds to the square inch. It is inserted in the place previously designated by a brass marker, the point slipped into place, the thumb pressed on the starter and the cutter cuts away a half circle. Leather or cloth semicircular pieces, ¼ inch larger than the cut-out, which have been lettered to conform to the requirements, are pasted on the leaf.

Any other method is laborious and should only be employed in job-shops which do not have enough of this class of work to warrant the purchase of the cutter. Such shops may execute the operation with a gage and hammer, and afterward color the edges with a small ink brush.

Written for THE INLAND PRINTER.

ACTIVITIES OF THE GOVERNMENT IN BEHALF OF BETTER PAPER SUPPLY.

BY WALDON FAWCETT.

FOR the printing industry in all its branches, no current activity of the United States Government has greater significance than the determined effort to bring about better conditions in the paper market and to influence the quotation of more equitable prices for the printers' most important raw material. That the investigative and corrective undertakings of the Government in this direction — Uncle Sam is proceeding simultaneously along several different routes to his goal — have not as yet been fully coördinated, does not lessen their practical value to the trade. It may delay, but can scarcely prevent, the discovery of relief or remedies for some of the annoyances that have long confronted consumers of paper, and that have been present in the case of all grades, from the cheapest news-print to the finest book.

There is a popular impression, even in printing-trade circles, that Uncle Sam's solicitude regarding conditions in the paper market dates only from the outbreak of the present world war, and, more especially, from the price inflation which, in the case of most grades of paper, became conspicuous from the year 1916. This intimation of the recent origin of the Government's anxiety with respect to paper supply is not entirely correct. To be sure, the supposedly suspicious circumstances in connection with price advances, which caused Congress to set the Federal Trade Commission and the United States Department of Justice on the trail of various manufacturers, have been a development of the war period, but, long before war was thought of, the Government was busying itself with various aspects of the paper problem.

To cite concrete instances, it may be mentioned that for years past the United States Forest Service, which controls the Government's timber lands, has been carrying on a quest for new pulp-woods — even as it is now doing in Alaska — and has conducted experiments with all manner of vegetable substances as substitutes for wood-pulp in paper manufacture. Keeping pace with this constructive effort, the United States Bureau of Standards, Uncle Sam's great research laboratory and testing station, has been trying out all manner of innovations in paper manufacture, operating a full-fledged paper-mill especially for the purpose. Even the proposal that Uncle Sam build and operate a large paper-mill as his own source of supply for the Government Printing Office had been discussed tentatively long before war needs spurred congressmen to ponder the proposition to spend a million dollars for this purpose.

Nor was it merely the shock of drastic price advances in the paper market that made the paper situation a thoroughly live issue with Congress and the Government since the outbreak of the war. With increased costs of production due to commodity prices, labor conditions, the coal dilemma and the transportation situation, it was logical that there should be some marking up of quotations for paper. When, however, the inflation passed the bounds of plausibility and Uncle Sam's attention was directed to it through a boost of more than a million dollars in his own paper bill, it was inevitable that agitation for remedial measures should ensue. Even at that, however, the price equation, in its elementary sense, was but one factor.

Looking in another direction, the powers that be saw that paper must be taken into account in planning freight embargoes or "preference orders" for car movements. The public must be enabled to read in its newspapers and periodicals of the need for a big army; the man on the street must be "sold" on the Liberty Loan by means of posters; window-cards are needed for the Food Administration; and printed-matter circulating freely is the very life-blood of the Red Cross. Inasmuch as few printers and publishers were found to have considerable stocks of paper in storage, the carrying of such reserves not being the custom of the industry, there was nothing for the men at the helm to do but regard paper as a "military necessity" in planning transportation. Meanwhile, the increased cost of paper, resting as a burden on the entire printing industry, was complicating tremendously the proposition in Congress to raise war revenue by means of an increase in the second-class postage rates, and the export demand for American paper, especially from South America and Australia, has done its bit to tax the new machinery of export licensing and add to the worries of the men who must apportion the inadequate supply of ocean tonnage.

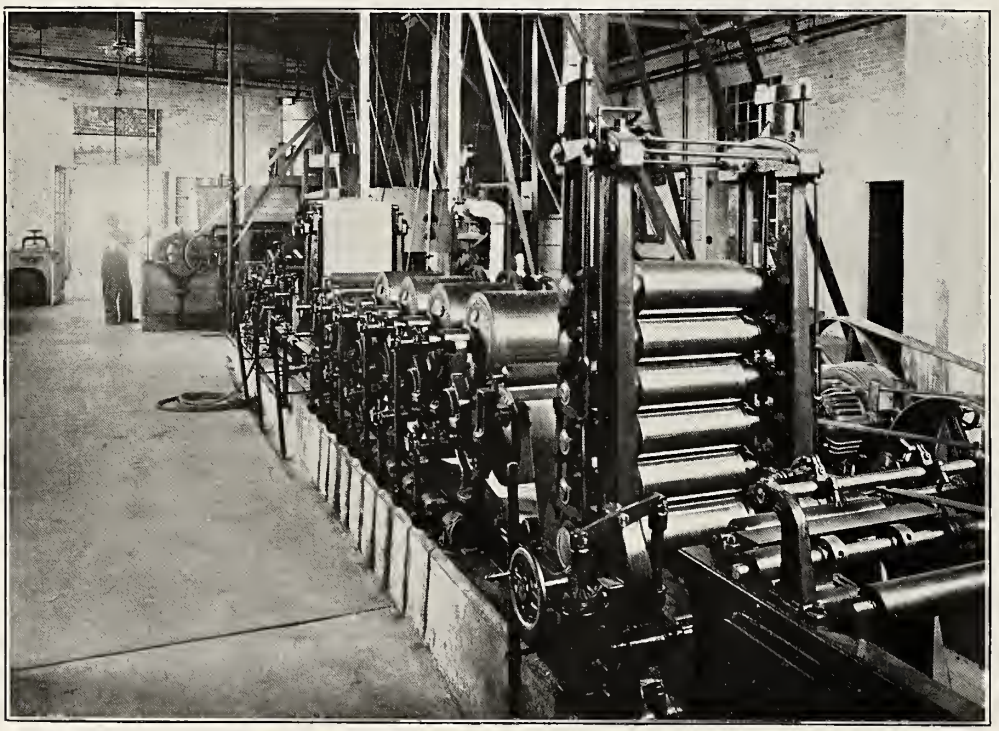
The upshot of the matter is that Uncle Sam may be expected to henceforth keep a much closer watch on paper-trade conditions than has been his custom in the past. Such observation can not be accounted a war expedient, even though it has attained its intensified status in war time. It is possible that if Congress at the regular session beginning in December decides to adopt the plan proposed in the Senate by Senator Smith, of Arizona, whereby the Federal Trade Commission would be empowered to supervise, control and regulate the production, distribution and pricing of paper of all kinds, this heroic treatment would be designed as a remedy for use only during the period of the war; but, war or no war, Uncle Sam can be counted on to give closer attention from this time forward to the commercial and merchandising phases of the paper trade as well as to the scientific and industrial phases which have already been under scrutiny.

For the practical, every-day printer whose responsibility is divided between buying the raw material and selling the finished product, probably the most important move by the Government in behalf of a better understanding of the paper situation is found in the study conducted by federal experts this past year or two into costs of production in the papermaking industry. Uncle Sam's scientific work is all very well, and often it is transferred into the practical much more quickly than one would expect — for instance, take the trial to be made at a southern paper-mill, this winter, of the new process of making kraft paper lately perfected by government experts — but it is doubtful if it comes so close to home with the rank and file of paper consumers as disclosures such as have lately resulted from the study of costs of papermaking. The shrewdest purchasing agents in the country declare that they can not hope to drive a close bargain unless they know something of the cost of producing the article they are buying. By this same sign it is no harm for the printer-publisher to be as wise as possible to the overhead and investment of the papermaker and the operating expenses of the paper broker.

Because this sort of knowledge should be power in contracting for paper, the average printer could not more profitably spend a few evenings than in the perusal of two recently issued United States Senate documents, relating respectively to the news-print paper industry and the book-paper industry. Here he will find detailed tables of statistics covering cost of production in the various paper-mills of the United States and Canada. The figures are not the guesses or, to put it more politely, the estimates

of experts, however qualified, but encompass " brass tacks " information derived directly from the books of the paper producers. Furthermore, the data is accompanied by information regarding the methods of handling costs. Fully as illuminating to the printer as the factory costs will be the disclosures of the margins obtained during the past few years by the jobbers, through whom a large proportion of the domestic output of book-paper is sold.

Even should Congress at no stage be persuaded that it is desirable to establish federal control of prices for paper, even as the prices of fuel and foodstuffs are controlled through the licensing of producers and distributors, there remains the fact that one of the latest activities of the Government aims at this same achievement via a different route. The Clayton Act and the Federal Trade Commission Act will be invoked for that purpose. To that end we observe the action of the Federal Trade Commission in filing a formal " Complaint," wherein a charge of conspiracy to enhance prices and insure uniformity of prices is laid at the door of the " Bureau of Statistics " of the book-paper manufacturers and against twenty-three individual manufacturers of book-paper.



Uncle Sam's Experimental Paper-Mill for the Manufacture of Specimen Papers for Tests, Etc.

Presumably, if the mandate of the Federal Trade Commission is heeded there should be livelier competition in the book-paper market, inasmuch as the manufacturers whose competitive methods are thus impugned produce the major portion of the $70,000,000 worth of book-paper produced annually in the United States. The Trade Commissioners object to paper manufacturers communicating with one another by telephone, by correspondence, or by personal meetings for the purpose of securing uniformity or enhancement of prices. Seemingly, it is the suspicion at Washington that such " gentlemen's agreements " have been responsible for the advances in prices, which amounted last year to eighty-four per cent in the case of machine-finish, sixty-six per cent in the case of supercalendered, and sixty-five per cent in the case of coated book.

Whether or not Uncle Sam is justified in waving the big stick over the heads of the paper manufacturers, and whatever degree of success may attend this particular form of compulsion, the Government is evidently determined that henceforth the cards must be on the table when it comes to barter and trade in print-paper. There is no question that the feverish conditions that have characterized the American news-print and book-paper markets during the past two years have been due, to greater or less extent, to alarm on the part of users of paper because of a supposedly threatened shortage of supply. As has been stated, storage of paper in quantity by printers and publishers has been, in this country, exceptional rather than usual practice. In consequence, the majority of printing-plants have been operated, if not on a hand-to-mouth basis, at least on a comparatively narrow margin of reserve stock.

Such conditions with respect to raw material in an industry provide the proper stage settings for a panic when gossip or rumor or authenticated report sounds warning of a possible or impending shortage. Evidently, government officials are skeptical that the alarms which have, at intervals since the beginning of the war, stampeded a certain proportion of American paper buyers were unwarranted or exaggerated. In any event, they plan to forestall, in the future, a contingency where lack of knowledge with respect to stocks of paper in this market will allow printers and publishers to rush into the market and bid against one another when there is no justification for their costly haste to cover requirements.

To this end there was introduced, during the late autumn of 1917, the plan whereby paper manufacturers, dealers and brokers are required, under heavy penalty, to file regularly with the Federal Trade Commission in Washington weekly and monthly reports showing production, consumption, shipments and stocks on hand with respect to all grades of paper. It is obvious that with frequently revised information thus on file as to paper production and distribution, Uncle Sam will at all times have inside knowledge of conditions in all sections of the paper market, and it will be impossible to force prices or stimu-

late buying on the strength of intimations of an impending shortage of supply.

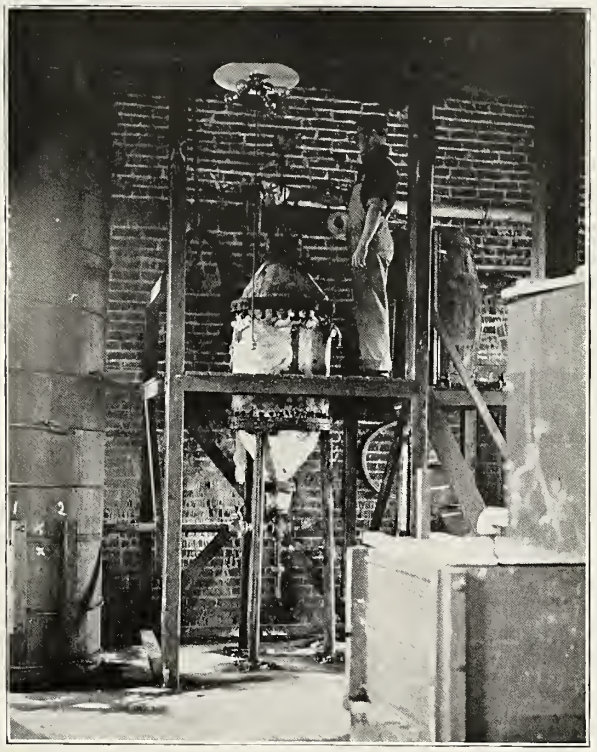
The time may come when, in order to more fully familiarize itself with the paper situation, the Federal Trade Commission will similarly request statements as to consumption, stocks on hand, etc., from commercial printers. Already, notice has been served upon newspaper publishers that they must make monthly reports with respect to news-print bought or contracted for. It is the feeling in governmental circles that if Uncle Sam is to accomplish anything in "stabilizing" the paper market, it is almost as important to have complete knowledge of the paper in storage in print-shops as to have at hand dependable information as to the stock held in reserve at the paper-mills and in the warerooms of brokers, jobbers and dealers.

Anticipation in printing-trade circles that the Government may ere long take into its own hands the fixing of the prices of the various grades of paper to ultimate consumers, is doubtless due in considerable measure to the circumstances attending the recent placing of an order for print-paper for the publication of the *Official Bulletin*, Uncle Sam's only daily newspaper, which has been published since this country entered the war, and which has a circulation of about 80,000. In ordering paper for this publication the Government virtually fixed its own price, in the face of the protests of the International Paper Company to the effect that the price is too low. Inasmuch as President Wilson has declared it to be the policy of the Government to obtain for the private consumer the same concessions from "war prices" that the Government may demand for itself, hope has been raised that regulation of price on deliveries of paper to the Government will be followed by similar repression with respect to prices quoted to private consumers.

P. T. Dodge, president of the International Paper Company, has protested that the price of 2½ cents per pound which the Government, upon recommendation of the Federal Trade Commission, agreed to pay for 400,000 pounds of news-print paper, ordered under the authority conferred by the new National Defense Act, is below the actual cost of production at this time. However, the Trade Commission insists that the price named gives the International an average margin of $5 per ton, or ten per cent.

Uncle Sam, in his rôle of paper consumer, is not only a heavier purchaser of news-print than any metropolitan newspaper, but he is also in the same boat as the commercial printers of the country with respect to book-paper. During the year which will end July 1, 1918, the Government will use nearly 27,000,000 pounds of paper, considerably more than one-half of which will be book-paper. Some 13,000,000 pounds of machine-finish will be used in printing the *Congressional Record* and the documents and reports of Congress. Other items will include 2,000,000 pounds of supercalendered paper, 1,000,000 pounds of coated paper and 300,000 pounds of cover-paper. No wonder the Government is directly concerned over the purchase price of almost every grade and variety of paper. The Joint Committee on Printing, of the United States Congress, claims that as a result of action by Congress in ordering the Federal Trade Commission to investigate the paper industry, the price of machine-finish is today less than half what it was just prior to this "serving of notice," and further prophesies that if the Federal Trade Commission can sustain its complaint of unfair competition there is good reason to expect the price of machine-finish paper to further decline to near what this body pronounces the "normal range," namely, between 3 and 4 cents a pound.

While, for the time being, the moves of the Government with respect to the ascertainment of fair and rational prices for paper of various grades seem to be overshadowing all other activities in this sphere, it would be a grave mistake to underestimate the value and importance to the printing trades of certain other efforts — activities



Digestor in which new papermaking substances are "cooked" at the United States Government experimental plant by experts who are seeking new sources of supply. Photograph copyrighted by Waldon Fawcett.

that may be regarded by some persons as academic in character, but which will, one day, have a thoroughly practical sequel. Prominent in this category is the work that is being done by the government experts in formulating standard specifications for paper.

The National Bureau of Standards has been busy, appropriately, of late with the problems connected with the utilization of waste paper for the remanufacture of paper. The processes now in use for the recovery of waste paper are very wasteful. If improvement is possible, the printer should benefit "coming and going"— that is, in a higher price for his waste paper and a lower price for his new stock. Another direction where this institution is striving to remedy the unsatisfactory, is in the quarter of paper-testing devices. The apparatus heretofore in use has been inaccurate, and the Bureau seeks to provide means for securing more accurate data relative to the quality of any paper that it may be desired to subject to test.

Two branches of the Government, namely, the Bureau of Standards and the Department of Agriculture, are coöperating to secure better results from the use of casein in the manufacture of coated paper. Heretofore, the best caseins have been imported, the domestic caseins being accounted lacking in color, uniformity of product and certain other qualifications. The first aim of the current undertaking is to develop better methods for the production of skim-milk and buttermilk caseins. While the dairy experts are wrestling with this problem, other scientists are striving to improve the processes whereby the casein is employed as an adhesive to bind a thin film of clay to the surface of each sheet of paper.

JUST PLAIN FACTS

The war will not "be over by spring."

By that time releases on the Russian front may enable the Germans to increase their forces on the western front by a million men.

For us the war has but begun.

Begun in grim and deadly earnest.

Just now . . . three thousand miles of sea and the British fleet keep the contest in Europe.

But our boys are there.

By spring there may be a million of them and soon another million.

And behind them two million reserves.

And back of them two or three millions in training.

Vast numbers of these boys will lay down their lives that "Government of the People, by the People, for the People shall not perish from the earth."

The most that we can offer is so very little compared with what they offer.

They are wide awake and alert.

We must be wide awake and alert.

We must work harder and create more of everything that is essential, either of itself or to facilitate our progress in the war.

We must take the Liberty Loans as fast as they come and take them with thankful spirit.

We must contribute to the Red Cross and Y. M. C. A.

We must pay the war taxes gladly.

We must eliminate waste of food products.

We must, as far as possible, confine our consumption of food products to the kind not required for our army and our allies' armies.

We must eliminate all unnecessary products made of materials required for war purposes.

We must do these things as individuals, if we are to win the war.

Germany is not broken.

She will not be starved into submission.

She will not dethrone the Kaiser.

Germany has been a nation regimented for thirty years.

Her entire resources and activities are devoted to the maintenance of her army.

Her power is vast.

To break it is a stupendous task.

France has contended gloriously for three years and is practically at her maximum strength.

Great Britain has confined the enemy to the land for three years and made valorous combat there.

She is nearing the fullness of her power.

Russia's mighty strength of three years is falling to decay.

Italy's splendid power has been weakened.

The United States' entry into the war is more than a grim adventure.

It enters a life and death struggle between two philosophies of government.

The institutions under which we live and move and have our being are at stake.

These are facts stated in simple words.

They are the most important facts with which we have ever been confronted.

Wishes, hopes and dreams will not avail.

Salvation of the institutions we cherish depends upon acts—*the acts of individuals as much as the acts of government.*

We must be awake and alert.

We must lend no ear to those who would betray our country by staying the progress of the war.

We can only win by the will to win—and the will to win means the will of every individual whose heart is true to his country.

Reprinted by permission from
Office Appliances.

Written for THE INLAND PRINTER.

THE BUSINESS SUCCESS OF WILLIAM F. FELL COMPANY.

BY ROBERT F. SALADÉ.

SINCE the beginning of its organization, back in 1876, the William F. Fell Company, of Philadelphia, has believed in the Ideal of Service as a business principle for its guidance in daily practice. Right at the start, this firm determined to give all patrons service—Complete Service—of the highest character, and that is the main reason why the William F. Fell Company occupies a first-line position among the most successful printers of the country to-day.

It is an interesting fact that this business was born during the year in which the great Centennial Exposition opened. The first equipment was installed in a small room at 731 Sansom street, and the first book published was entitled "Sketch of the Orange Free State of South Africa." The notes of William F. Fell concerning this volume will prove how modest the mechanical equipment was at that period:

"This book was commenced on Wednesday and completed on Saturday — 2,000 copies, twenty-eight pages, with a cover printed in four colors. We had only enough type for the composition of four pages. This was distributed and set up again as each form was done. The presswork was performed by William F. Fell, treadled on a quarter-medium Gordon. The composition was done by Frank J. Fell."

Startling, indeed, is the comparison. Today, the William F. Fell Company thinks little of keeping more than fifteen thousand pages of live book-matter standing, and it is a common occurrence to see twelve large Miehle presses hustling away on long runs of the finest half-tone and process color-printing. In addition, a battery of platen and automatic presses are constantly active on every variety of art and commercial work, while six monotype machines are turning out galley after galley of type-composition.

The new Fell establishment takes up an entire floor of the Gilbert building, Juniper and Cherry streets, and is deserving of honorable mention among the best printing-plants. The Fell business offices and workshops are furnished throughout with steel equipment. Each piece of steel furniture was especially designed for the particular requirements of this progressive concern by their own employees and by the Keystone Type Foundry, Philadelphia, working in close coöperation.

Upon entering the spacious reception-room, the visitor can see the handsome business offices equipped with steel desks and other furniture finished in a pleasing shade of olive-green enamel. The chairs, tables, desks, bookcases and cabinets in the president's private office, and the furniture in the consultation-room and library, are finished in oak. All partitions are of oak, finished in Scotch gray. The rugs and pictures selected are in good taste.

In connection with these attractive business offices, the reception-hall and consultation-room are unusual features. The caller is first greeted in the reception-hall, which is comfortably furnished with chairs, umbrella rack, etc. Then, if the visitor desires to talk about printing orders, he is escorted to the consultation-room. Here are comfortable chairs, large library table, and index cabinets filled with specimens of Fell printing. Under these arrangements it is possible to conduct saleswork to great advantage.

J. Howard Fell, secretary and treasurer of the company, has devoted deep thought and plans to the equipment of this consultation department. The idea was to give customers personal service in the preparation of printed matter, and to say that all patrons are served perfectly here is merely to state a well-known fact.

The library is of extraordinary interest to the person seeking fine examples of book and catalogue printing. In the bookcases of this library hundreds of great medical publications, standard volumes by renowned writers, de luxe catalogues, books containing hundreds of beautifully colored prints, technical and educational books, encyclopedias and works of art, may be found. All of these were produced completely in the Fell workshops.

In charge of the service bureau of this firm is W. Arthur Cole, a young business man who has worked strenuously in extending the Fell Service idea among the many patrons of this house. Under Mr. Cole's direction this Service Department does everything that a big advertising agency will do for a customer with the exception of placing advertising in media. Original copy is prepared, commercial artwork, designing, illustration, photography, etc., are ordered for the buyer of printing. In addition, the typographical style, quality of paper stock, color-schemes, and so forth, are selected for the customer when desired. Moreover, the service bureau is capable of suggesting advertising campaigns for the larger buyers of printed-matter.

It should be understood by the reader that all artwork, copy-writing, etc., is not produced wholly in the Fell service department. The company is in close touch with efficient outside agencies which attend to a great deal of the special work referred to in the same manner as though these agencies were actual parts of the Fell organization. In reality, this is the best type of service for the buyer of printing, as he benefits by the "composite man" plan of creation and production. Of course, there are men on the service staff who design considerable work right in the office, but when there is an unusually large proposition to handle, the copy, artwork and engravings are prepared by the men *best fitted* to do the particular work in hand.

For many years the "black" presswork of the William F. Fell Company has been recognized as among the best presswork of American printers. During recent years, however, this concern has been turning out rich color-printing of all varieties. It is a real pleasure for the lover of fine printing to enjoy an hour in the big Fell pressroom, where a dozen large cylinder presses can be seen operating on color-plates of the closest register. All work must be as perfect as possible, else a sheet will never receive the "O. K." mark.

Occupying more than eighteen thousand square feet of floor space, and with plenty of "daylight openings"—about eighty per cent of wall space — on four sides of the building, the new Fell plant is one of the most efficient that can be imagined. It is one of the modern "everything-on-one-floor" plants. No running up and down stairs from one department to another. No hauling of stock from one floor to another. The various departments are so closely allied that there is always excellent "teamwork" among the more than one hundred skilled employees, and there is "constant production," with no "side-tracking" of important operations to cause trouble later.

The monotype battery of six casting machines is inclosed as one unit in a glass-and-wood-partitioned room. This plan to a great extent prevents the noise of the casters from distracting the minds of workers in other departments. Near to the casting-room the battery of keyboards is located. Not far away is the make-up and hand-composing section. The platen press, cylinder press and bindery departments follow in consecutive order.

Each piece of machinery is equipped with an individual motor. The smaller machines, such as wire-stitchers, etc., are of the omnibus type, so that they may be easily moved to any part of the floor. Automatic controlling apparatus governs all electrically driven machinery. The operator of a press has complete control of his machine by the use of but two buttons.

All-steel work tables, flat stock tables, bindery tables, drying racks, waste-paper balers, bins for cutting-machine trims, metal containers, as well as the special make-ready tables for the press department, are equipped with wheels so that they may be transferred from one place to another at a moment's notice. This plan makes it possible to gain many hours of time during the course of a year, as the stock, waste, metal, racks, tables, etc., can be placed in the most advantageous positions, with no unnecessary walking on the part of the employees.

In addition to having the newest style make-ready and stock tables, the pressroom is equipped with special steel cabinets for the storage of rollers, oils, benzine, rags, tools, etc., tympan-paper holders, electrically lighted register table and drying racks. Between each two cylinder presses is an all-metal " spotting-up " table with adjustable seats on each side. When the tables are not in service these seats may be pushed out of the way underneath. Large drawers under the tops of the tables contain tissue paper, paste and other materials for use in making ready.

All engravings and other printing-plates belonging to the Fell company are stored in horizontal steel files which have an index system so that any desired plate can be located without delay. These steel cabinets are also a protection against loss or damage of plates, and there is no need of wrappings.

All type sorts are kept in steel cabinets which have removable metal bins. The front of each drawer is labeled. In like manner, all standing pages of type-matter are set on page galleys and are then stored away in special steel galley racks of unusually large capacity. With a galley for each page, there is no loss of time shifting matter from boards to galleys, and there is little possibility of pied pages, type working off its feet, or other difficulties of this character.

The bindery is equipped with every machine and accessory which is necessary for finishing the product. In addition to the ordinary mechanical devices to be found in the average bindery, there is also a large power paper-drill for making holes in margins of thick books, etc.

The high quality of craftsmanship of the William F. Fell Company is due, to a very large extent, to the loyalty of its employees and the average term of their employment. For instance, Frank J. Fell, superintendent of the job-composition department, and Allison Brooks, superintendent of the bookroom and of machine composition, have been in continuous service of the company for forty-one years. John Harbison, superintendent of presswork, has been in service twenty-nine years, and O. A. B. Fischer, of the office force, ten years.

Each male employee of the Fell company is allotted a steel locker for his clothing and other personal belongings. For the female workers, there is an adequate dressing-room, with facilities for rest and the essentials for the preparation of hot luncheons. The William F. Fell Company Beneficial Association was recently formed for the benefit of all employees, and a majority of the workers have already become members of this society, which will aid the sick. It speaks well for the good health of the Fell workers when it is mentioned that during the first year of the Beneficial Association not one of its members was on the sick list.

Today the Fell composing department can produce more than 168,000 ems of type-matter during each work-day, while the cylinder presses are turning out more than 150,000 impressions a day. How is that for growing rapidly? What is the main reason for this really remarkable success? Ask William F. Fell, or his son, J. Howard Fell, and the answer will be: " By having a high ideal and by persistently and aggressively attempting to apply this ideal in daily practice. And our business policy is symbolized by the Fell mark, which means (1) Right Belief, (2) Right Knowledge, (3) Right Conduct. It guarantees honest fulfilment of printing specifications and assures absolute satisfaction to the buyer."

THE BOYS ON THE FIRIN' LINE.

BY R. E. HAYNES.

Did you ever go into a print-shop,
Where the walls were all dingy and gray,
And listen a while to the workmen?
By and by you'll hear one of them say:
" I'm sick of this dump! Sure, its rotten;
The boss is a measly old skin;
We're workin' like h—— for a livin',
While he's makin' bushels o' tin."
He'll knock the whole bloomin' business
And the plant to the hell-box consign —
But you never will find men more loyal
Than the boys on the firin' line.

The foreman, comp., pressman and " devil "
All join in the chorus of woe,
But let an outsider start something
And see where they tell him to go;
No matter how low are the wages,
No matter how old the machines,
No matter how dirty the shop is,
Or the windows that nobody cleans,
The boss may be cranky or stingy,
But should an outsider opine
That such is the case — he'll get h——
From the boys on the firin' line.

And no matter how many knockers
You *think* that you have in the shop,
It's dollars to doughnuts, I'll wager,
A stranger would soon have to stop
If *he* started knocking the outfit,
Or telling of what classy stuff
Was turned out at some other print-shop,
The men put an end to his bluff.
So, next time you're feeling discouraged
And can't see a single good sign,
Remember you've got some real standbys —
The boys on the firin' line.

THE PLEASANT SIDE OF A PRINTER'S LIFE.

A correspondent sends in the following: " In an experience of over twenty-five years we have gotten a variety of orders and requests, including those for ' thin-center ' visiting-cards, one copy only of a three-hundred-page book, and to have a name printed on a suitcase; but among all of them we think we are ready to ' give the cake ' to the sender of the following paragraphs, received in today's mail. And the wonderful pet word ' said ' will indicate, too, that they are from a lawyer.

Sometime ago I wrote you and received an answer on August 15th. and you quoted me plate and One Hundred engraved cards for $6.40 and you assured me that if ever I desired duplicate of this order that I would be able to get the said cards for $1.10 per hundred after my plate was made.

I sent you card, the style of which I wanted. Now, please mail me a printed card, the same as I sent you, for my inspection, so that I may be able to determine whether or not you have my order exactly. After you have mailed me this card, and it is approved by me, I will let you enter my order for one hundred engraved cards, but be sure and mail me duplicate of the card I sent you, so that I can approve the same and mail the same back to you so that you may be able to enter my order.



SPECIMEN OF COLOR-PRINTING USED IN ADVERTISING TYPEWRITERS.

Printed by The Henry O. Shepard Company, Chicago, from four-color process plates made by the Minnesota Engraving and Color-plate Company, Minneapolis. Ault & Wiborg process inks used. Reprinted by courtesy of the Remington Typewriter Company.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Ruled Blank Registers Badly.

(1890) A New York printer submits a section of a ruled blank printed on ledger stock. The printing on the sheet appears to be a trifle out of register with the ruled lines. The letter reads as follows: "Enclosed please find a sheet of a job printed on a ——— press, lately installed and apparently in perfect condition. The sheet was fed through twice and registers, but when I laid the sheet on the form it was one-sixteenth of an inch larger from gripper to back, as the indented marks show. It works the same on all stocks, even the heavy chemical cover-stock. I have also run a number of impressions on the manila top sheet and the result was the same. I use a metal base, sixty points high; new plates, twelve points thick; form is even with bearers and the cylinder is also packed even with them. Any advice will be appreciated."

Answer.— In printing work of this character you can obtain better results, so far as register to ruled lines is concerned, by attaching a piece of narrow tape to the sheet-band rod above the form rollers, and by passing the tape down under the cylinder and between the page sections, or lines, and then up and back toward the rear of the feed-board that raises. This end of the tape is to be fastened to a stout rubber band, and the rubber in turn is fastened to a screw hook. This is to insure that the sheet will be held firmly to the tympan during the printing operation. The test you made by printing upon the draw-sheet shows that the press registers perfectly. In placing the tape, or twine (which is sometimes used), be certain that it does not strike on rule or type-lines, as it will break and may wrap around the rollers and cut them. The fastening of the back end to a piece of rubber, which will be stretched, will insure the tape holding the sheet firmly to the tympan. Try out this plan.

Questions from a Pressman.

(1897) A New Jersey pressman writes: "They say if a young man never asks questions regarding his trade or profession he will never advance in it. So here goes for a few: (1) What do you consider a fair overrun table to apply to jobs from 100 to 50,000, also for two, three and four color work of same size run? (2) How can a pressman, without consulting an ink chemist, tell whether an ink will fade when printing? (3) How can a pressman tell if an orange will rub off in powder after it drys? Paste dryer will prevent it and will also cause the ink to dry hard on press. (4) How can I prevent a half-tone ink from being 'dead' in fountain? I mean by this that the ink will not roll with fountain roller; instead, after the roller has taken all the ink around it, the balance is left 'high and dry' in fountain unless it is continually 'poked' down. I have five pounds in fountain at a time. The ink appears fine on high-grade printing, without picking or causing trouble of any kind, except as I have mentioned. One must keep at it continually or light streaks will show in printing from lack of ink."

Answer.—(1) Much depends on the nature of the stock, the character of the work and the quantity, and it is almost impossible to set a definite scale. This must be learned largely by experience. In runs of from 1,000 to 10,000 copies, ordinary work, the allowance for overrun will vary from eight to five per cent. Where an automatic feeder is used, the percentage of overrun is lower than if work is fed by hand. (2) The inkmaker will inform you whether an ink is permanent or fugitive. However, in default of this information, you may test it by exposing an impression in direct sunlight. Cover part of the impression with metal to screen the ink from the rays of the sun. After a week's exposure, if no change is observed, it may be considered reasonably permanent. (3) Test the ink before trying it on a job. Consult your ink dealer, as he carries specialties to correct various ink troubles. This is a better plan than to try doping ink with home-made materials. (4) Add a small amount of boiled oil and work it into the ink. Some pressmen add about one spoonful of turpentine to a pound of ink.

Slip-Sheeting Eliminated by Careful Make-Ready.

(1891) An eastern pressman writes: "I would like a little information concerning make-ready as practiced in different pressrooms; that is, I would like to obtain the theory for so doing. What is the object of tracing the outlines of a form of half-tones, as, for instance, in a magazine or catalogue form, composed of type and cuts, or half-tone plates and electros of type-forms. First, having applied a two-ply or three-ply cut overlay on the base sheet, over which are five, six or seven hangers and a top sheet, I proceed to pull a make-ready sheet to mark out. From habit, adopting the style of others from whom I learned the trade, I trace the outlines of the solids and portions next in density (two tracings) to be filled in with folio. This is hung on, dropping a sheet or hanger to equalize the impression for the overlay hung on. I next proceed to mark out, or spot up, the second overlay make-ready sheet, type first, cuts next. Again I trace up solids and next shades in value of density, and overlay them with the tissue. I hang this on and drop another sheet, or hanger. Then I set the fountain and run as light a color as possible, with the object of eliminating slip-sheeting. I find that there are broken spots in my high lights, resulting from the added pressure of folio tracing on first overlay sheet and also the additional pressure of tracing on second overlay sheet. I find that it is necessary to touch up those light spots on another sheet. Kindly explain, from a theoretical standpoint, the cause of this. Am I right in practicing the method I have outlined and as I

have seen other pressmen do? I have observed that old-time pressmen seldom traced a cut after applying the two-ply or three-ply cut overlay, claiming that it only necessitates superfluous work, but they invariably had to slip-sheet their work, whereas the method I have outlined tends to do away with slip-sheeting. Some employers argue, why spend all this time tracing, trimming, paring and peeling of paper, when the old-timers secured good results without it, relying solely on the two or three ply cut overlay? I notice that *The Ladies' Home Journal* and various other publications throughout the country adopt methods similar to my own, thus doing away with slip-sheeting.

Answer.— The object of tracing a make-ready sheet to reinforce the various shadows in a half-tone plate, we believe, has been evolved from the necessity that arises from the yielding of the tympan and the block. Of course, you understand that the amount of pressure required to properly affix the ink to the paper will be in proportion to the density of the plate. In the high-light areas, the pressure required is comparatively light, while in the solids, or heavy shadows, the printing qualities of the plate are improved by building up with folio or tissue in order that the minimum amount of ink used will give full color value. You, of course, know that the prover in a photo-engraving plant will secure excellent proofs on a hand press by printing the plate flat. He uses a special ink and hand-rolls the plate. He usually washes the plate after each proof and pulls the impression very slowly.

The results you have seen in artists' proofs are due entirely to the care exercised in inking and printing, to the quality of the paper and the grade of ink, and none to make-ready. Another point in this regard: An engravers' proof is often pulled from a plate that is unblocked. It is laid on an iron base plate, which, of course, is unyielding, and the packing consists of pressboard and a few sheets of hard paper; that is, the material used between the plates of the hand press and the printed sheet consists practically of a piece of canvas, one or two sheets of pressboard or cardboard, and possibly a sheet or two of manila, and, finally, the sheet of glazed paper to be printed upon. This gives two points in favor of hand proofs which the cylinder pressman lacks. These points are: (1) Rigidity of mounting; (2) unyielding tympan.

To come back to the reason for marking out shadows and solids for reinforcing by tissue and folio, there is a certain amount of yielding in all plates mounted on wood, and, again, in all tympans that consist of many sheets of book or news stock, hence the building up or reinforcing by means of tissues in addition to the regular patches that are employed to make blocks even, as in the case of lack of uniformity in plate thickness. If it were convenient to measure the thickness of a tympan under a solid after a long run you would find that the compression that had taken place at that point was considerable in comparison with the actual yielding at another point where the impression was lighter, as in the high-light area; hence, if this were not taken into account in the make-ready by reinforcing, the solid area would in a short time be compressed enough to cause the high-light part to sustain a greater part of the pressure than it should for good rendering of the plate. The most direct result noticeable in printing a plate flat is that the middle tones fill up quickly, and soon the high-light dots print smudgy. This, of course, is partly due to the relatively greater amount of ink used than where a plate is made ready and the proportion of ink used is just sufficient for the high light and medium shadows.

The additional pressure in the solids and heavy shadows partly compensates for the sparse use of ink, making the slip-sheeting of your work unnecessary. We believe that where the plates are mounted on metal, and less resilient tympans are employed, the value of a tissue or folio is greater because there will be less compression. Absolute inflexibility of printing surfaces is not considered advisable, and we consider the employment of too many hangers (white sheets) in a tympan unwise on long runs because of the yielding nature of the material. We consider the use of fewer hangers, and of more brown sheets, to be of greater efficiency, because the brown sheets are denser and yield less under continued impression.

The contention of the old-time pressmen that make-ready of half-tone plates by spotting up, in addition to regular cut overlay or mechanical overlay (chalk or otherwise), is not needed may apply to short runs, but doubtless it is needed on long runs, owing to the compressibility of materials used in tympans. It even forces the old-timers to slip-sheet, which probably is a precaution in some cases rather than an actual need. However, in your case, the extra time that is taken to reinforce regular make-ready of plates appears to be logical, and until a better way is evolved it may be a wise plan to continue. The writer believes that where a chalk overlay is employed it would, perhaps, be best to use a weak and a strong overlay for the same plate, in combination with a few brown sheets, instead of using a medium overlay and patches of tissue, together with a number of hangers or white sheets, as the latter combination has relatively greater resiliency than the chalk overlays and the brown sheets. The writer examined a tympan from a press on which a run of magazine pages was made. The tympan consisted of four brown sheets and one hard packing-board, together with the zinc overlay. There was but one sheet of white, and very few patches of tissue, used on the half-tone. The few tissues used were mainly on the type portions of the form. The printing was extraordinarily clean and sharp, and the plates did not fill up. Work was not slip-sheeted.



The half-tone illustration above does scant justice to the original, a striking store-card in patriotic colors. The card was printed in yellow, red, blue and black on white stock. The upper dark portion was printed in red; the center, not being printed, appeared in white, and the lower dark section was in blue. The plain border around the whole was in yellow. By clever manipulation of Ben Day tints, the large eagle and the small eagle on the can were printed in red, yellow and black, the can itself being in black. The card was produced by The Henry O. Shepard Company, Chicago, Illinois, for the Eagle White Lead Company.

IMPORTANCE OF GOOD BOOKKEEPING.*

BY H. C. GOETTSCHE.

THE subject of bookkeeping seldom receives the attention that it should; however, during recent years, much agitation has taken place on this subject owing to increased competition, with corresponding decrease in the resulting profits obtained in business. Today a good system of accounting is absolutely essential so that the merchant or manufacturer may know his actual results, not by the end of the year, as was formerly the practice, but at the end of every month — and why? Because the business man now feels that with such knowledge, presented to him in black and white by his bookkeeper or a public accountant, he can supplement the figures by his practical knowledge and understand why the results obtained show the condition to be either good or poor.

Where the business man depends on his bank account to show the results he very often fools himself, because the bank balance is not a true barometer of his business. It resembles the adage, "Lock the barn after the horse is stolen." Your bank account is low when you pay your bills, or when you have lost on operations and have much outstanding among customers. The bank account is high when you do not pay your bills, have borrowed money, have nothing out among customers or have made good profits, and also by the possible accumulation of cash by the judicious provision for depreciation before distributing profits.

Good accounting provides a charge against operation for depreciation, or wear and tear, so that the business man has the assurance that when his equipment is all worn out he has already provided for that contingency and can continue in business by replacing the discarded machinery, or that he can quit and receive in full the amount that he originally invested, plus his profits.

Interest on investment is a subject that receives much comment. Some say, "It is not part of my cost. I am satisfied if I show a profit"; others, "Interest is part of my cost, because if I can not make over six per cent on the money I have invested in this business, I am going to quit." Both are right; however, in the second instance, that man wants more than six per cent; he feels that if he took that same investment and placed it elsewhere he wouldn't work so hard and would still receive six per cent, and also be relieved from the worries of a business. Interest, therefore, may be charged against operations merely from the statistical view that the item is already in cost and therefore earned, giving at least that satisfaction. However, where interest is charged to cost, and there is a large inventory of finished stock on hand at the closing period, this proportion of the interest charged to the cost of the finished stock should be eliminated, as it is an anticipation of profits for the year.

The Federal Trade Commission early realized that there was a general tendency among small merchants and manufacturers to conduct business without an adequate system of bookkeeping for determining cost and resulting profits, and took immediate steps to try and correct this condition, as can be verified by the amount of agitation on uniform accounting systems, uniform cost systems and the like among business organizations.

Look over the statements that your bank hands you when you want a loan. Bankers today even maintain a special department for checking up the borrower's statement of financial standing, also for studying the condition of the plant and the personnel of the management. The banker is more liberal in granting credit to the man who can show *at any time* how he is progressing, not from the view of increased business alone, but from the fact that the good business man can show these results by his bookkeeping methods. The banker also considers whether Mr. Business Man has provided for depreciation on buildings and equipment, bad accounts, etc., and the books should properly show these facts.

Insurance men compare the amount of insurance carried in proportion to the value of the stock, fixtures, buildings and equipment. Your books of account should reflect these values to avoid dispute in case of fire.

The value to be obtained from a uniform system of accounts is apparent. Comparisons — between years, months, weeks or days, also the comparison of figures when talked over between one business man and another, either in direct conversation with a friend, a competitor, or through organization, which is now the ruling business spirit — all benefit the business men when they can talk and mean the same thing. The uniform system is absolutely necessary to all business of allied interest, bakers, printers, stove manufacturers, engravers, electrotypers, contractors, tailors. Any one class of business derives benefit from a uniform system.

In time we may expect our Government to call upon us for information — other lines have received this call — to ascertain conditions in a particular line of business. You are surely not going to show yourselves backward by saying, "We can not supply the information desired from our books."

Uniformity in bookkeeping in lines of allied interests prevents misunderstandings.

With present conditions as they are, good bookkeeping is absolutely necessary to the business man, whether in a large or a small business. The present taxes imposed on income and excess profits are so great that the slightest error in figuring net income means much to the business; for instance, it is said that an overstatement of $1,000 in figuring profits means a tax of not less than $60, and possibly as much as $760. The new laws require that a great amount of information be supplied before the amount of tax can be computed, such as percentage of profit to investment in past years, 1911, 1912 and 1913, total investment and of what it consists. With taxes at present proportions, from six per cent to seventy-six per cent, being income tax plus war income tax plus war profits tax, and possibly the tax on undistributed profits, the utmost care must be exercised before the profits for the year are entered on your books of account, not that it is your desire to evade any payment of tax whatsoever, but to be just to yourselves and your business. The new laws and regulations on the income tax require much study before attempting to close the books for the year so that you may have all the data on your books that is necessary to assist in preparing the tax reports.

While it takes some small effort to keep a set of books, the foregoing remarks may have enlightened you on the advisability of having a *good bookkeeping system*, and the information obtained will more than repay the small effort required.

Uniformity in bookkeeping permits all engaged in any industry to talk in the same language.

* This article, which follows up the one setting forth the views of the leading electrotypers as presented in our last issue, has been prepared by H. C. Goettsche, the expert accountant who has prepared the system of bookkeeping adopted by the electrotypers, and sets forth his views of the need of uniformity in methods of bookkeeping.

Written for THE INLAND PRINTER.

A CARTOONIST IN CONGRESS.

BY STEPHEN H. HORGAN.

PRINTERS in plenty have honored the United States Congress by their presence; even editors have managed to squeeze in; but who would have believed that a cartoonist could get there? A cartoonist usually lampoons so many classes of people that there are few citizens whom he has not offended left to elect him to any office. And still John M. Baer, cartoonist, is sent to Congress by the Farmers' Nonpartisan Political League of the first district of North Dakota with 13,000 votes, to the Democratic candidate's 3,000 and the Republican's 8,000 votes.

Mr. Baer is the newest and youngest member of Congress, having just turned thirty-one years. He was born in Appleton, Wisconsin, where his parents still live. He was educated at Lawrence University. He is married and has two children, the older six years, and the younger fifteen months. That our readers may judge for themselves the character of man he is, we asked him for his latest portrait, which is printed here.

Congressman Baer continues his cartoons. One from the *Washington Times* is reproduced, showing a comparison between the ordinary American citizen and the bloated monopolist whom the Congressman hopes to put out of business. In Mr. Baer's public statements since his arrival in Washington, he has shown a fearless, statesmanlike grasp of world war affairs which makes him a valuable voice in Congress, and one that will be heard from forcibly.



John M. Baer, Cartoonist Congressman.

Now that cartoonists are eligible, our own John T. Nolf may be commandeered into office by grateful printers in return for the good-natured manner in which he has portrayed their trials and few rewards in the pages of THE INLAND PRINTER.

CARE OF WOOD TYPE.

BY R. E. HAYNES.

Wood type should be carefully cleaned after using; and if ink or dirt adheres to the surface of the letter, it should be removed by scraping with a piece of brass rule, which will not injure the letter.

Wood type must never be washed with lye, nor should it be kept where moisture will reach it. The best place to keep such type is on a rack of broad shelves or slides, arranged against the wall, at a distance of several feet from the floor. It should be kept away from sinks or other points where there is water or the air is likely to be moist. The precautions must be followed or the type is likely to swell out of shape, or the veneer will check and split, which spoils the type for good work. Where it is possible to do so, set the types on edge (when the shelves are stationary). Standing the letters on edge allows a free circulation of air and prevents accumulation of moisture, which is harmful to wood type.



When Government Ownership Comes, Public Monopoly Will Have a Smaller Waist Line. More Will Go into Work, Less into Fat.

Cartoon by Congressman John M. Baer.

Great care must also be taken to prevent the breaking of kerned letters. To do this, the compositor should cut out portions of wood reglet and pass these next to the type line, with the cut out part next to the kerned letters. If this can not be done, use wood furniture of short lengths on each side of the kerned letters. In planing the form, it is necessary to be very careful not to crush the kerns or crack them. A cracked or broken kern disfigures a poster or other job containing wood letter, and is a source of great annoyance to a careful printer.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Electric Metal-Pots are a Success.

An operator in the State of Washington writes: "I wish some information concerning the electric metal-pots for linotype machines, as the gasoline burner we now use gives unsatisfactory results, especially when it is necessary to change size of slugs, which I usually have to do a number of times in a day. My employer has signified a willingness to purchase an electric pot for the machine — provided they have proved successful — but says he does not wish to experiment, so I want to know whether electric metal-pots have proved a success. Has any make of induction type metal-pot been placed on the market? If so, do they do satisfactory work, and who sells them? I have never seen them advertised. I will greatly appreciate any information or advice you can give concerning electrically heated metal-pots."

Answer.— You may safely state to your employer that the electric pot has long ago passed the experimental stage and is in successful use in every section. We do not know of any induction type electric pots.

Leaky Pot-Mouth.

An Iowa publisher writes: "About a month ago I put in an electric pot on my 'K.' In a few days we began having trouble, as follows: After casting one slug, a drop of metal as large as two good-sized tears was deposited on the back mold wiper. With each successive slug cast this deposit would be added to until the wiper would fail to perform its service and the metal would collect on the back of the mold, with the usual results. After a thorough cleaning of the parts, a repetition of the difficulty would always result. We have been unable to locate the source of this metal. It seems as if it runs along the top of the under half of the mouthpiece, or, rather, the wedge that holds the mouthpiece in place, and drops directly from there to the back mold wiper. On that side, this wedge ends almost at the last hole in the mouthpiece. From there to the edge of the pot is about an inch, and it is in this groove that the metal is carried, to be dropped on the mold wiper during the lock-up and casting. The slugs are perfect. If you can assist us in locating our trouble we will appreciate it."

Answer.— We suggest the following plan to determine the cause: Clean out the opening to the right of the wedge beneath the mouthpiece. Use a pointed piece of wood, or anything, to remove every particle of metal. Cast one slug and draw disk forward and examine the opening to see if any metal occupies the place previously cleaned. If metal is found there, as you have described, you can feel certain that you have a leak at that point. You may be able to close the fissure by giving the wedge several heavy blows so as to drive it toward the keyboard, then drive it inward at the point near the right end with the edge of a six-point piece of brass rule, the aim being to close the opening, if possible, by tightening the wedge, so as to obviate the need of other means. When this is done, clean opening as before and cast several slugs, noting if metal appears as before. It may be possible that the foregoing plan will not remedy the trouble; if not, you will have to resort to another method of closing the fissure. Begin by cleaning the opening as before and, when the pot is dead cold, take some printers' lye and add some salt to the solution. With a rag apply this liquid to the place where the metal escapes. After applying a sufficient quantity of the liquid it will soak into the fissure. When the lye evaporates, the crystals are supposed to seal the openings and prevent further leaking. Usually the liquid is allowed to dry spontaneously, which may take over night.

Wear on Matrix Lugs.

An Idaho operator writes: "I wish to have you examine the matrix I am enclosing and tell me whether it is showing undue wear. It has been used on a Model 18, installed just a year ago this month, so that the matrices have been in use only that long. It seems to me that there should not be the wear which there appears to be on the top edge of the lower front lug. The alignment is perfect, but I am afraid that if it became necessary to fill up on some characters they would not align very well. I decided that the trouble was caused by the first elevator not dropping low enough, and that when the mold wheel came forward to meet the line the top edge of the mold groove bound on the top edge of the lug and thus caused the wear; so I loosened the screw in the elevator-head just a trifle, but found that the vise automatic would not work, so changed the screw back to its old position. I notice the "Mechanism of the Linotype" says that the lugs are worn this way by overset or tight lines, but I am sure that is not the cause in this case, as I keep the gage set so it would be practically impossible. I wish to thank you for the helpful suggestions you gave me a short time ago, and assure you of my appreciation of any that you may give me in this case. The matrix I am sending is a good sample of the entire font."

Answer.— The amount of wear on the lug at point mentioned is negligible. You should have sent a small "n," or some other lower-case character, as a colon is so seldom used it would not show the wear so much as the characters referred to. We suggest that you examine the fiber buffer on the front lower rail of the assembling elevator. This piece should be renewed frequently, as it will prevent undue wear. Examine the mold-keeper and see that its upper edge is well up to the mold base. If out of position, this part will cause wear on the back lower lugs

of matrices. Graphite the following places with a brush to insure the minimum amount of friction: (1) Rails of assembling elevator; (2) rails of line-delivery channel; (3) rails of first elevator; (4) grooves of the mold-keeper and the top of the justification block. If you desire to see whether the first elevator is adjusted properly, send in a line and stop cams when plunger is about to descend. Observe the space between the elevator screw and vise cap. There should be about one point clearance. Do not change the adjustment, for it should be correct.

Molds Should Not Be Polished with an Abrasive.

An Ohio operator writes: "I am operating on a Model 5 linotype and, being desirous to learn all I can of the mechanism of the machine, would be pleased to have you answer the following questions: (1) What is the correct method of putting vise in second position? (2) Will polishing a mold on a felt polishing wheel, on which polishing brick (tripoli) has been rubbed, have a tendency to round the corners of the mold? (3) Explain method of putting a new verge on a Model 5. (4) What is the function of the guard above the lower front distributor screws? (5) What is the purpose of the projecting pin on the upper end of dash keyrod on Model 5?"

Answer.— (1) To lower vise to second position, proceed as follows: (a) Draw out stopping and starting lever and push it back quickly when the first elevator descends to the vise-head. (b) Open the vise to first position, then, with left hand, raise the first elevator to full height. While holding it in that position, take hold of the knob of the vise-frame rest and draw it out, and, as the vise is lowered, release the knob. The spring will return it so as to support the vise frame when it reaches a horizontal position. It is considered a good plan to permit the left vise-locking screw to rest on a chair to further insure the security of the vise while in this position. You should guard against moving the machine cams either forward or backward while the vise rests in this position. To return the vise to normal position, take hold of the right vise-locking screw with the right hand and with the left hand lift the first elevator, taking hold on the hand grip, which is then about even with the vise cap. When the vise reaches first position, the vise-frame rest will come into position to support it, and the elevator may be allowed to descend to its relative position. (2) It is a very bad practice to polish the mold in the manner you describe. Tripoli is a grit, and when applied by the buffer wheel will soon round off the corners of the mold, and that will cause fins to appear on the slug. If you desire to clean the mold, it may be safely done by scraping the adhering metal from the mold with a sharp piece of two-point brass rule, using benzine or coal oil. After it is free from flakes of metal, its various surfaces may be polished with graphite. If the metal is strongly attached, it may be removed by liberally coating the surface of the mold and liners with blue ointment. The mercury will amalgamate the lead and will make it an easy matter to clean. This greasy compound should remain on the mold at least eight hours. After removing the grease, the mold and liners should be cleaned fully with gasoline, and the inner surface of the mold may be polished with dry graphite afterward. As we stated before, no abrasive material should be permitted to touch the mold. We have known of operators polishing off the back of the mold with fine emery paper. The fins that afterward appeared on the bottom of their slugs were traceable to this operation. (3) To put in a new verge, first lock the matrices and then remove the magazine. Raise the keyrods by the handle found near right-hand post of keyboard, then release the catch and push the upper end of the keyrods back from the verges. Remove the screws found near each end of escapement, and lift off the escapement carefully. Place the escapement upside down on a table, or some other place where there will be no protruding nails to damage the edges of the escapement-bar. The verge may be taken out by pushing out the hinge-rod with a rod of equal diameter. When the verge which you desire to remove is reached, separate the two rods and lift out the verge and pawls. Measure the thickness of the verge removed with a micrometer, and secure from your supply one of equal thickness. Polish the new verge and the pawls on graphite before replacing, and be certain you replace any verge-springs that may have been detached during the operation. (4) In falling from the distributor-bar the matrices strike the back edge of the guard and are deflected outside the radius of the lower screw. (5) The pin is a lock to hold the catch down when the keyrod upper guide is pushed back, detaching the keyrods from verges.

You should secure a copy of "The Mechanism of the Linotype" to aid you in studying the linotype machine.

Slugs Bind in Ejecting.

A Texas operator submits a slug and writes as follows: "Have been reading the Machine Composition Department of THE INLAND PRINTER for some time. We have a Model 5 linotype which has shown good service for nearly seven years. It seems that the slug is damaged in ejecting. Am sending you a slug, by which you will see how it rubs on the ends, getting quite serious on one end, as it damages the last letter cast on the slug. Thinking that the trouble was caused by the mold-disk pinion being loose, I ordered a new one, but it did not seem to help."

Answer.— The appearance of the face of the slug at the lower end suggests that the knife wiper is interfering. It is possible that metal has lodged on the wiper guide, preventing the wiper from descending far enough to clear the slug. Remove the brass wiper, then run machine about an hour and observe if the slugs are giving trouble as before. If they do, then look to the liners, or to the ejector-blade, which may be loose.

Remelting of Linotype Metal.

A country publisher in New York writes: "In some subsequent issue of THE INLAND PRINTER will you please give advice as to the treatment for remelting linotype metal for a one-machine plant?"

Answer.— Ordinarily, after metal has been printed from, it should be remelted in a large pot and cast into ingots, which are more convenient to handle. The pot for remelting the metal may be provided with a gas, gasoline or coal furnace, and may be secured in sizes up to 1,000 pounds capacity. When the metal is in the pot and nearly melted, some sheep's tallow may be thrown into the pot and stirred into the metal with a wooden paddle so that it is well mixed in (some pots are provided with stirring devices). This grease has a tendency to separate the bright metal from the powder or oxid, and is said to reduce some of the oxid to metallic form again. At any rate, after stirring the metal in this manner for a while you will note that considerable powder may be removed from the surface with a skimmer, and that the surface of the metal is as bright as quicksilver. When the operation of stirring and skimming is completed you are ready to pour off the metal into ingot molds. The heat under the metal may be gradually reduced as the quantity of metal diminishes. In taking out the metal, dip ladle to the bottom of the pot each time to give a good mixture.

ORGANIZED INDUSTRY.*

BY WALTER S. GIFFORD.

THE discussion this afternoon is to consider how manufacturers and members of trade associations "may improve present organization better to serve the Government and develop their output." Industry in this country has never organized so as to serve the Government in time of war. Such organizations and associations as now exist are peace-time organizations and were not designed to mobilize industries effectively for war. With the emergency upon us it was necessary, therefore, that the Government undertake to develop some sort of industrial organization. Obviously, this was much less desirable than had business in time of peace formed its own organization. The organization of industry effected by the Government for war purposes was to select certain men in each line of industry and appoint them on committees, which committees were to advise and assist the Government in regard to its needs in each industry. Some men in the industry who were not on the committees naturally felt that they were not represented, particularly as they may have had nothing to say in regard to what men were appointed on the committees. The very method by which the committees were created made it possible, although it has not been in any instance a fact, to have the industry represented to the Government in a way that might be unfair to some of its members. The business men on the committees would seem to have an advantage over the men who were not on the committees. To correct possible abuse, Congress felt it necessary to pass Section 3 of the Food Control Act, which reads as follows:

Section 3.— That no person acting either as a voluntary or paid agent or employee of the United States in any capacity, including an advisory capacity, shall solicit, induce, or attempt to induce any person or officer authorized to execute or to direct the execution of contracts on behalf of the United States to make any contract or give any order for the furnishing to the United States of work, labor, or services, or of materials, supplies, or other property of any kind or character, if such agent or employee has any pecuniary interest in such contract or order, or if he or any firm of which he is a member, or corporation, joint-stock company, or association of which he is an officer or stockholder, or in the pecuniary profits of which he is directly or indirectly interested, shall be a party thereto. Nor shall any agent or employee make, or permit any committee or other body of which he is a member to make, or participate in making, any recommendation concerning such contract or order to any council, board, or commission of the United States, or any member or subordinate thereof, without making to the best of his knowledge and belief a full and complete disclosure in writing to such council, board, commission, or subordinate of any and every pecuniary interest which he may have in such contract or order and of his interest in any firm, corporation, company, or association being a party thereto. Nor shall he participate in the awarding of such contract or giving such order. Any wilful violation of any of the provisions of this section shall be punishable by a fine of not more than $10,000, or by imprisonment of not more than five years, or both: Provided, That the provisions of this section shall not change, alter or repeal section forty-one of chapter three hundred and twenty-one, Thirty-fifth Statutes at Large.

Any broad-minded man would have to admit that Section 3 of the Food Control Act is intended for the good of the people. It is really because the business men had failed to organize in time of peace and to be in a position to coöperate as organizations with the Government that we have Section 3. It is because the Government was forced to organize business as best it could that the situation demanded the passage of a law to prevent possible abuse in what was the only method of procedure the circumstances permitted.

Each industry would best serve the Government if it were organized on a nation-wide basis, with complete representation of all members of the industry. Organization along state lines or by localities is admirable for chambers of commerce and local civic associations, but our industrial life is not so bounded. Industries are not largely affected by state lines. A national organization by industries is the form of organization that will best serve the Government both in time of war and in time of peace. We have never needed such organized industry as much as we need it now when we are engaged in this war, and we never have needed it as much as we shall need it after the war is over, when we shall be in the midst of a world competition of unknown proportions. If we had had such an organization of business in this country at the outbreak of the conflict, the problem of mobilizing industry for war would have been simple.

Theoretically, such organized industry would be built up in this way: Every shoe manufacturer in the country, for example, would attend a convention in a large hall. He would agree to join an association to be composed of all the shoe manufacturers in the country. In a democratic way, an election of a board of directors or of an executive committee would take place, which board of directors or executive committee would be authorized and able to speak for and represent all the shoe manufacturers of the country. Such an organization would be able to advise and assist the Government to the fullest extent in satisfying its requirements for shoes.

Why has industry failed so to organize when the advantages to the country of such organization seem obvious, not only in time of war but in time of peace? In the first place, while business men would gladly organize to serve the Government in time of war, is their attitude the same in time of peace? In time of peace is not rather the Government looked upon as something apart from the people; apart from ourselves; something perhaps antagonistic to the welfare of business men? Is not the aim and thought of many to find out how Government may better serve business rather than how business may better serve Government? "How Government may better serve business" implies an attempt to obtain special privilege in that it sets the welfare of business above the welfare of the country, and such special privilege is of course inconsistent with the ideals of democracy. The truth is that to serve the Government in a democracy is literally serving the people.

Anti-trust laws and regulatory bodies are aimed to prevent abuses which every citizen, whether a business man or not, who believes in a democracy must in his own conscience agree should be prevented. To fail to recognize this, to feel that anti-trust laws and regulatory bodies are obstacles put in the way of business to prevent its being organized, is to fail to recognize the significance of democracy. Business must initiate and assist the Government in making its laws and regulations helpful, not to business alone, but to all.

Furthermore, business men must establish a code of ethics so that such laws will never be needed. If organized business will realize that its duty is to serve the people and to prevent restraint of trade, unfair competition and other abuses, such organization will not be illegal. No government in a democracy would long stand if it prevented part of the people from acting for the good of all the people. The very theory of our form of government is that in the long run it acts for the best for

* An address delivered by Walter S. Gifford, director of the Council of National Defense and its Advisory Commission, before the War Convention of the Chamber of Commerce of the United States, at Atlantic City, New Jersey.

the people as a whole, so far as it is possible for human agencies to determine what is best.

In describing the sort of organization of industry which is necessary, I outlined a theoretical organization of the shoe industry. I use the word "theoretical" because I am sure most of you will say at first that it is impractical. I want to emphasize that, in my opinion, it is the duty of our industries to carry out some such plan as this. The Government is not to help them to do it, though many business men seem to think that the initiative should come from the Government. Quite to the contrary, it is the business men who must do it on their own initiative in order to serve the Government and to assist this nation to maintain its place among the leading countries of the world. It is clearly a case where the duty for action lies not outside of the business men but on the business men themselves. Business men must get away from provincialism. A great deal is said about the need of introducing business methods in the Government or having business men in high, important places. Have business men as a class justified their being so honored? The world has gone forward rapidly in the last very few years. Economic provincialism, the selfish and narrow view-point of what is good for the moment or good for the individual, but not good in the long run, and not good for all, is doomed. Business men undoubtedly know the mechanics and machinery of organization by which things may be accomplished, but have they yet proved their ability to be far-sighted and broad-minded as to the relation of their individual businesses to the great economic and social scheme of modern society? Organized industry can be made an accomplished fact, and I am confident that it will be achieved by the business men, but it can never be done without broad vision and teamwork with the proper ideals back of both. No longer should a man be judged merely by the fact that he is a financial success. A code of business ethics must be set up by which the member who acts contrary to the best interests of the organization, and therefore contrary to the best interests of the people — for after all the two are identical — will be ostracized by his fellow business men. The motive of the shoe association, which I have used for illustration, would be to develop the art of manufacturing shoes so as to eliminate wasteful methods and to give the country and the world the best shoe at the lowest price possible.

I hope that men of vision in industry will feel it their duty to assist in organizing the business of this country more completely than it has ever been organized. The vision of organized business must be far-sighted and broad. Business men should know more about business than the Government, no matter how able that Government may be. But remember that the day when business can move along, feeling that its own interests are apart from and distinct from the interests of all of the people, has gone by. The war has shown not only that public utilities are essential to the well-being of the people and therefore must be regulated to prevent abuses, but that coal, iron and copper mines, and other lines of industry, in short, all vital business, must be carried on for the good of all the people. If business men are not far-sighted enough to see to this themselves, some scheme of socialization must take place by which it is imposed on them. Business must, and will, in a democratic manner organize itself so as to make this country impossible of defeat in war or in peace.

Never before has there been such justification for optimism in these matters. Under the stress of war, no one could have responded more splendidly and patriotically to the Government's call than have the great majority of business men. Lacking the machinery by which their united efforts could best be brought to bear on the problems facing the country, business has responded unselfishly and effectively. The business world has shown that it can, under proper stimulus, arise to the occasion, and that it is learning to lead rather than follow in the course of world events. Present business organizations and trade associations are many in kind and character. No one suggestion can be made as to how they may more effectively serve the Government at this time. The problem is one for each of the organizations to work out itself. Fundamental to any progress is complete knowledge of facts. Organizations should have not only complete knowledge as to the facts regarding their business in this country, but, so far as possible, facts regarding their business throughout the world; facts as to needs for their products; which of those needs are essential to winning the war and which might, if necessary, be left unsatisfied; facts as to the sources of supply of materials which are used in the industry; facts as to conditions of labor. An intelligent study of these facts will develop how waste of all sorts may be eliminated; waste in methods of distribution; waste in use of materials which are needed for other purposes and for which substitutes could readily be used; waste in the excessive turnover of labor, and waste in man-power.

The resources of the country consist, in a general way, of men, money and materials. The task of winning this war will require all of these resources. It is incumbent on every one to see that they are used in a way which will help win the war and in no other way. No new enterprise must be undertaken which would waste these resources. Let us remember that modern war is not fought by fighting men alone, but that entire nations must be mobilized and enlisted in the effort. Thus far the business men of our nation, which possesses producing resources greater than that possessed by any other two nations in the world, have enlisted whole-heartedly and unselfishly. We have proved, thanks to the patriotism of the business men, that we are not a nation of money-getters. We are learning to discipline ourselves for the sake of an ideal. We shall not have to Prussianize this country in order to make it efficient in time of war, and, likewise, in time of peace, for we are learning the great lesson of unselfish devotion to a common good. Let the business men of the country go forward with new plans for organization based on new hopes and new ideals. The result will be organized industry, not organized for the purpose of securing special privilege, but organized for the welfare of the people.

A JUDICIAL ROAST.

In the case of United States vs. One Automobile, 237 Federal Reporter, 891, the question arises as to whether or not an automobile would come under an old Indian Territory statute calling for a forfeiture of "boat, team, wagon or sled," if same is used in conveying liquor into an Indian country. In discussing this feature of the case, Justice Bourquin says in part: "It was yet later that the automobile was developed to a degree that, while it is a tremendous and valuable industry, it is also an incentive to great public and private extravagance and debt, too largely owned, more or less conditionally, by those not more than six lengths ahead of the wolf, infesting the public streets, contemptuous of the rights of pedestrians, like Jehu driving furiously — a rare combination of luxury, necessity, and waste."— *The Docket.*

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

The Sale and Lease Value of a Newspaper.

One of the standard questions addressed to this department relates to the sale and lease values of country newspapers. Because, in the last analysis, the sale value of a newspaper depends upon what the buyer will give and what the seller will take, the question would appear to be academic. An examination of some of the elements of value may be helpful, however, to those who are contemplating either the purchase or sale of a newspaper business.

I have had a theory that the average country weekly is fairly worth the appraised value of its plant plus the value of the subscription list, computed on the basis of the number of subscribers multiplied by the yearly subscription rate. The value so obtained, however, must be materially modified by the value of the field, and it appears to me that the most serious mistakes are made both by buyers and sellers in judging the value of the field.

It is an axiom in merchandising that a thing well bought is half sold, and yet, judging from the reports of newspaper sales that come to me, newspaper men do business in reckless disregard of this principle.

Running over some recent sales, I find one which sold at twice the physical valuation of the plant, in spite of the fact that the field was valueless; another which sold for twice the value of the plant, although the field is poor; another which sold for but little more than the value of the plant, although the field was excellent; and another which sold at the same price as the second one, although the plant was much better and the field far better.

In all of these transactions it appears to me that too little attention was given by either the buyer or the seller to the true value of the field. Practical newspaper men should have no especial difficulty in agreeing on the physical valuation of a plant, and, likewise, a subscription list has a reasonably fixed value, but to determine the value of a field one must investigate and weigh carefully. The field of the paper first mentioned was so absolutely dominated by a competitor that the very excellent plant would have been worth as much, and perhaps more, if loaded on a freight car. To less extent this was true of the second paper mentioned, and only time, expense and hard work can put the paper on a paying basis. The third paper had only a fair plant, but was entrenched in an excellent field, and has since become one of the most prosperous papers in the State. The fourth had a modern plant in a field where the volume of business was good and rates high, and it was in every way a desirable property.

Any prospective purchaser of a newspaper property will, of course, want to know what the volume of business has been, and what the prospects are for increasing it. But this is not enough. Without attempting to exhaust the subject, let me suggest other features which should be looked into. If the volume of business has been satisfactory, ascertain if it has been profitable and whether or not it has been stable; or whether it comes from only a limited number of business institutions. Look into the competition, and remember that a strong, businesslike competitor is often to be preferred to a weak, price-cutting one. If the volume of business be not large, let neither your pessimism nor your optimism be the judge, but look at the cold facts. If the field has not been properly cultivated, weigh its possibilities; but if the field is already occupied and dominated by a competitor, do not minimize the difficulty of getting a foothold in the field. There is nothing more discouraging than raising a second-rate newspaper into a position where it can command a steady and profitable line of business. The business practices of a field are also most important, the subscription rate, advertising rate, legal rate and credits.

In a general way, it is well to remember that the better-paying newspaper properties are not for sale, and that papers which are on the market will require a deal of building up. If the field is there, industry will have its reward; but if the field be not there, then ever so good a plant should be no inducement. Plants can be purchased from the dealers at any time, but a field must have possibilities, either active or latent, to be of any value. Rather than buy a newspaper in a field without possibilities, it would be better to pay the high price which a well-established, prosperous newspaper will command.

To put it another way: The important thing is the amount of profit in prospect. If the plant is inadequate or inefficient, that defect can easily be remedied. On the other hand, however, if the clientèle of a paper is limited on account of small population, restricted territory, nationality — or, rather, language — of the inhabitants, preemption of the field by a competitor, or if the business community does not appreciate the value of advertising and if advertising rates have been persistently depressed, these factors, which will more or less permanently interfere with a profitable business, should be carefully considered. In such instances, almost any inducement in the way of price is likely to prove deceptive.

The newspaper man with a good, profit-paying property may well heed these remarks also if tempted to take some attractive offer with the idea of buying a paper at some other point. Too late he may find that the really desirable fields are difficult to purchase.

The leasing value of a paper, it seems to me, should be enough to compensate the owner for the taxes, insur-

ance, interest on the investment, and from twelve per cent to twenty per cent for replacement. Leases are seldom made on such terms, which explains why leasing is so generally unsatisfactory. Certainly the lessor is entitled to all of the items enumerated, but the lessee demurs because he does not care to face these large fixed charges; yet every newspaper man has these fixed charges to meet


ST. PETER HERALD.

VOLUME XXXIII ST. PETER, MINNESOTA, FRIDAY, SEPTEMBER 19th, 1917. TWELVE PAGES No. 42

DRAFTED MEN TO BE HONORED ON TUESDAY

FIFTEEN THOUSAND EXPECTED TO ATTEND LOFANTY GEN-ERATION NEXT WEEK.

RED CROSS WILL BANQUET BOYS

Seven Bands and Two Prizefights Occupy With Amateur Parade. Will Picture Celebration.

Fifteen thousand persons are expected to be in St. Peter Tuesday night to honor the 100 England men of Nicollet who will go to Camp Mclean within the month to begin their training in the national army. Seven bands will inspire the crowd with martial music, and the drafted men will speak to the finished men. The ladies of the St. Peter Red Cross chapter will barbecue them in the usual manly style in the evening. A monster parade headed by the men will wave down red delegations and bands from the surrounding towns will take place before the speaking. Every man who has been called in the first lottery in our district hopes the biggest and most successful affair in the state.

Herbert F. Kelley, former mayor of St. Paul, former Governor A. O. Eberhart, former Senator John Moses, former Governor J. A. A. Burnquist, U. S. Senator Knute Nelson will be the men of honor at the banquet. Governor Burnquist, the state executive committee and all state officials will be present.

Seven bands, including the famous Faribault Band, of New Ulm, have been secured for the occasion. They are the Cosford, La Sueur, Waterville, Le Center, Kasota and New Ulm organizations.

Judge Henry Wolf has charge of the parade and promises a demonstration that will equal the one held at New Ulm last week. The finishers men promptly will lead the line of march and the various units will be led by their respective bands. The parade will form on Third street, with Prince William Mayhew, E. F. Peterson and J. R. Peterson, Hallan Hall in the composition of the several subcommittees that have been appointed, everything has been arranged to give Nicollet county's drafted men a farewell they will never forget.

JAMMY IN FRANCE WANTS HERALD

Sergeant I. R. Everett, With Base Hospital, Misses Home-Town Paper

American families with the Expeditionary forces in France are homesick for good American newspapers and magazines. The Herald is already going to France. It is the first thing that the Red St. Peter boy in France asked for when he wrote to his mother last week.

Sergeant J. R. Everett, a former St. Peter boy who is with the Base Hospital Supply Depot of the Rainbow division in France, writes that the Herald he was homesick for when he wrote to his mother, Mrs. Bertha Everett, 115 Paxton street, Wednesday last week.

The Herald has followed me every place I have gone since leaving here—to North Dakota, Florida, and Washington, D. C.—it has always been my one source of news, and I could get no Herald, although I would have to wait to get it from St. Peter," Sergeant Everett wrote.

Mr. Everett was employed in Minneapolis and was in his way to Washington early in the spring, and enlisted in the medical corps.

FROST DAMAGES CORN IN MANY LOW PLACES

The heavy frost of Sunday and Monday nights is reported to have done some damage to corn in such low places as were touched by the frost, although not so much damage as was feared at first predicted, roughly, A good share of the yellow corn of the country is already dented, and past the danger point. Potato is taking acreage of white corn near St. Peter, however, and much of it was damaged by the killing frost. Farmers have got right of it now, at danger, it is said.

Fudge May Be Disastrous!

K Boys Having Too Much?

St. Peter sweethearts will send their Company K boys who are training at Deming New Mexico, on a long hospital voyage that the German guns, tomorrow, according to local prediction authorities. Peter is a reason. It's fudge!

Everyday now the mail-bag of Company K contains a box of candy from a large share of which Judge Ol is predicted the whole company will have the good before many weeks. One enlisted man has received the kind efforts of St. Peter girls in send sweets, and the mail has been a heavy one since the recruit. Yesterday a box of candy which was mailed to the company.

The boys on the border are not lonesome for mail and news from home. From 75 to 100 letters and postcards are sent to them every day, postoffice officials state. At this every man in the company receives a letter from his home every other day.

Federation of Local Churches Is Planned

Methodist Ecumenical and Presbyterian Churches Unite—Vote Not To Take.

Extensive plans for the federation of the Methodist Episcopal and Presbyterian churches of St. Peter were formed at a committee meeting of the two churches held last Thursday and Rev. A. W. Rose, and Lay members of each church, Sunday afternoon. A report of the committee recommendation will be made by the pastors to their respective churches next Sunday evening.

Although definite announcement of the union suggested is recognized as a matter of fact by the pastors, Prince William Mayhew, E. F. Peterson and J. R. Peterson, Hallan Hall in the composition of the several subcommittees that have been appointed, everything has been arranged to give Nicollet county's drafted men a farewell they will never forget.

SHERIFF IS LONESOME WITHOUT HIS GUESTS

Sheriff Axel Olson is lonesome this week. He hasn't any boarders at the county jail. The last guest, Fred Schmidt, a forty-day "bum," who had been paid good-byes in the county by officials and gone home, Friday, came early in the spring, and settled in the bridal room.

Sheriff Olson is known throughout the county for the excellent manner in which he takes charge of the prisoners committed to his care. He has had a number of "old timers" in the county jail during the winter of 1916-1917.

Volume Is Ensured by Subscription

Subscription campaign for the St. Peter Herald, which is the official organ of the Northern Minnesota Development association is in second meeting in Lafayette, Tuesday. Mr. Brown is well known in dairy circles, lecturing circles throughout the state and is a creamery manufacturer and has St. Peter interest are pleased to have him with them.

DRIVE FOR $5000 IS PLAN OF RED CROSS

OCTOBER 1 IS DATE SET FOR OPENING OF COUNTY-WIDE CAMPAIGN.

FUNDS ARE NEEDED IMMEDIATELY

Finance Committee to Provide Method For Securing Every Man and Woman—Barnes Named.

A hearty allocation, planned to raise $5,000 for the Red Cross chapter in St. Peter, will be begun by the finance committee of the local organization on October 1. Plans for the drive are now being completed by members of the committee and will be announced within a few days. The finance committee has announced the county will be covered systematically so that every man, woman, and every community and neighborhood, will be given an opportunity to do a share in financing the relief work undertaken by the women of St. Peter, which includes have been busily pushed by the Red Cross chapter since the declaration of the Red Cross drive there.

(Continued from page 1)

Woman Who Moulded Bullets Buried Today

Mrs. Barbara Bitner, resident of County Farm Dies, Buried in St. Peter Today

Mrs. Barbara Bitner, a resident of Cleveland county and St. Peter for years, died at the home of her daughter, Mrs. H. W. Hoch, St. Grand Rapids, Monday. The funeral will take place from the Union Presbyterian church in St. Peter at 1:30 p. m. today, Rev. Hoch and spoke conducting the services.

Mrs. Bitner was 77 years old. She had been ill several years with arterial sclerosis. She was born in Germany in 1840. In 1852 she landed in America and settled in Ohio. A few years later she moved to Cleveland county, and made that her home until 1880, when Mrs. Bitner and her son moved to St. Peter.

Mrs. Bitner was the mother of 11 children, seven of whom survive. They are Mrs. William Easter, St., Fred Bitner, Mrs. James E. Cook, of Gaylordsville, Conn., Mrs. Arthur Brown, of Minneapolis; Dr. Arthur Bitner, of St. Peter; Mrs. Frank Brimer, of Hayes, South Dakota; Mrs. J. E. Brady, of Brandon, Montana; and Mrs. H. W. Hoch, of Grand Rapids, Minnesota.

She is survived by 41 children. They are: Mrs. W. S. Peagler of St. Peter; Mrs. William Easter, Sr., Fred Bitner, Mrs. James E. Cook, of Gaylordsville, Conn., Mrs. Arthur Brown, of Minneapolis; Dr. Arthur Bitner, of St. Peter; Mrs. Frank Brimer, of Hayes, South Dakota; Mrs. J. E. Brady, of Brandon, Montana; and Mrs. H. W. Hoch, of Grand Rapids, Minnesota.

She is the last member of a family of ten brothers and sisters.

She is survived by 41 children. They are: Mrs. W. S. Peagler of St. Peter; Mrs. William Easter, Sr., Fred Bitner, Mrs. James E. Cook, of Gaylordsville, Conn., Mrs. Arthur Brown, of Minneapolis; Dr. Arthur Bitner, of St. Peter; Mrs. Frank Brimer, of Hayes, South Dakota; Mrs. J. E. Brady, of Brandon, Montana; and Mrs. H. W. Hoch, of Grand Rapids, Minnesota.

She is the last member of a family of ten brothers and sisters.

FIRST DRAFTED MEN WILL GO WEDNESDAY

FORTY TWO NICOLLET COUNTY BOYS ORDERED TO BE READY SEPT. 26.

FORTY PER CENT FIRST INCREMENT

Further Instructions From Adjutant General Expected Monday—Only 80 Are Certified.

Forty-two of Nicollet county's full quota of 100 men will go to Camp Dodge, near Des Moines, Ia., September 26, according to word received Monday afternoon by County Auditor W. H. Gale, member of the county exemption board, following the receipt of orders from Washington. The 42 men are the first to be entrained from this county since the first draft was made in June. Further instructions from the adjutant general's office will be received by the St. Peter board on or about September 22, and the entire contingent of 100 men will leave the county on September 26, the date immediately following, will be sent to the Fort Snelling camp, to be equipped for service.

The following telegram sent to the adjutant general by General Crowder, was also received Monday afternoon by Mr. Gale, Washington:

"Send forty per cent of men certified to Camp Dodge, Des Moines, Iowa, by noon September 19, as originally ordered. This movement should include equal ratio of white men."

Women Patients Will Knit Socks, Perhaps!

Mrs. B. Loveland, Hospital Explores, W.S.S. Among Instructors.

Women patients at the state hospital at present, they declare, but they refuse to be told how to spin, by instructors for domestic science. Mrs. B. Loveland, who is in charge of the domestic science work, has begun a Red Cross knitting movement among the patients, and they will begin making the Red Cross garments when the yarn is cut, and other supplies are received there by St. Peter chapter. Mrs. Loveland is expected to be told how to do the knitting—at least a few of them do not.

Not much can half be said about the work of the women patients, but what they have turned over to Mrs. Loveland for approval. They were not made according to Red Cross' directions. The thread had broken and had been knotted, and Red Cross experts claim the sock would have made some soldier boy very uncomfortable. But the knitting has been a start. The women patients will be given instructions in the work, and Red Cross experts declare

ment of guaranteed aluminum-ware at reasonable prices. Lemons, special price, 12 for 20c. Bishops' China House. Next to the biggest store in Monmouth. (Where sentences above are set in display lines, the compositor must use his own good judgment as to capitalization.)

SIZE.— Two columns wide (26½ picas) by 29 picas deep.

PROOFS.— Five press-proofs, printed in black on white paper, to be mailed to Contest Editor, THE INLAND PRINTER, 632 Sherman street, Chicago, Illinois, not later than February 1, 1918.

PRIZES.— First, three years' subscription to THE INLAND PRINTER; second, two years' subscription; third, one year's subscription.

The specimens will be judged on display, arrangement, typography and, in fact, from every standpoint upon which an advertisement may be judged, except copy. No restrictions are placed on the kind or number of type-faces used, but the importance of these points is apparent and the judges will give due consideration to them in awarding honors. The awards, in fact, will be made on general effectiveness.

As stated above, the contest will close February 1, on which date all entries, to receive consideration, must be in the hands of the judges. The result will be announced in the March issue of THE INLAND PRINTER, in which number the prize-winners, as well as other specimens entered, will be reproduced, constituting an interesting and educational showing.

Show your mettle! Get in on this contest and see your efforts alongside those of other workers in the newspaper field. You will accomplish one of two things: receive help yourself, or help others of your craft. Job-printers are also invited to compete.

Remember, five press-proofs of your entry, printed on white paper, must be mailed, as directed above, in time to reach the office of THE INLAND PRINTER not later than February 1, 1918.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

Cobb County News, Marietta, Georgia.— We admire the appearance of your paper since you followed our suggestion and eliminated the wide Cheltenham Bold from your news head-lines. Advertisements are nicely arranged and effectively displayed, and presswork is very good indeed.

BRYAN AUTOMOBILE COMPANY, Bryan, Texas.— The two-page spread advertising Republic motor trucks, which appeared in the *Standard* late in September, is effectively arranged and forcefully displayed. It should prove a source of satisfaction to your company as well as to the publishers of the newspaper.

WE are reproducing herewith the interesting and well-balanced first page of the St. Peter (Minn.) *Herald*, as an example of how pleasing the results are when headings are arranged in orderly and symmetrical manner. Note in the illustration that added interest is gained by slight variation in the styles of head-lines used, but note particularly their relative positions and also that one heading is invariably balanced by another of the same style.

Silver City Independent, Silver City, New Mexico.— The most pronounced of the many good features of your paper are clean presswork and admirable first page make-up. On that the head-lines are large enough to furnish the required amount of interest without being so large as to appear out of place, and small enough that — arranged in an orderly manner, as they are — the appearance is neat. On the inside pages, the advertisements are largely pyramided on the right side, leaving the reading-matter at the left where it is most convenient for the reader.

A. C. PRENDERGAST, Oakdale, California.— Your paper is well printed — and from that standpoint satisfactory — but it is subject to improvement in other ways. The lines of your news-headings are crowded too closely. Two-point leads between them in every instance would result in a much more pleasing appearance and make them more easily read. Advertisements average up well, but we feel sure you would be better pleased if the pyramid make-up of inside pages had been followed. An example of a page on which the advertisements and reading-matter are made up in pyramid form was shown in the September issue.

BERT MITCHELL, Carmi, Illinois.— Pardon the long delay in giving attention to the advertisements sent us for review. Because of the neces-


COLWELL, IOWA
Wants Your Trade
MR. FARMER: This advertisement is intended for YOU. It is paid for by the business men of Colwell. Read it!
Number One
Pointing the Way to Greater Economy
WHY YOU SHOULD TRADE IN COLWELL!
FIRST—Because at the convenient to buying near home.
SECOND—Because we offer you a REAL EATING on practically everything for the farm and home.
THIRD—Because we guarantee every transaction we make to be perfectly satisfactory to you.
COLWELL, IOWA
Pioneer Merchant
R. W. SIMPSON
Pioneer Merchant
THRASHING HAS COMMENCED
FRESH AND SALT MEATS OF ALL KINDS
It Will Pay You to Come to Colwell to do Your Trading
Ship and Travel "THE ELECTRIC WAY"
Charles City Western Railway
Colwell Grain Exchange
THE FARMERS EQUITY
Colwell Grain Exchange
Two Stores
Paul E. Artz & Co's
HARVEST SPECIALS
Two Stores
Special Notice
J. W. GREENWOOD
FARMERS SAVINGS BANK
COLWELL, IOWA
Does a general banking business.
The Daily Press
Keep Your Eye on The Daily Press
EASTERLY & SONS
NILES CREAMERY
MODERN and UP-TO-DATE
WE PAY YOU MARKET PRICE FOR BUTTER FAT AND GIVE YOU THE CORRECT TEST.
GIVE US A TRIAL
FRANK BRUNNER, Proprietor

Colwell is a small town near Charles City, Iowa, and the *Press* of the latter has developed a nice page of advertising from the small city. Local merchants do not always take kindly to this kind of advertising, but if the towns are not rivals for trade the plan can often be followed to advantage. If local merchants do not support the home paper as they should, this idea offers the publisher a "way out."

sity of preparing copy well in advance, a longer period than we like ensues between receipt of specimens and their review — but, in your case, the exhibits were misplaced. The large advertisements are nicely arranged. In department-store advertisements, however, where long lists of items with prices are given, we like to see the prices brought out in two-line figures at least. Such practice not only gives color and interest to the display, but suggests to readers that the prices quoted are low — and that psychological effect is worth while. We do not admire the several styles of display type used in the upper portion of the "41st Anniversary Sale" advertisement for L. Haas. These are not pleasing in themselves; and the several styles do not harmonize with each other, further adding to the displeasing effect produced. They are crowded also, which has the effect of making comprehension difficult.

The Routt County Sentinel, Steamboat Springs, Colorado.— Your paper, printed as a good book is printed, exceptionally clean and clear, can not but please one who sees so many that are not well printed. The first page would be more interesting in appearance if some larger headings appeared in the lower part of the page, the main line or lines of which were set in eighteen-point of the same style of type as is used for the head-lines appearing at the tops of alternate columns. With only the four large headings across the top of the page, the lower part appears bare. Advertisements are well displayed, but on the last page (October 12 issue) the advertisements are scattered, and worked to the corners, instead of being massed in the lower right-hand corner of the page in the approved pyramid style. Try that form of make-up for a week. See if you do not like it.

CARL A. SMABY, Peterson, Minnesota.— The first page of the *Herald* is nicely made up in spite of the difficulties offered by the long list of names of those accepted for military service, or exempted from service for cause. Make-up of inside is not bad, as there is a good massing of reading-matter on all pages, even though on some the advertisements are worked to the corners, instead of being massed at the right side and bottom in pyramid form, which is the best form of make-up. A little more impression and slightly more ink would have improved the press-work on the copy sent us. Advertisements are really the weak feature of your paper. The first and most pronounced fault in them concerns the use of too many type-faces, which might have been unavoidable in part

because of equipment made up of small fonts of a variety of type-faces instead of an equipment of large fonts of few faces. We note six type-faces in the ten lines of the small two-column advertisement for the Whelan State Bank (issue of September 6). Several of these faces have no characteristics in common, and some clash violently. The panel around the name of the institution serves no useful purpose but has a tendency to make the whole more complex. Why, also, the rule below the name of the bank? Other advertisements are well arranged. Before you buy another small font or two of type, consider the advantages in economy and appearance by having one standardized face of display type in larger fonts than you could possibly afford to buy if you bought a variety of styles in one size.

Twiggs County Citizen, Jeffersonville, Georgia.— The quarterly report of the County Board of Commissioners is hardly the kind of matter that should appear on the first page. Live news items concerning local affairs

use of plain rule borders would improve the appearance of your paper, for some of the decorative borders are not pleasing — and the variety constitutes a lack of pleasing harmony. A quite frequent fault is setting the inside measure too wide, causing the type to crowd the borders at sides and leaving white space all out of proportion from top to bottom. In other cases the measure is set too narrow, and, as a consequence, the crowding is apparent at top and bottom. Advertisements are often made effective — and as often ruined — by the distribution of white masses.

J. W. Jones, Rigby, Idaho.— We, too, consider the register on the *Star* exceptional, considering that it was run through the press twice. Do you do that as a practice, or did you run only the copy sent us through the second time? In either case something is wrong. It is rank extravagance to run the edition of a newspaper through the press a second time. If you do not do that on all copies, then you are not printing them as they should be printed, for there is little too much ink on the copy sent



Orderly, well-balanced two-page spread from the Williston (North Dakota) *Graphic*, which illustrates the advantages of careful arrangement of illustrations and the effectiveness of two-line prices.

would find a more ready acceptance by readers. Advertisements are very poorly set. The use of so many styles of type in larger sizes than necessary, resulting in congestion, and the emphasizing of too many lines, make the advertisements as a whole uninteresting in appearance and difficult to comprehend easily and clearly. Capitals should not be used for large masses of reading-matter, for the reason that readers are not as accustomed to reading those characters as they are lower-case, and the act is thereby made difficult. A large display line in capitals is easily comprehended, but a large number of capitals — large or small — is frightening to any reader. Can an advertisement that impresses the reader by the difficulty of reading bring results?

Williston Graphic, Williston, North Dakota.— Yours is an exceptionally fine paper in every respect. The advertisements are practically all well designed, displayed and set, and the few exceptions, we infer, therefore, "came in at the last minute." We are reproducing herewith a very pleasing two-page spread, which goes a long way, we believe, toward proving that bold type-faces are not essential to the composition of effective advertisements.

The Foard County Index, Crowell, Texas.— We consider presswork on your paper very good indeed. We note that some of your top-headings are made up of only two large type-lines, set drop-line fashion, whereas others have one subordinate deck. The appearance of the page would be better if all were uniformly set with subordinate decks, as, without them, the introduction to the story is made blunt. One can not carry as much interest in the headings as is advisable with but the two top lines. Advertisements appear carelessly set, especially as regards spacing and whiting out, although display is effective and not overdone. Consistent

us, which was run through press a second time. Advertisements are well set. We do not admire the first page make-up. The principal fault is with running the three single-column top-headings alongside each other, thus creating a confusing effect. A column of reading-matter should separate such headings so they will stand out, and to avoid the complex appearance which results when they are in adjacent columns. On a seven-column page such as yours you can start the page with a heading and end with one, giving you a heading in every other column — the best possible make-up. Some smaller display headings in the lower part of the page would add interest and overcome the effect of top-heaviness, apparent when all the large headings appear at the tops of columns.

Will O. Greene, Fairport, New York.— One glance at the *Monroe County Mail* shows that it is ably edited, and a second that it is well printed, though your body-type is badly worn. The thing that impresses us most forcibly in this last connection is the excellence with which comparatively fine-screen half-tones are printed on news-print. Make-up of the first page in the copy sent us (issue of October 4) would be improved if the half-tones in the upper corners were placed in the lower corners, the half-tone which appears slightly above the center to be placed between the other two and the boxed item should appear immediately above the last named. As it stands, one does not grasp the fact that all three of these are covered by the titular matter which appears in the panel. The illustration of Mr. Thayer could be raised to within four or five inches of the top of the second column, and the headings, which are guides to the character of the news under each, could then occupy their proper positions at tops of columns. Advertisements are exceptionally well

handled, and make-up of inside pages is satisfactory. We deplore the fact that Beecham's Pills, because of the nature of the advertising surrounding — legals, having the appearance of text matter — is, in effect, given "island" position. It would not stand out one bit more prominently had it been surrounded by actual reading-matter that is news.

CHARLES HEIGHT, Concordia, Kansas.— You are not getting the results you should from the press you are using. It is too much to expect such a press to do the quality of work done by a job cylinder, or even a drum in good condition, owing to the fact that the pages are backed up almost immediately after being printed on the first side, but the over-pale appearance of the two copies submitted leads us to suggest that you look for the trouble and overcome it. First page make-up is neat and orderly, proper care being given the matter of balancing the head-lines. The lack of uniformity in the length of lines in the large headings suggests that they were written without thought as to their appearance in type. In a bad opinion of the paper as a whole. Publishers may consider that the average person does not notice such things, but let them ask a few readers and see. Of course, in some cases, this practice may have been in effect so long on some papers that readers have ceased to take an interest in them and will not be able to give an intelligent opinion. A clean first page is not only in itself a thing the publisher may feel proud of, but it *does* influence readers to consider the paper "newsy." They will want it then instead of just taking it because "it's the town paper," etc. There is quite a variation in the quality of advertisements appearing in the issue sent us. Some are quite effective in arrangement, and pleasing, too, in spite of the out-of-date, unattractive type-faces used, but others are very unattractive in their disorderly arrangement, due to disregard for proper distribution of white space and correct spacing of lines and masses. Make-up of several inside pages is disorderly, due to the scattered arrangement of the advertisements. On page five of the issue men-



Strong and effective two-page spread from Charles City (Iowa) *Press*. Note how effectively stock illustrations are used. There is a suggestion here which should help publishers to aid in making the publicity of their customers more profitable, thus suggesting greater use of the local newspaper's columns. Of course, the advertiser buys the cuts; the publisher simply suggests their value.

one we note that both of the large type-lines are full length; in another the first is very long and the second short and stubby; in still another the first line is quite short and the second full length, etc. A paper is much more attractive in appearance when the two or three lines making the first, or upper, deck of top-headings are maintained at uniform length, say four-fifths as long as the column is wide. When two lines make up the deck, the first is flush to the right, with white space equal in width to one-fifth of the line at the end; the second will be indented, the white space appearing at the first end of the line, thus giving a symmetrical, orderly and well-balanced deck. If there are three lines in the deck, the first and last should be set as in a two-line deck, the middle line being centered. The type used by you for the main decks is a little too fat to allow of a well-written head-line of pleasing appearance. The advertisements are just ordinary. They could not be called poor by any one who has ever known what the conditions on such a paper as yours are, and yet, by spending a little more time on them, mainly for greater care in spacing and distribution of white space, they could be materially improved.

ERVIN BALDWIN, Charles City, Iowa.— The display advertising that appears each day in the *Press* is about the best we have seen in any small-town paper. Several striking advertisements are reproduced. Other publishers of small-town papers, we believe, would do well to subscribe for some good cut service which will help make the display more effective, causing it to bring greater returns to the advertisers — and, consequently, to the publishers.

The Sun, Vanceburg, Kentucky.— Why publishers will consent to have their first pages cluttered up with display advertising is more than we can understand. Why they will do this when there is ample space for them inside is even more difficult to comprehend. Does the publisher who allows it have to give the very life-blood of his paper to get an ad? A reader, picking up your issue of September 6, is bound to be impressed with the lack of reading-matter on the first page and will thereby form

tioned, the proper pyramid make-up could have been obtained, with very satisfactory results, by placing the short local notes, which appear below the three columns of advertising, at the tops of those columns, forcing the advertisements down. After finishing one column the reader naturally goes to the top of the succeeding column, and it is there the continuation of matter should be if confusion is to be avoided. Another thing that is altogether wrong is to place any advertisement in "island" position, as the Cole two-inch display is placed on this particular page. That advertiser would have no more had he bought the whole page. Some one has said, "Surrender your paper to the whims and fallacies of advertisers and soon you'll have no paper." Your space is a commodity, and the good will of your subscribers is what gives it greater or less value. Remember that.

The Lodi Review, Lodi, Ohio.— In your issue of July 19 we note that there are only about a column of advertisements on the last page, and yet your first page is more than three-fourths filled with display advertising. This makes the first impression created by the paper uninteresting and unattractive. A clean first page is a newspaper's crowning glory and will go far toward popularizing it with the readers. Popular with readers, circulation will grow and advertising will bring proportionately greater results, increase in value and bring a greater return to the editor. What good is first-page position to an advertiser when his advertisement thereon dominates the page, and readers, thirsty for the week's news events, turn past the first page into the paper, where they hope to find that which they want — news? Advertisements are poorly set, there being so little distinction between important and unimportant lines therein; the points designed to attract the attention of and interest the readers do not stand out. In addition, an effect of congestion and complexity is given by the overlarge text-matter, which makes the advertisements quite displeasing and uninteresting. Have good contrast between display and text, use ample white space to set off the display, and the appearance and value of the advertisements will be improved.

PAY TILL IT HURTS

We speak of the dead in hushed, low tones,
And honor them where they lie,
But what of the men with shattered bones,
Of the brave who can not die,
Under the smoke-black sky at night,
With scarcely breath to pray,
Men of your kind who fought your fight?
Then pay and pay and pay!

And who shall send to the brink of hell,
Where the wounded gasp and die,
The rose-red banner waving, tell,
Say who, but you and I?
And who shall hurry the ambulance down
Through the dawn of blood-red day,
But you, my friend, and I? Go on
And pay and pay and pay.

Then give if it needs of your last red cent,
Aye, out of your meanest mite!
And rouse you out of your sweet content
And hear ye the groans tonight!
For the half dead lie in the black shell scars,
With scarcely breath to pray,
And breathe their prayers to the mute, mute stars—
Then pay till it hurts, oh, pay!

•

JAY B. IDEN
In the
"Kansas City Star"

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Compositor's Russian Primer."

This work is the latest addition to the De Montfort Press series of technical books for the printing and kindred trades, published by Raithby, Lawrence & Co., England, and is designed to assist those unacquainted with the Russian language. It is especially intended for the compositor, and is arranged so as to enable the average compositor to acquire a good working knowledge of typesetting in Russian.

As stated in the foreword, "No attempt is made to teach Russian, but some practical hints are given, and the specimens of Russian calligraphy, with explanations, will be of great assistance to the novice." The book contains technical advice on the subject, which is not found in Russian grammars. Included in the book are the Russian alphabet, both roman and italic characters, with the English equivalents; the "lays" of the cases; the monotype keyboard, both the standard book layout, roman and italic, and the standard jobbing layout; the written alphabet; specimens of Russian manuscript, with explanatory remarks and hints on reading, together with information regarding vowels, semivowels and diphthongs, stress-marks or accents, capitalization, word-divisions, quotation-marks, punctuation, dates and figures, abbreviations, etc.

"The Compositor's Russian Primer," by J. Stewart. Thirty-seven pages, with index; cloth cover. Orders may be placed through The Inland Printer Company.

"Plate Printing and Die Stamping."

This new book, from the pen of Robert F. Saladé, who is well known as a writer of technical matter for the printing-trade, goes fully into the subject of how to operate a department for copperplate and steel-die engraving and printing. Practically every printer is called upon at some time or other to fill an order for this character of work, and many maintain departments for its production. This new volume, therefore, should be of interest and assistance, and should find a ready market among those operating such departments, those contemplating their installation and those who simply want to familiarize themselves with the subject.

Starting with an introductory chapter in which he describes how the plate is printed and how die-stamping is produced, Mr. Saladé goes on through the various processes, describing the equipment, engraving, printing, styles, selling, prices, imitations, and closes with a chapter on miscellaneous subjects connected with the work.

"Plate Printing and Die-Stamping — How to Operate a Department for Copperplate and Steel-Die Engraving and Printing," by Robert F. Saladé, published by the Oswald Publishing Company, New York. Seventy-four pages, 5¼ by 7 inches, cloth, with illustrations, including frontispiece showing specimens of standard engraved lettering, and four full-page plates showing approved sizes of cards and specimens of lettering in use. Price, $1; postage, 10 cents extra. May be secured through The Inland Printer Company.

"Printer's Ready Reckoner."

This pamphlet, of thirty-two pages and cover, gives tables showing the cost, by the thousand sheets, of 103 different weights of paper, from 8½ to 148 pounds, at prices ranging by quarter cents up to 40 cents a pound. The tables are arranged with the ream weights at the top, and the prices at the left-hand side. To find the price of the number of sheets required for a job — for instance, suppose the job calls for 420 sheets of 26½-pound paper at 19 cents a pound; find the column headed 26½, run down to the amount opposite 19, and it will be found that 1,000 sheets cost $10.07. Add the percentage for handling, say 25 per cent, which brings it up to $12.59. Multiplying by .42 gives $5.29, the cost of 420 sheets to the customer, or the price to be charged into the job.

The pamphlet is published by Fitch Brothers, printers, Central City, Nebraska, and sells for 50 cents, postpaid. Orders should be addressed to that firm.

"Women's Work in War Time."

With the large number of men being called to the colors, and many being diverted from their regular occupations for work in plants that are furnishing the materials of warfare, women are entering the ranks of industry as never before in history. The ready response of the women of other countries when the call came to fill the places of the men who had gone to the front is too well known to require comment here. The response from the women of this nation will be no less ready and enthusiastic. Already many women have taken up work which heretofore had been considered far beyond their physical possibilities, and as time goes on it may be necessary to call more to take the places of men in different lines of work.

"Women's Work in War Time," a pamphlet prepared by W. Irving Bullard, manager of the textile department of the Merchants National Bank, of Boston, has been published to assist manufacturers of this country in meeting the shortage of labor. A large portion of the information has been obtained direct from the British Government and other authoritative sources, and the operation of the leading industries in England wherein women have replaced men is outlined, with the necessary changes to meet industrial conditions in this country.

Copies of this pamphlet are being distributed gratuitously to all industries, and can be secured by addressing the Merchants National Bank, 28 State street, Boston, Massachusetts.

OBITUARY

Frederick J. Warburton.

Frederick J. Warburton, who, as secretary-treasurer of the Mergenthaler Linotype Company, has contributed largely to the success of that company, passed away on Friday, November 2, after an illness of only a few days. Mr. Warburton was in his seventy-sixth year, and during his long connection with the printing and publishing field had formed a wide circle of friends, all of whom mourn his loss.

Born in Ireland in 1842, Mr. Warburton came to this country when a boy. He received his early education in the public schools, then studied law and was admitted to the bar. He then turned his attention to court reporting for the newspapers, devoting a number of years to this work. His connection with the Mergenthaler company dates back to the time of its organization, in 1886, and he was among the first to recognize the advantages of the linotype in the printing and publishing field. During the early days of his connection with the company he was also treasurer and director of the National Typographic Company, which owned the foreign patent rights of the linotype, and in this work and also in his work as attorney in civil litigation he won many friends for the company.

Henry Woodruff Polhemus.

After fifty-five years of service with the *New York Evening Post*, principally on the real-estate staff, Henry Woodruff Polhemus died on October 12 at his home in Brooklyn. He was in his seventieth year, and was the oldest employee of the newspaper. Mr. Polhemus was first employed as a carrier, later working in various departments, the only interruption to his service being when he went to the front as a drummer boy with the Home Guard during the Gettysburg campaign.

For forty years Mr. Polhemus had been in close touch with the real-estate men of New York. He had watched and chronicled the course of events since the days when New York was all down-town, and when practically all transfers were made at public auction sales. His probity of character and sense of honor were so well known to the real-estate brokers that they did not hesitate to confide in him.

G. H. Whitcombe.

The death of G. H. Whitcombe, head of the well-known Australasian firm of Whitcombe & Tombs, Limited, which occurred at Christchurch, New Zealand, on August 13, removes an outstanding figure in the publishing and bookselling world of the Antipodes. His life story reads like a romance and affords another instance of the success of the pioneer who had unbounded confidence in his new country.

At sixteen years of age, seized with the lust for adventure, he emigrated to New Zealand. On his arrival he found the Maoris in revolt against the Pakehas, and Imperial regiments were hard at work fighting in the bush. To assist them the New Zealand Government decided to raise a Colonial force, to be known as the Armed Constabulary, and young Whitcombe enlisted. On his retirement from service he opened a small bookselling shop in Christchurch, then little bigger than a country village, but now a city with a population of 90,000. A genial personality, with an inborn love of literature and a keen business instinct, he saw the small establishment gradually grow larger until it necessitated a partner. Fortune continued to smile, and on the partner's retirement, Mr. Tombs, who had a job-printing business, became a member of the firm. Some years later Mr. Tombs retired and the business was formed into a limited-liability company, with Mr. Whitcombe as managing director, under the well-known title of Whitcombe & Tombs. Job-printing, bookselling and stationery businesses were purchased at Dunedin, Wellington and Auckland, and a branch was opened at Melbourne, a buying and publishing house at St. Andrews Hill, London, and a purchasing agency in New York.

The firm made a specialty of New Zealand and Australian literature, and the leading authors in the Antipodes have submitted their work to its editors. The text-books issued by Whitcombe & Tombs are used extensively in schools and colleges throughout New Zealand and Australia, and to a large extent in South Africa. The firm's publications range through fiction, biography, history, poetry and scientific works, to guide-books and time-tables.

William Lane.

New Zealand lost another of its leaders in the printing and publishing fraternity in the death of William Lane, editor of the *New Zealand Herald*, which occurred on August 26. Like that of G. H. Whitcombe, whose passing is also recorded on this page, the life of Mr. Lane presents the story of the pioneer, full of romance and constant application to purpose, fighting his way forward in the face of what many would consider insurmountable difficulties.

Born in England on September 6, 1861, he went to Canada alone at the age of fourteen and had a hard struggle in the northern provinces until he found his true vocation in a newspaper office, where he started as a compositor. Before he was twenty years of age his literary ability had attracted attention. After spending a few years in journalism in both Canada and the United States he went to Australia, making his mark in the newspaper field in Brisbane almost immediately, his descriptive writing soon becoming known throughout Australia.

After working on various papers, Mr. Lane joined the staff of the *New Zealand Herald*, resigning after a few months for a second experiment in labor journalism, but returning later. He was a special writer until the death of the former editor, W. S. Douglas, in 1913, when he was appointed to the editorship of the *Herald*.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

A Correction.

Similarity in names caused an error to appear in the notice which was given in our last issue under the heading, "New York Firm to Make Chalk Overlay Board." This should have been "Washington Firm," etc., as it is the R. P. Andrews Company, of Washington, D. C., that is manufacturing the overlay board referred to. The error was caused by the fact that there is a firm in New York city bearing the title, H. P. Andrews Paper Company, and the names of the cities became "mixed in the case" when the note was written. We regret the error, and trust our readers will bear this in mind and send inquiries regarding the overlay board to the company in Washington, D. C.

Portland Branch, American Type Founders Company, Moves Into New Quarters.

A neat folder received by THE INLAND PRINTER announces the fact that the Portland, Oregon, branch of The American Type Founders Company has moved from 92 Front street to 47 Fourth street, in which new location the company can make a better showing of increasing lines and render even better service to customers than formerly. In the new offices many new cut-cost devices in composing-room equipment are shown and a large exhibit of the company's standard products is maintained.

U. G. Baker Buys Pennsylvania Newspaper.

U. Grant Baker, since 1907 editor of the Towanda (Pa.) *Daily Review*, which has the distinction of having the largest circulation of any daily paper in the world published in a town having a population of less than 5,000, has purchased the *Transcript* at Susquehanna. The property includes the *Evening Transcript*, an afternoon paper, and the *Weekly Ledger*. Mr. Baker, who has had twenty-three years' experience in all departments of the business, plans many improvements, including a special news service by direct wire, typesetting machines, etc. The change became effective November 1. The *Review*, his old paper, has a circulation of nearly 4,500, which is truly remarkable when it is taken into consideration that the population of Towanda is but 4,280.

The "Typothetæ Girls" of Detroit Doing Their Bit.

A commendable movement, one that can be copied elsewhere, has been started by the young ladies in the employ of members of the Typothetæ-Franklin Association of Detroit. These young ladies have organized a knitting class, calling themselves the Typothetæ Girls, meeting each Wednesday evening in the offices of the organization. Sweaters, scarfs and wristlets are knitted by them and sent for distribution among the printers from their district who have joined the forces of Uncle Sam. Any of the members of the organization desiring to send articles of this character to their employees who are in the service of the country can do so by furnishing the necessary yarn, which is bought at wholesale by the organization — the Typothetæ Girls will do the knitting. Many of the young ladies who have been unable to attend the meeting on Wednesday evenings have taken the material and done the knitting at home. At the last report, November 10, forty-one pairs of wristlets and three sweaters had been knitted, and we are advised that these numbers have been greatly increased since that time.

Craig-Finley & Co. Fifty Years Old.

December of this year marks the fiftieth "birthday" of Craig-Finley & Co., printers and lithographers, Philadelphia. This firm has been in successful business for the last half century, and today the plant is one of the best of its kind in the United States. The original members of the company were James G. Finley, office and business manager; James Ferguson, a practical lithographer, and William Craig, a practical printer. Mr. Finley is now the only living member of the firm, Messrs. Ferguson and Craig having died some years ago. Mr. Finley has been active in the business for the past fifty years, and still goes to the office every day, giving personal attention to many things of importance.

The company's first plant was opened at Eleventh and Chestnut streets. Later on a larger business was developed at 1020 Arch street. Some years afterward it became necessary to take larger quarters at 147 North Twelfth street. Five years ago a still more spacious place was secured at the present location, where more than 15,000 square feet of floor space is occupied by the offices and mechanical departments. Three entire floors of the building are being used for the production of lithography and printing.

Bruce Rogers at Cambridge University.

On October 1 Bruce Rogers assumed the superintendency of the typographic department of the Cambridge University Press. This is one of the oldest presses in England, having been established in 1534. After leaving the Riverside Press, at Cambridge, Massachusetts, he went to England to associate himself with Emory Walker, at Hammersmith, where William Morris established the Kelmscott Press.

The Pitt Press, where printing is done at Cambridge University, is in a large Gothic building forming three sides of a square. It was opened in 1834, and contains a typefoundry as well as facilities for doing almost any kind of high-grade printing, most of it being on learned and classical works. In normal times, about three hundred hands are employed, but the war has cut that number down about one-half.

Mr. Rogers took with him from this country commissions for printing pri-

vate books for the Grolier Club, New York, and for a book-lover. These he will be able to look after in a private printery which he intends to establish outside the university, but four days in the week being given to his duties at the university. Those who have watched Mr. Rogers' progress from the days when he began work on the *Indianapolis News* will wish him all manner of success.

Ludlow Typograph Company Opens Chicago Office.

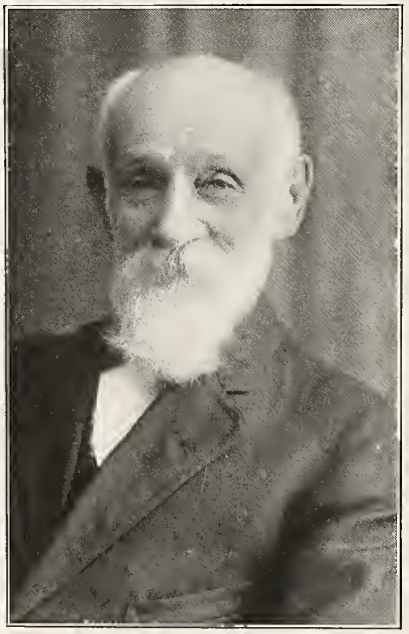
From the Ludlow Typograph Company comes the announcement that it is again selling its machines direct to printers and publishers, and that it has opened a general sales office in the Old Colony building, Chicago. Carl Horix, who has been identified with the company since its inception, has been appointed sales manager. The Mergenthaler Linotype Company will continue selling the machines throughout the country, and will be the exclusive selling agent for the Pacific Coast States.

New Keystone Manager.

J. H. Taylor has been appointed manager of the Keystone Type Foundry Supply House, of Philadelphia. Mr. Taylor is a practical printer by trade. As an apprentice he worked in several shops in Grand Rapids, Michigan, eventually starting in business for himself at Grand Rapids. The establishment was continued for about ten years; then, on account of ill health, Mr. Taylor gave up the business and started on the road as a traveling salesman for the Keystone Type Foundry. In 1905 a Keystone branch house was opened in Detroit, Michigan, and he was appointed district manager. In 1908 he was moved to take charge of the Keystone office in San Francisco. After a year's work on the coast, he was ordered back to his old position in Detroit. In 1914 he was instructed to take the managership of the Keystone Chicago branch. The year 1917 found him again in San Francisco, where he handled all of the Pacific coast business and that west of the Rockies for the company. When the change took place in the Keystone Company, on September 1, 1917, and when the title of the concern became "The Keystone Foundry Supply House," Mr. Taylor was sent east to take the management of the Philadelphia main office. Mr. Taylor has traveled all over the United States in the interests of the Keystone, and he has a host of friends.

Altoona, Pennsylvania, "Mirror" Workers Have Big Time on 81st Birthday of Boss.

Harry Slep, president of the Mirror Printing Company and the *Altoona Mirror*, Altoona, Pennsylvania, recently passed his eighty-first birthday, and, as other anniversaries — among them the founding of the Mirror job-office, the forerunner of the paper, which occurred October 21, 1872 — came due about the same time, it was decided to hold a birthday party in celebration of the events. On Saturday evening, October 20,



Harry Slep.

eighty employees and associates met with the "boss" at a local café to celebrate the several events. An elaborate menu — accompanied by orchestral music — was served at eight o'clock, following which there was a season of speechmaking and a general good time. Mr. Slep, the octogenarian employer, was the leading orator, his subject, "The Realization of a Dream — a Glance Backward and a Vision of the Future," allowing him full opportunity to give his hearers some of the conclusions of a ripe experience. Mr. Slep spoke entertainingly of his youth, his school days, his work as a printer's apprentice, and of his determination to own a newspaper. Here, indeed, was one of the keynotes of his address, for, throughout, he hammered home the fact that without determination there can be no success. In the course of his remarks Mr. Slep disclosed the fact that in his long life he had been out of employment but two months. He emphasized the importance of an education, and offered to pay the tuition fees of any employee who desired to attend night school.

Mr. Slep is held in high esteem by all with whom he comes in contact, especially by his business associates and employees, and his remarks, of course, fell into willing ears.

E. Lawrence Fell's Birthday.

E. Lawrence Fell, president of the Franklin Printing Company, Philadelphia, and a leading officer of the United Typothetæ and Franklin Clubs of America, celebrated his fiftieth birthday on October 15. Telegrams from well-known master printers and other friends from all parts of the country poured into Mr. Fell's office on that day. More than forty telephonic messages of congratulation were also received. His friends in Boston sent him a handsome fur coat. Flowers and other tokens of esteem came from other friends. The best of it all was that the things came as surprises to Mr. Fell; he had expected nothing unusual when he went to his office on that morning to get down to business as usual.

Henry Allen Suffers Serious Accident.

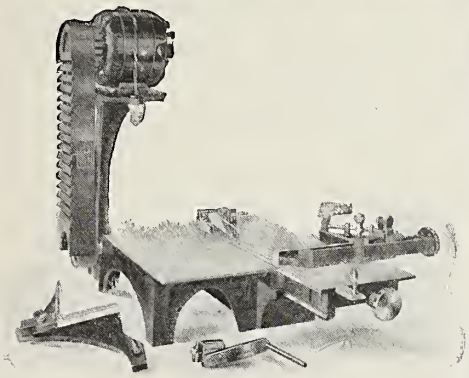
Friends of Henry Allen, of the W. J. Hartman Company, Chicago, associate editor of the *Ben Franklin Monthly*, and former secretary of the old Ben Franklin Club of America, will be sorry to learn of the serious accident he recently sustained on the golf links. Mr. Allen, regretting his inability to write all inquiring friends personally, has written THE INLAND PRINTER, in part, as follows:

"On November 4, I sustained a compound fracture of my left arm, between the shoulder and elbow. I was playing golf at the Windsor Golf Course, when I caught the spikes in my shoes and fell with my arm against the lockers. I was taken to the Washington Park Hospital and the bone was set. Later it was found that the big nerve controlling all the muscles had been caught, and there was nothing to do but to open the arm up. The eminent surgeon, Dr. William Schrader, operated. The bones were riveted together with silver bands; and the nerve was found to be bruised, but not severed. I hope to be about at work again in a week or so."

Mr. Allen was taken to Wesley Memorial Hospital for the second operation, where he was convalescing at the time this section of THE INLAND PRINTER went to press.

John C. Backert, New York City, Announces the "Junior Bull Dog" Trimmer.

John C. Backert, Tribune building, New York city, has announced to the trade that he is now in a position to supply a new lead, slug, rule and cut trimming machine, which he has named the "Junior Bull Dog," perhaps because it has many of the features of the larger machine, the "Bull Dog." In producing the "Junior," Mr. Backert's object was to supply the demand for a trimming-machine in the smaller plants, and in others, larger, perhaps, where the amount of trimming to be done would not warrant the expense of a larger machine. The "Junior" is a bench machine, as will be seen by the illustration, and is supplied ready to be clamped to any suitable bench or table. The motor, which is sold with the trimmer, may be attached to the nearest electric-light socket. Printers who have hesitated to buy a trimmer because of the expense of larger machines, might find this latest production of Mr. Backert's interesting, and a profitable investment. Details of construction and price may be obtained by addressing the manufacturer at the address given.



The "Junior Bull Dog," a Bench Machine for Trimming Slugs, Rules and Cuts, Recently Placed on the Market by John C. Backert.

Cook County Printers and Editors Join National Editorial Association.

On Saturday, November 3, at a meeting of the Cook County Press Club, an organization of local newspapers published in and adjoining Cook County, Illinois, the members unanimously voted to join the National Editorial Association. The advisability of joining the national body was urged by Benjamin S. Herbert, editor of *The Ravenswood Citizen* and the *National Printer-Journalist*, and his points were enforced by the enthusiastic comments of W. W. Loomis, of La Grange, and John Phillips, of the *Morgan Park Weekly Review*.

Following the business session, an elaborate vaudeville entertainment, furnished by employees of the Chicago Telephone Company, was enjoyed, and the orchestra of the same company furnished music throughout the evening. Interspersed in the program were speeches by Mr. Weiden, chief of the Publicity Department of Peoples Gas Light & Coke Company; Hon. Peter Reinberg, chairman of the Board of Commissioners of Cook County, and Congressman Niels Juul.

Chicago Paper-Dealers Start Movement for Conservation.

A movement started on November 1 by the paper-dealers of Chicago is deserving of high commendation and should receive the hearty consideration and support, not only of the local users of paper, but those in all parts of the country. This movement is set forth in the following petition, signed by the leading paper-supply houses of the city, and sent to all the local printers:

In harmony with the expressed design of the National Government for the conservation of all resources of the country, including man-power, by the elimination of waste and unnecessary effort, we ask your earnest coöperation and submit for your consideration and observance the following:

Consolidate your orders and enter them as far in advance of your requirements as possible, thereby avoiding special or rush deliveries.

Urgent orders placed in the afternoon for delivery early in the morning should be received not later than 4 P.M.

When placing orders, please be explicit as to size, weight, finish and color; if representative samples have been obtained and approved, then reference to same should be made.

RETURNING OF MERCHANDISE GREATLY INCREASES OVERHEAD FOR BOTH BUYER AND SELLER.

All stock returned involves extra handling, additional cartage and increased clerical labor.

When stock is not returned in good merchantable condition, it necessitates recounting, resealing, relabeling and frequently repacking.

No merchandise should be returned except by previous arrangement and mutual agreement, nor held for return longer than thirty days.

Orders for ruling, cutting and all manufacturing should be written and not telephoned nor given verbally. All goods should be carefully checked and examined before being cut, ruled, printed or manufactured.

Where practicable, confine your specifications to stock sizes and weights, bearing in mind that on special-making orders mill-trade customs prevail.

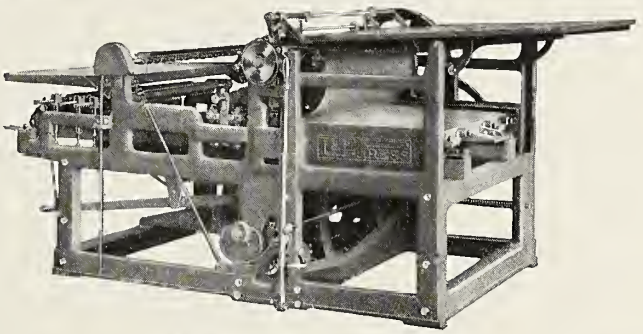
Your compliance with these suggestions will result in our mutual betterment.

The Challenge Machinery Company Announces New Press.

The Lee Job and News Press is the name of the new seven-column folio, two-revolution press just placed on the market by The Challenge Machinery Company, of Grand Haven, Michigan.

The manufacturers state that this machine is designed especially to meet the demand of the small city and country publisher for a low-priced press that will print two pages of a six or seven column newspaper, and, in addition, handle the general run of job-printing usually turned out in such plants.

The new Lee Job and News Press was designed by press experts who knew the wants of the class for which it was built. Every demand for an economical press has been fulfilled, we are advised, and no item, from its low first cost, $975, to the simplification of parts and economy of maintenance, has been overlooked. The Lee presses now being shipped are improved to the minute and every part standardized, or, in other words, made strictly interchangeable. The necessity of having a press that would be simple to operate, so that pressmen of limited experience could handle it, was constantly before the designers and builders.



The New Lee Job and News Press.

The press, we are told, has been subjected to the most severe tests of heavy forms and continuous running — equal to five years' hard usage in the average shop.

The manufacturers state that the press possesses a strong, rigid impression, two form-rollers, rack and screw, and table distribution, front fly or clean-side-to-fly delivery, will register perfectly and will operate

smoothly and quietly at a speed of 1,800 impressions per hour.

The manufacturers will be glad to send full particulars to all parties interested.

Monotype Company Divides New York-Boston District.

The Lanston Monotype Machine Company has announced the separation of its New York-Boston district into two divisions, which will be known as the New England district and the New York district. This move has been made to enable the company to better handle and care for its great increase of business in this territory. The New England district will be in charge of Russell L. Davis, who has been assistant manager at the Boston office, and the New York district will be under the supervision of Richard Beresford, who has been manager of the combined districts since November 1, 1916.

John Thomson Press Company Sends Out a New Folder on the Laureate Press.

Within the last few weeks the John Thomson Press Company, with houses in New York city, Philadelphia, Chicago, Boston, Buffalo and Cincinnati, has sent out to a large list of printers a folder reciting the adaptability of its Laureate press for printing half-tones on rough stock. In addition to the text of the folder, several large half-tones are admirably printed thereon, which not only show the advantages of this style of printing to good effect, but, at the same time, demonstrate that the work can be done exceptionally well on the Laureate. Printers who want to keep abreast of the times should investigate this new form of illustration and write for the folder if they have not already received a copy.

Territory Assigned Executive Committeemen of United Typothetæ of America.

At a recent conference of the executive officers of the United Typothetæ of America, the United States and Canada were subdivided into districts, to intensify effort and secure maximum results in organization extension work. This will be accomplished through the coöperation of the members of the Executive Committee, who can supplement the efforts of the national office in the territory which they represent. Members are invited to study the accompanying map, with its divisions, and acquaint themselves with their respective committeemen, as given below:

Washington, Montana, upper Idaho (north of Tahoe), Alberta and British Columbia — Pliny L. Allen, 117 Columbia street, Seattle, Washington.

Kansas and Oklahoma — D. A. Brown, Seventh and Central streets, Kansas City, Missouri.

Missouri and Arkansas — Albert E. Buss, 2704 Pine street, St. Louis, Missouri.

Texas and New Mexico — Ennis Cargill, The Cargill Company, Houston, Texas.

Tennessee and Alabama — W. E. Craig, 309 Fifth avenue, North, Nashville, Tennessee.



Map Showing Division of Country Into Districts for Facilitating Work of the United Typothetæ of America.

Connecticut and Rhode Island — John R. Demarest, 246 Meadow street, New Haven, Connecticut.

Western Pennsylvania (exclusive of Harrisburg) and western New York (west of Elmira) — George R. Dorman, 947 Liberty avenue, Pittsburgh, Pennsylvania.

Maine, New Hampshire, Vermont and Massachusetts — Albert W. Finlay, 272 Congress street, Boston, Massachusetts.

California, Nevada and Arizona — Fletcher Ford, First and Rio streets, Los Angeles, California.

Ohio — George M. Gardner, Caxton building, Cleveland, Ohio.

Indiana and Kentucky — A. M. Glossbrenner, State House square, Indianapolis, Indiana.

West Virginia, Virginia and North Carolina — G. G. Gooch, Jr., Stone Printing Company, Roanoke, Virginia.

Eastern New York (east of Elmira) — William Green, 627 West Forty-third street, New York city.

Maryland and Delaware and Washington, D. C.— George K. Horn, Holliday and Hillen streets, Baltimore, Maryland.

Georgia, South Carolina, Florida — John A. Hutton, 10 Whitaker street, Savannah, Georgia.

Oregon and Idaho (south of Tahoe) — E. H. James, 50 First street, Portland, Oregon.

Eastern Pennsylvania (inclusive of Harrisburg) — Charles L. Kinsley, 420 Sansom street, Philadelphia, Pennsylvania.

Wisconsin and upper Michigan — H. W. J. Meyer, 116 Michigan street, Milwaukee, Wisconsin.

Lower Michigan — William V. Parshall, 63 Fort street, Detroit, Michigan.

Louisiana and Mississippi — William Pfaff, 724 Perdido street, New Orleans, Louisiana.

Nebraska and Iowa — Joe B. Redfield, Tenth and Douglas streets, Omaha, Nebraska.

North and South Dakota — Eugene Saenger, Brown & Saenger, Sioux Falls, South Dakota.

Minnesota — F. J. Scott, Edison building, Minneapolis, Minnesota.

Colorado, Utah and Wyoming — B. F. Scribner, 112 West Third street, Pueblo, Colorado.

Illinois — William Sleepeck, 418 South Market street, Chicago, Illinois.

Canada (Saskatchewan and east) — John Stovel, Stovel Company, Winnipeg, Canada.

New Jersey — John S. Watson, 160 Maple street, Jersey City, New Jersey.

A Novel War-Fund Club Formed in Large New York Plant.

THE INLAND PRINTER is in receipt of a letter from Edmund Sinclair, of the Sinclair & Valentine Company, New York city, advising us that a novel form of war relief has been started in the plant of the United States Printing & Lithograph Company, of that city. He also enclosed a small circular, such as was placed in the pay-envelopes of employees of the large printing concern, describing the plan. The club which has been started is named the "American Five Cents More War Fund Club." The whole idea is to give those who are unable to subscribe to government bonds, or to assist in other relief funds in the usual amounts, to do their bit. The plan, it seems, is an excellent one, as it gives many an opportunity to help in war relief who, otherwise, would be denied. The introduction of the circular reads as follows:

One of our girls in the factory said: "We want to do our part; we can not subscribe to the bonds; what can we do?" This gave us a splendid idea — just listen how it works out: If each member of our organization in the Brooklyn factory will contribute 5 cents every week, see how rapidly the seed will grow, and from the original 5-cent suggestion we will have created a fund of from $30 to $35 per week which can continue for the duration of the war. How little it is for each one to contribute, but how great the good to be accomplished. With the money we raise we will purchase yarn, and as the girls have so splendidly volunteered to do the real work, through the knitting club which they have organized, it makes it so easy for you to do your part. In addition to the work that the girls will do in their club, they will ask the married men who have daughters, as well as

wives, who can knit, if they will volunteer to assist in the knitting. The committee will arrange to have the contributions collected each Wednesday morning. When you have given all that you think you can possibly give, you can still give *five cents more.*

While the entire issue of the second Liberty Loan has been sold, the probability of another early next year makes the plan followed by the Sinclair & Valentine Company in enabling its employees to purchase bonds interesting to other operatives in the graphic-arts field. A letter from that company describes the plan as follows:

"To stimulate the sale of the Liberty Loan among its employees, the Sinclair & Valentine Company is offering bonds on a basis of 50 cents per week, with interest from date of issue. This plan gives the buyer two years in which to complete payments on a $50 bond. The company hopes that this method will also encourage the habit of saving among its men."

A. M. Collins Manufacturing Company Has New Offerings for the Printing-Trade.

THE INLAND PRINTER has received from the A. M. Collins Manufacturing Company, Philadelphia, Pennsylvania, a sample-book showing the seven colors and the two surfaces of a new cover-stock, Velumet. This new product of the Collins mills is unlike anything we have heretofore seen in cover-paper — and its distinction lies in the fact that its soft, exquisite texture gives it a "feel" and appearance suggestive of rich, hand-worked leather. The name, "Velumet," is a good one, for the stock does suggest velvet. Printers who are desirous of putting something distinctly new in the hands of customers, or who realize the necessity for quality in modern printed advertising, would do well to obtain the sample-book referred to above and familiarize themselves with the possibilities offered by this beautiful new cover-stock.

Since Velumet was announced to the trade, the Collins organization has brought out another noteworthy product — "Oak Leaf Overlay Paper," a heavily coated, etchable paper intended for making overlays to be used for half-tone and color-process printing. As the paper may be etched on either side, or on both sides, overlays of various depths can be produced to suit all practical requirements.

We are advised by the manufacturers that this overlay paper has been subjected to the most severe tests on modern high-speed printing-presses, and has been found to retain perfect register and to "stand up" with entire satisfaction on long runs.

We suggest that our readers get on the Collins mailing-list, if not already there, and, especially, that they obtain samples and prices on these two new "Oak Leaf" brands.

United Typothetæ of America News Notes.

Secretary Joseph A. Borden returned to national headquarters during the past few weeks, after a month spent in the far West and Pacific Coast States. Enthusiastic meetings were held in every city visited. Secretary Borden reports that printers are keen for organization work, realizing that only through local and national organization activities can they be benefited by co-operative effort. All indications are that the coming year will see the biggest membership increase in the history of the national organization.



New Emblem of the United Typothetæ of America.

Field Representative Harry S. Stuff has been spending the past few weeks in Denver, assisting the printers to organize their local association on a permanent basis. Representative Stuff reports that the printers all realize the necessity of a strong organization, and that while matters are still in a formative stage, it will not be long before Denver will be represented by a local Typothetæ.

Field Representative J. E. Hillenbrand, who is representing the organization on the Pacific coast, is at present engaged extending organization work throughout the State of California. While the national organization has many individual members on the coast, there are few local Typothetæ organizations in that section, but it is to be hoped that through the service of a field man many local associations will become affiliated with the national body, for surely best results can not be obtained unless the efforts are directed along the same standard uniform lines set forth by the national organization.

The proceedings of the thirty-first annual convention will be given in the December issue of the *Typothetæ Bulletin.* This is the only medium through which they will be printed this year, and the members are urged to preserve their copies for future reference.

Resolutions of appreciation of service rendered were presented to Fred L. Smith, of Minneapolis, upon his voluntary retirement from the Executive Committee. Mr. Smith has ably served the organization many years.

The November issue of the *Typothetæ Bulletin* contains several articles of importance to the printing craft. A digest of the War Tax Law affecting the printing industry is given. A ruling as to the proper clause to be placed on invoices under the Federal Child Labor Act and other items of a legal aspect are presented. This information is so valuable that every printer should have it. Non-members of the organization can obtain copies by writing direct to headquarters, 550 Transportation building, Chicago.

Committee Appointments of Franklin-Typothetæ of Chicago

The Executive Board of the Franklin-Typothetæ of Chicago has announced the following appointments for the various standing committees for the coming year:

Trade Matters.— W. J. Hartman, chairman; Otto A. Koss, vice-chairman; F. B. Cozzens, William Eastman, Thomas H. Faulkner, J. F. Holmes, Edwin Lennox, Arthur J. Lloyd, John J. Miller, James H. Rook, James H. Walden.

Cost.— J. Harry Jones, chairman; P. I. Tallman, vice-chairman; N. A. Carbery, J. H. Crow, John B. Foley, J. E. Gleeson, J. W. Hutchinson, R. J. Kane, R. A. Morgan, F. W. Smith, C. P. Weil.

Credit.— Morton S. Brookes, chairman; J. H. Kirchner, vice-chairman; W. A. Grant, M. H. Kendig.

Legislation.— James Hibben, chairman; T. E. Donnelley, vice-chairman; H. W. Campbell, Cecil Emery, Harry Hillman, Morris Klein, B. C. Pittsford, William F. Whitman.

Membership.— S. B. Weinberger, chairman; E. W. Kirchner, vice-chairman; D. H. Dryburgh, W. R. Goodheart, Harlo Grant, D. W. Mathews, J. L. Schmitz, John J. Smith, E. A. Bloom, F. J. Hagen.

Entertainment.— W. H. Sleepeck, chairman; L. Wessel, Jr., vice-chairman; Charles H. Kern, W. E. Kier, James T. Igoe, C. J. McCarthy, H. L. Ruggles, H. A. M. Staley.

Committee appointments for the Machine Composition Division of the organization have also been announced, these being as follows:

Cost.— J. H. Walden, chairman; L. M. Cozzens, E. J. McCarthy.

Metal.— D. W. Mathews, chairman; H. I. Wombacher, D. H. Mallielieu.

Depreciation.— H. I. Wombacher, chairman; A. R. Buckingham, F. Hildman.

Trade Matters.— Cecil Emery, chairman; J. H. Walden, W. F. Barnard.

Credits.— J. H. Crow, chairman; Sam Simon, Hugh Brady.

Insurance.— C. L. Just, chairman; J. W. Hutchinson, J. J. Smith.

Organization (Local).— Morris Klein, chairman; J. J. Smith, D. W. Mathews.

Organization (National).— E. J. McCarthy, chairman; J. H. Crow, J. I. Oswald.

Program.— Walter C. Bleloch, chairman; John I. Oswald, Harry Hillman, W. F. Barnard.

Philadelphia Craftsmen Have Big Meeting.

More than one hundred members and guests were present at the monthly meeting and dinner of the Philadelphia Club of Printing House Craftsmen, held on Thursday evening, November 8. Among the guests were a special delegation from the New York Craftsmen's Club. There were a number of unusual features, which made this meeting one of the best in the history of the organization.

As a particular honor, the meeting and dinner were dedicated to Samuel R. Carter, superintendent of the Feister-Owen Press. This was done in view of the fact that Mr. Carter has resigned his position and is moving with his family to Rochester, New York. Mr. Carter was one of the charter members of the club, and has been one of the Board of Governors for the past eight years. He has done splendid work for the association, and the members sincerely regret that he is leaving the Quaker City.

Charles W. Smith, president of the club, made a touching address as he presented a handsome engrossed set of resolutions, signed by every member, to Mr. Carter. A rising vote of thanks was given by all who were present, in appreciation of Mr. Carter's work, and by a unanimous vote he was made a life member.

The next event on the program was a lecture, entitled "A Message from the Trenches," by Lieutenant H. B. Pepler, M.C., of the Nineteenth Canadian Battalion. The officer told in a humorous and interesting manner how things are going on "over there," basing his remarks on his own personal experience.

The next meeting and dinner of the Philadelphia Club of Printing House Craftsmen will be held at the Hotel Bingham on Thursday evening, December 13. Special speakers and a fine entertainment will be assured.

American "Jackies" Take Their Printer with Them.

Even the "Jackies" at sea find it impossible to get along without their printer and must needs take one with them when they go fishing for "subs." This is evidenced by a report from the base American flotilla in British waters, which appeared in a recent issue of the *Chicago Tribune:*

"The flotilla printer is one of the busiest Americans here. He is a native of Chicago and holds a card in Typographical Union, No. 16, of that city. 'Skee' from 'Chi,' he is called by the bluejackets, who seem to have a nickname for everything.

"'Skee' does not go to sea. He works on board a vessel that swings at a buoy in this port. From morning till night he is kept busy on the avalanche of orders that come rolling in for printed stuff for the whole flotilla. Of late he has been doing some work for the British naval forces. His workroom resembles a small jobbing-office, and is tucked out of the way in the stern of the flotilla flagship. It is fenced off with warnings against intrusion. All type is set by hand and printed on a small hand press, electrically operated.

"The flotilla printer has made a hit by the way in which he illustrates the program he prints of the entertainment provided by the bluejackets at their shore clubhouse, turning out rough wood-cuts for the cover of the program. Last week he had a picture of the clubhouse with sailors arriving in limousines. Girls, who are barred from the clubhouse, are frequently depicted waiting in automobiles for the sailors to reappear. His latest attempt was an illustration of that part of West Forty-third street, New York, known as Melody Lane, to go with the burlesque of that musical thoroughfare produced by the sailors.

"The flotilla printer is a chief petty officer, with a rating of a first-class printer. With the increase in pay made recently he gets $62 a month as printer, and to this must be added his $50 a year allowance as a naval-reserve man, which brings his monthly stipend up to $70. Uncle Sam pays his board and lodging. A satisfactory feature is that there is no composing-room foreman to boss him. He alone in the flotilla knows his job."

To Teach Printing in Public Schools of Gotham.

The Industrial Education Survey Committee, of New York city, has given out a digest of its preliminary report on the printing trade in the metropolis. The committee has recommended the establishment of a central school of printing under the Board of Education, to be supported by the city, so that existing deficiencies and handicaps in the production of skilful printers will be overcome.

This recommendation was made as the result of ten months' intensive study of the printing business in New York city and has the endorsement of the Association of Employing Printers and the Master Printers' Association, representing practically all of the employing printers in the city, and was approved and adopted also by Typographical Union, No. 6; Printing Pressmen's Union, No. 51; New York Newspaper Web Printing Pressmen's Union, No. 25; Franklin Union, No. 23, and the New York Job Press Feeders' Union, No. 1.

The concurrence of employers and employees in the printing industry in New York city constitutes the first instance in the history of industrial education that these two sides have agreed in every detail on a plan for teaching printing.

The employers' associations and unions have recommended that the city provide quarters for the Central School of Printing in the old Wynkoop-Hallenbeck building. This building is centrally located, and is in the heart of the printing district of New York city. The committee points out, as an argument in favor of locating the school in this building, that eighty-seven per cent of the 27,000 men engaged in the composing and press rooms in New York city work in the Borough of Manhattan. A large percentage of these men are employed in plants below Forty-third street, and men desiring to take up these courses could come right to the school from work with the loss of only a few minutes' time.

The committee shows that New York city is the greatest center for the printing industry in the entire world. The industry represented last year 2,650 printing establishments employing 68,540 persons. In salaries and wages together there was paid out last year approximately $76,000,000. The capital invested totaled $155,000,000, while the value of the combined product of the printing and publishing trade amounted to $125,000,000.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 60. DECEMBER, 1917. No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebraska, blanks, blankbooks, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1918, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting in 1918 of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 1, 1917.

FOR SALE — Printing-plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about $65,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. D 438.

WANTED — Salesmen (printers or pressmen) to handle the Ray Feedmore attachment for platen presses in unoccupied territory; easy selling plan; small capital required; live men can make $75 per week. Write or wire for particulars. FEEDMORE MANUFACTURING CO., Asheville, N. C.

TWO-PLATEN SHOP, oldest in territory, good town, most healthful climate, new 7-story tourist hotel; business has survived 35 out of 37 competitors in town alone. BOX 173, San Angelo, Texas.

FOR SALE — Well-equipped 3-platen press printing-plant, doing fine business; city of 40,000, Southern California; expect draft call. D 457.

FOR SALE — In western Massachusetts, small, well-equipped job-printing shop; excellent location and modern; a bargain. D 354.

FOR SALE in balmy Florida, a well-established and paying printing business; a big paying proposition at small cost. D 535.

FOR SALE — First-class printing-plant here; 6 presses, 1 linotype; print anything. BENZ & SHAW, Sedalia, Mo.

JOB-PRINTING OFFICE for sale cheap, in good county-seat of Indiana; price, $3,500. D 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — One 19 by 25 inch Cleveland folding-machine used less than 60 days, guaranteed in perfect condition, $750; one new Waldron, heavy model, roller embossing-machine, egg-shell pattern, 16½ inches wide, guaranteed perfect, $300; three No. 1 linotype machines, with 2-letter attachments, in good working condition, at $650 each; one Diehl 1-h.-p., 220-volt, direct-current motor, 1450 R. P. M., with Cutler-Hammer controller, $65; one ⅜-h.-p., 220-volt, direct-current Diehl motor, 1300 R. P. M., with Cutler-Hammer controller, $54; both motors in perfect condition. D 551.

FOR SALE — Secondhand Kidder, all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

ENTIRE EQUIPMENT, paper stock and Ruxton inks; one Miehle No. 4, extension delivery; three auto presses, 11 by 17; three jobbers, 8 by 12; big stock of white writing and coated book papers, mostly 22 by 34-40, type at 27 cents per pound; prefer to sell as a whole. AUTO PRINT CO., 115 S. Seventh st., Louisville, Ky.

FOR SALE — Whitlock two-revolution press, four form rollers, bed 29 by 42; also Hoe two-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

Megill's Patent
SPRING TONGUE GAUGE PINS

QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES

VISE GRIP
Send for booklet this and other styles.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — One Model 1C Emboso machine; cost $300, will sell for $200; used only few thousand sheets; 220-volt direct current motor. THE PUBLISHERS PRESS, Atlanta, Ga.

FOR SALE — Mergenthaler linotype Model No. 5, complete, A-1 condition; also Universal press 10 by 15, good condition; reasonable. I. R. D., 22 E. 9th st., Cincinnati, Ohio.

FOR SALE — Autopress, Model A, in good working condition; one Humana feeder 10 by 15, practically new; both machines cheap for cash. CARL W. HILL, Tampa, Fla.

FOR SALE — One font linotype mats, 8 point, modern No. 26, with antique No. 2, used only two weeks. GENERAL PRINTING CO., 1017 Morgan st., St. Louis, Mo.

SUCCESS WIRE-STITCHER in fine condition; takes No. 26 or 28 spool wire; flat or saddle, up to 2-16 thick; $30; foot power. STEARNS PRINT, Dalton, Mass.

LINOTYPE — Model No. 1, Serial No. 8011, with one magazine, liner, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

FOR SALE — Junior linotype, complete; 2-letter, 8 and 6-point mats, worn; single-letter 6-point mats, new; $300 f. o. b. cars. HERALD, Springfield, Colo.

LINOTYPE — Three Model 1 machines with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model 5 (rebuilt from Model 3) No. 7286; molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

FOR SALE — One Quick Change Model 5 Linotype, in first-class condition; will sell on easy terms. ZIEGLER PRINTING CO., Butler, Pa.

WILL SELL CHEAP, machine for making rubber stamps and all supplies, also stereotype machine. R. H. JUSTICE, Williamsburg, Pa.

LINOTYPE — Model 2, Serial No. 706, 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — Autopress, 11 by 17, very little used, as good as new; will sell cheap. LUTZ & STAHL, Keokuk, Iowa.

FOR SALE — One secondhand two-color S-1 Harris press to take sheet 15 by 18; first-class condition. D 531.

HELP WANTED.

Advertising Manager.

ARE YOU A MAN with a record of industry, honesty and accomplishment now employed as advertising solicitor or manager on a smaller daily paper? If so, and you have a desire for the larger field and bigger possibilities, we can use you in our advertising department; good salary and advancement. Write us about yourself. D 536.

Ad Writer.

AD WRITER FOR DAILY PAPER — A young married man from Middle West is needed to establish a copy department for a large daily paper; position requires ability to draw and sketch, as well as ideas and ability to write; preference given to man who can show a record of accomplishment in present position; for a good man this is a good opportunity in a large and growing organization; give details in first letter and samples of art and copy work. D 312.

Composing-Room.

WORKING FOREMAN — A-1 compositor, who can superintend mechanical work of medium-size plant in town of 125,000; one who can operate linotype preferred; exceptional opportunity for the right man; non-union.

STONEMAN, capable on line-up, margins, register, etc., on high-class and general run of work; modern, bright, comfortable, union plant; state experience and salary. D 548.

Editor.

A PROMINENT PUBLISHING HOUSE has an opening for a capable young man to act as editor and literary adviser. Apply with particulars concerning experience, etc., to D 539.

Managers and Superintendents.

CLASSIFIED MANAGER WANTED — Large city paper has opening for a young experienced classified manager; must combine a thorough knowledge of development of the small or "transient" ads with ability as solicitor and ability to handle help; prefer a man not over 30 now employed as classified manager in city of 200,000 or under; for such a man this position offers a promotion and an opportunity for advancement in a large organization. Give details and evidence of qualifications in first letter; preference given to man from Middle West. D 532.

HELP WANTED — Working superintendent; up-to-date job compositor who has executive ability to superintend entire job and daily newspaper plant; ideal plant; permanent. THE CONNEAUT PRINTING COMPANY, Conneaut, Ohio.

Pressroom.

PRESSMAN — One who can operate small Kidder, Auto and platen presses. THE DILLINGHAM PRINTING CO., Ticket Printers, 4837 Huntington Drive, Los Angeles, Cal.

WANTED — Foreman for pressroom operating 5 Miehles and 3 or 4 Gordons; or pressman and assistant pressman for same. D 540.

WANTED — Cylinder pressman with $1,200 to take charge of small pressroom in Milwaukee; open shop. D 544.

Salesmen.

I HAVE AN OPPORTUNITY to obtain the stock of a well-established printing business located in a middle western city, but I am unable to swing the deal myself and wish to obtain a salesman with money to help me make the purchase; I have been connected with the company for years as secretary, and can handle all the inside work; the man who joins with me will take charge of the sales end; complete details upon application. D 547.

TRAVELERS WANTED to sell and demonstrate the Ellis "New Method" Embossing; must be experienced, practical printers; can earn $50 and upwards weekly. WALTER J. ELLIS, care of INLAND PRINTER, 632 Sherman st., Chicago.

WANTED — A salesman or sales manager to increase the sales of a line of machines already established in world-wide service in the printing, lithographing, bookbinding and allied trades; state age and experience. D 522.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

HOW TO PRINT upwards of 100 different kinds of Advertising Articles on a press that costs about 20 cents to make; in use by us for over 25 years; satisfaction guaranteed. Write. GLOBE GLASS CO., Wellsburg, W. Va.

SITUATIONS WANTED.

Composing-Room.

SITUATION WANTED by a printer handling the better grade of display printing; small shop preferred; will go anywhere as working foreman or superintendent of private plant; also consider partnership with wide-awake printer; at present employed as working foreman; graduate I. T. U.; union. D 537.

MONOTYPE KEYBOARD OPERATOR, with some experience on caster, desires steady position; thoroughly experienced all-around printer; willing to work part time on floor; exempt from draft; 28, married; go anywhere. D 296.

MONOTYPE KEYBOARD OPERATOR, just completing course, desires position; A-1 compositor and willing to work on floor during dull periods on machine; will go anywhere; best references; union. D 546.

DESIGN AND LAYOUT WORK — By compositor of many years' practical experience on high-class advertising literature, catalogue, publication and color work; good executive, systematic, union. D 317.

GERMAN LINOTYPE OPERATOR desires permanent position; book work or newspaper; 3,000 to 3,500 ems, all models; start January 1st; state model, kind of work, hours and wages. D 533.

OPERATOR, in German, English and French, wants position; go anywhere east of Mississippi; German daily or English job-shop preferred. D 441.

LINOTYPE OPERATOR — Young man wants position in or out of New York city. JOSEPH KAUFMAN, 1156 DeKalb av., Brooklyn, N. Y.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

Instructor.

WANTED — Position as teacher of printing; education: college graduate, I. T. U. graduate, linotype school graduate; experience: 10 years as journeyman printer, proofreader, editor, superintendent, 5 years as teacher of printing; open for change in January. D 542.

Managers and Superintendents.

PRODUCTION MANAGER-superintendent-foreman, wide all-around experience and demonstrated ability; one whose attitude encourages strict business, fair play, and honest effort; one who knows the relations and general problems of all departments and can handle each department's problems as an individual situation and get maximum results from the organization as a whole; can systematize in a way to eliminate non-productive detail; adaptable — not limited to any one line of work; progressive and aggressive, a thorough business man with a reputation for year-'round justice, who means business all the time; a real man who creates reorder insurance with every sale; I am absolutely sure of myself, I know my business thoroughly, the points that count — personality, environment, standardized factory efficiency methods, and an intelligently organized service running at first speed all the time, producing net results; a hard, persistent, conscientious, intelligent worker; age 42; go anywhere. D 297.

SUPERINTENDENT-FOREMAN desires to get in touch with concern needing man; years of experience, charge high-grade plants with engraving department in connection, producing high-grade colorwork, advertising literature, general printing; good executive and layout; familiar latest methods to secure efficiency in putting work through; made good under exacting cost systems; reliable; 42; union; South or Southwest preferred, but will go anywhere. D 326.

EXPERT efficiency engineer, designing psychotypographer, practical commercial literatus, age 39, broad experience, genial personality and positive capacity, desires change to Middle West, North Central States, or possibly the Southwest; a high-grade executive familiar with State, county, bank, classic catalogue, modern magazine and general lines; practical working knowledge of factory details; splendid references; nothing under $45. D 543.

WANTED — Position as superintendent of large or medium-sized plant; have had experience on all classes of printing, lithographing, engraving and electrotyping; efficient executive ability; state size of plant and salary. D 378.

COMPOSING-ROOM FOREMAN or superintendent; capable, systematic executive, familiar with the best in publication, catalogue, color and commercial work; union. D 534.

WANTED — Position as superintendent or manager by a man with a thorough knowledge of the business. D 538.

Miscellaneous.

TWO PRACTICAL MEN in the printing game, experienced, successful in sales, management, service, production, large acquaintance with high-grade users, both employed, seek connection with well-equipped, well-financed plant. Address in confidence, D 541.

Pressroom.

PRESSROOM FOREMAN OR SUPERINTENDENT, a first-class executive now in charge of a large pressroom in New York city, desires a change; this man will systematize your pressroom and obtain a high standard of efficiency; he is a capable, industrious mechanical supervisor, always on the job; best references. D 523.

SITUATION WANTED by a pressman; first-class on all kinds of process color and half-tone work; can handle work and help to the best possible advantage. D 530.

EXPERIENCED DUPLEX and cylinder pressman desires change; able to do best grade of work; only steady position considered; married. D 545.

CYLINDER PRESSMAN, experienced on high-grade presswork, desires to make change; steady, reliable, married man; union. D 550.

PRESSMAN, cylinder and job, experienced in all grades of work, wishes permanent position; married; best of referenees. D 418.

WANTED TO PURCHASE.

WANTED TO PURCHASE — Secondhand 17 by 22 Hartford or Laureate presses; state lowest cash price wanted, and give serial number and condition of press. D 552.

INK-MILLS — Any one having any secondhand or new ink-mills to sell, communicate with J. S. KLEIN, 611 West 129th st., New York city.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINTERS — Are you acquainted with the Poates Geographical Blotters, about 9 by 4? They are 100 per cent absorbent (both sides), with maps of the United States or individual States. Only $6.00 per thousand, including your imprint. Send for a trial order today. POATES PUBLISHING CO., 22 N. William st., New York city.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, folders, mail-cards, booklets, house-organs — we furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — Steel chases for all printing purposes. See Typefounders.

Collection Agency.

ACCOUNTS, debts and claims collected everywhere on commission. No charge unless successful. BEACON COLLECTION AGENCY, 23 Cedar st., New York.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron Bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

R.R.B. PADDING GLUE

For Strength, Flexibility, Whiteness and General Satisfaction.

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas city; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Punching Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE. Type, borders, brass rule, printing machinery and printers' supplies. Address our nearest house. Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Chicago, 1108 South Wabash av.; San Francisco, 762-766 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

IMPRINT SLUGS Cast from matrix slides of our make, are silent salesmen working for you wherever the printed matter goes. Cast them so cheaply in your own office that their cost is insignificant. We also make matrix slides to cast any face of type, design or border on slug-casting machines. Send for circulars.

IMPRINT MATRIX COMPANY, Charlotte, N. C.

WALTER N. BRUNT PRESS, S.F. NATIONAL LABEL CO. NASHVILLE, TENN. TELEGRAM, CLARKSBURG, W. VA. MITCHELL PUB. CO., MITCHELL, S. DAK.
E. H. CLARKE & BRO., MEMPHIS E. A. WRIGHT COMPANY, PHILA. GEO. D. BARNARD STA. CO., ST. LOUIS
KELLY CO., MFRS., SALT LAKE MIRROR PTG. CO., ALTOONA, PA. THE WINDERMERE PRESS, CHICAGO

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

Do not discard your Campbell Presses. We supply parts promptly for all the different styles and are sole owners of the shop rights. We carry all the original drawings and patterns and a large stock.

Works: Brooklyn, N. Y. *New York Office:* Pulitzer Building

Avoid delay when needing repairs by sending orders direct to office.

LEARN ADVERTISING **MAKE $5,000.00 A YEAR**

Write for "Free Personal Analysis Blank." If our Vocational Director will accept you, then you can succeed in advertising. Ten practical business men will teach you the underlying principles of this profession. They can save you ten years' time. You learn by doing. Write for booklet, "Poverty to $10,000.00 a Year," and "Free Personal Analysis Blank."

GEORGE WASHINGTON INSTITUTE
(Successors to Bryant & Stratton School of Advertising) 2241 Bryant & Stratton Bldg., Chicago

Quality—Service
DESIGNS - PHOTO-ENGRAVINGS
in ONE or MORE COLORS
for CATALOGUES, ADVERTISEMENTS *or any other purpose.*
GATCHEL & MANNING
SIXTH and CHESTNUT STREETS
H. A. GATCHEL, President — **PHILADELPHIA** — C. A. STINSON, Vice President

PIONEER PAPER STOCK COMPANY
PACKERS AND DEALERS IN
PAPER STOCK
'Phone: Superior 3565 448 W. Ohio St., CHICAGO, U. S. A.



From SLACK to BUSY

is the most satisfactory change of seasons that we know of.

Speeding up of machinery and general activity are the forerunners of substantial profits. To stimulate the production of good presswork, Rollers suited to the atmospheric change must be considered. We are having cold weather now, and the pressrooms are artificially heated and very dry. For these conditions soft Rollers are necessary. Those that have dried out and hardened will not distribute ink. Do not allow the work in your pressroom to slow down for the lack of workable Rollers. Equip each press with a set of Winter Rollers cast of pliable, resilient "Fibrous" composition. They will produce satisfactory presswork at high speed and give continuous service on long runs.

ORDER FROM ANY OF THE FIVE ADDRESSES BELOW

BINGHAM BROTHERS COMPANY

(Founded 1849)

Roller Makers

NEW YORK
(Main Office)
406 Pearl Street

PHILADELPHIA
521 Cherry St.

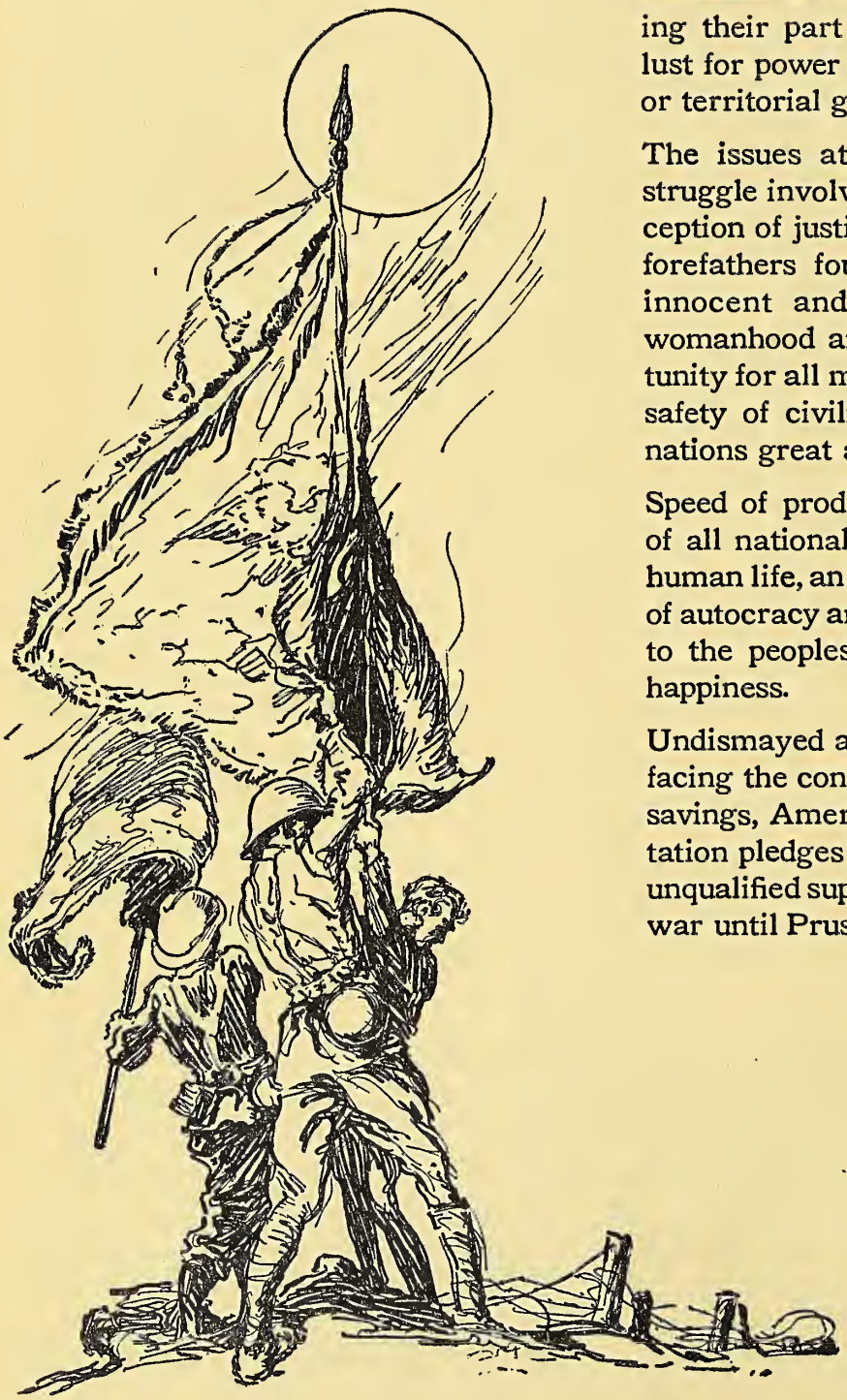
ROCHESTER
89 Allen Street

BALTIMORE
131 Colvin Street

Allied with BINGHAM & RUNGE CO.
E. 12th St. and Power Ave., Cleveland

A. de Miles

The Battle Cry of Business



THE PEOPLE OF THE UNITED STATES, IN DEFENSE OF THE REPUBLIC and the principles upon which this Nation was founded, are now taking their part in the world war with no lust for power and no thought of financial or territorial gain.

The issues at stake in this stupendous struggle involve the moral ideals and conception of justice and liberty for which our forefathers fought, the protection of the innocent and helpless, the sanctity of womanhood and home, freedom of opportunity for all men, and the assurance of the safety of civilization and progress to all nations great and small.

Speed of production and the mobilization of all national power mean the saving of human life, an earlier ending of the designs of autocracy and militarism, and the return to the peoples of the earth of peace and happiness.

Undismayed at the prospect of great taxes, facing the consumption of its accumulated savings, American business without hesitation pledges our Government its full and unqualified support in the prosecution of the war until Prussianism is utterly destroyed.

Reprinted by permission, from
"Manufacturers' News."

The INLAND PRINTER

The Leading Trade Journal of the World
in the Printing and Allied Industries

Vol. 60 JANUARY, 1918 No. 4

LIBRARY JAN 14 1918 U.S. PATENT OFFICE

A PLEA FOR A STANDARDIZED COURSE OF SCHOOL PRINTING

By W. H. HATTON

IN all academic studies, courses are laid out in progressive steps so that the student can continue, in an orderly manner, the subject he desires, and, under the supervision of district or county superintendents, courses are made the same in all schools throughout the State. So new is the teaching of trades in our schools that the standardization of courses has only been considered and courses in printing have been laid out in progressive steps only in rare instances. Instruction in printing is now given according to the views and practices of those in charge and not according to plans laid out by authorities along pedagogical and technical lines.

The effect of this condition upon the teaching of printing is very marked, finding its expression in the demands upon teachers of printing by superintendents and principals of schools, where printing has been added to the list of studies, for school publications, blanks, programs, etc., long before the students have been sufficiently trained to handle such work. This is due partly to ignorance of the necessity of correct spacing and justification on the part of educators, and partly from a desire to prove to the school board that the class in printing can do practical work and at the same time save a little money.

The art of correct composition is a lost art so far as our schools are concerned, and seldom do you find an educator who appreciates the beauty of a correctly spaced page. Until all educators do appreciate the beauty of a correctly spaced page and, through a series of exercises, demand that the student reach a certain standard of proficiency before handling school printing or other productive work, the training of young men for printers in our schools will make very little progress.

It is necessary that a move to standardize at least the exercises that cover straight matter should be made now, and every student taking a course in printing should be made to master the exercises before he is allowed to even think of work for the school's needs; and this course of standardized studies should have the support of the master printers' associations. The master printers should then bring pressure to bear on all educators and insist upon the completion of the standardized exercises first. In no other way will instruction in printing be made successful in all the school systems, for the individual teacher who would teach correctly and not allow productive work to interfere can not, because other teachers are willing to make good in the eyes of the superintendent or principal by doing it.

If the schools are teaching for the promotion of art, then they ought to have no objection to a course of exercises through which correct spacing is the object to be obtained, and if they are teaching with the idea that some day their graduates will find their way into the printing-office, then they certainly should teach a knowledge of correct composition.

A move in this direction should be made now, if ever, because, with the general acceptance on the part of educators that students are divided into intellectual, artizan and mechanical minds, and that educational systems should be provided for each group in our schools, trade instruction will continue to spread, and because printing has advantages along educational lines that others do not have, it will be rapidly incorporated into the curriculums of the school systems throughout the land.

If the printers of this country do not attempt to stamp out incorrect technic in the teaching of printing in our schools, even though not one of the graduates enters actively into the printing business, the quality of printing will be lowered. But if the students are forced to go through a training in correct composition and are taught to take the care and use the judgment necessary for the artistic product, then printing must advance. Our boys and girls will demand the kind of product, when they enter the business field, that they have been taught to produce at school.

NEW PASTURES FOR AMBITIOUS PRINTERS

By ROBERT F. SALADÉ

HE who thoroughly learns the trade of a printer becomes a graduate of a wonderful school of knowledge. The smallest printery is a college where any intelligent man may gain an extensive education. Many illustrious men, such as Mark Twain, have received their most valuable training in the printing-office. The great Benjamin Franklin developed his most important ideas and inventions after having had long experience in the art of printing. To him the printing-house was a university.

The average typographical printer is a person of wider learning that the name implies. He is usually a well-read man, and his knowledge of art, science and literature is more substantial than that of the average craftsman working in some other trade. There is good reason for this, as the printer, during his course of labor, comes in contact with manuscripts upon practically all subjects. He reads and reads, whether he likes to do so or not. His brain must naturally absorb some of the information given in the copy-matter which he handles. The artizan of a calling other than the printing art seldom meets with original manuscripts.

Mathematics, engineering, designing, ornamentation, proportion, color harmony, grammar, punctuation and other arts and sciences are parts of the printer's work every day. He must master all of these difficult things, else he will not become an expert craftsman. He labors both mentally and physically. He studies and plans to accomplish certain fine results. He is an artist and mechanic combined. The majority of workers in other industries have their thinking done for them by others. The printer must always think for himself.

It has been said that printers in general are far from being good business men. Such a statement is untrue. In every city can be found printing firms which have been very successful in a business way. Their excellent buildings and their splendid plants easily prove that they know as much about modern business as successful men in any other line.

Were statistics taken to find out how many men who had previously been printers are now at the head of successful business concerns in other fields, it would be discovered that they are numerous. It is of common occurrence to hear of big men here and there who in their youthful days had worked at the printing-trade. Doctors, lawyers, clergymen, writers, statesmen—many of them have gained the foundation of their education in printing-offices.

After the average printer has been working in the composing-room or the pressroom for a

number of years, there comes an idea in his mind that he is fitted for some higher position. It is the call of ambition. It is something which comes to every full-blooded person. Without it the soul would be dead. The printer is a temperamental sort of human — the atmosphere of the printing-office, or, rather, his environment, has much to do with this condition. For a long time he has been doing extremely tedious work. He desires a change. The voice of Opportunity is heard in the distance.

Perhaps an executive position in the trade may not have an appeal to the ambitious printer. He may long to graze in pastures new. He may believe that there is nothing further to be gained by working at the type-cases or presses. What else, then, is he to do? What special ability does he possess other than his knowledge of the printing art? His head may be full of ideas and plans, but with nothing definite or concrete to warrant a change.

The wise man, when in such a state of mind, will take counsel with himself. A change in life is a serious matter for any one to contemplate. The important thing is to know what one may be well fitted for. We must have good reason to believe that we are adapted to this or that profession. Salesmanship? Many printers have become successful salesmen. Literature? Numerous printers have done well in that field. Commercial art? Some printers have natural ability for that. Advertising writing? This is something which not a few printers have talent for. Typographical architecture? Engraving? Photography? Cartooning? Reporting? Editing? Any of these professions offers opportunities to printers who have some knowledge of the subject in question.

The writer is personally acquainted with a dozen or more salesmen who have "graduated" from the printing-office. One friend is an expert salesman of fine printing — illustrated catalogues, booklets, folders, etc. This man knows his line from A to Z. For example, he will go in some big business house after a substantial order, and he will talk about paper, type, printing-plates and presswork in the same strain as an artist would explain the merits of an oil painting. This salesman is capable of drawing a sketch for the cover of a booklet or catalogue while talking with a prospective customer. He often wins profitable business through giving service of this character.

When the patron requires some advertising writing done, this salesman knows where to have such work attended to. If the customer is in need of special commercial photography, photo-engravings, original drawings, or sketches in colors, the salesman knows where to secure all of the things mentioned. He believes in giving his patrons the best of service. His training as a printer makes it possible for him to suggest the correct kind of photographs, engravings, art subjects, etc., to customers. They look upon him as an authority on such matters.

A printer of the same caliber as this salesman does not belong on the inside of a printing-office. He is needed in the field of selling — more so than some of the salesmen who have no practical knowledge of printing. There are inviting opportunities for the artistic printer who has a pleasing personality. It takes brains and careful training for any printer to become a successful salesman. It is by no means an easy position. Yet, there are men working in printing-plants today who would make good at saleswork with little difficulty.

Some printers are "born" salesmen. The friends of the writer referred to accomplished excellent work immediately after they left the pressroom or composing-room to enter the selling field. While their appearance and personality have had considerable to do with their success, their training in the printing-trade is among their most valuable assets. These salesmen are working in different lines. One is selling automobiles; another, printers' machinery; still another is selling to retail shoe dealers. This is mentioned to prove that the printer-salesman is not confined to any particular line of goods.

The writer is also acquainted with a number of printers who today are well-known typographical architects. They are in business for themselves. Their principal work is making typographical layouts for magazine publishers, advertising agencies, individual advertisers and for business men in general. Buyers of printed matter come to these artists for professional advice concerning the typography of art catalogues, booklets, and so forth. Occasionally, a wealthy man or woman may want to have some

fine printing done for a special purpose. Typography, paper, engravings, inks, presswork and binding must all be of the highest order. It is the business of these typographers to make dummies, sketches and layouts so that everything will be esthetically correct.

It should be understood that these typographers are artists in the strict sense of the term. They study type, illustrations, paper and ink in the same way that an artist studies his colors and subjects. They have discovered their own field and have developed it. The field is very wide and fertile, nevertheless. There is plenty of room for the compositor having artistic ability to find an advantageous place. There is a promising future for the typographical architect. As business men come to know more about the importance of beautiful typography and printing, they are going to consult with the expert typographer more freely. The time will arrive when large business firms will employ typographers on salary to look after the style of their printed matter. Even large newspaper publishers in certain sections of the country are now employing expert typographers who dictate the style of the display advertising, headings, arrangement of the initial letters in the text-matter, etc.

The advertising-service department of one large newspaper is in charge of one man who makes layouts for nearly every large display advertisement inserted. Some years ago this expert had a foremanship with a well-known publishing firm, but he desired to better his position. He took up a course of instruction with the idea of becoming a layer-out. He had no more than completed the course when the opportunity with the newspaper arrived.

The designs and typographical forms of this typographer have been the means of creating much new business for the newspaper publisher. The idea is to submit proofs of handsome display advertisements to business concerns of the city. A copy-writer prepares the reading-matter, which is worked up into striking display by the typographical architect. So excellent and appropriate are many of these suggested advertisements, that the prospective customers are led to place their orders.

One of the most responsible positions in the office of the modern magazine publisher today is known as layer-out of the text-matter pages. It requires a practical printer with artistic taste to hold this post. In addition to his knowledge of things typographical, he must also know something about editing. Frequently words are added to or are struck out of certain paragraphs so that the typographical make-up of the pages will be correct. For example, words must not be divided at the end of a last line of a page; not more than two words are to be separated in consecutive lines; extra-wide spacing between words is not permitted; the type-matter must square nicely around printing-plates, etc.

The layer-out works with galley proofs of the text. He cuts and pastes the proof sheets on dummy pages to the best advantage. Here and there he "edits," marking in a word or omitting a word. The pasting up of the proofs is done only after the expert has studied the artistic side of the make-up. The appearance of the printed pages is the first consideration in everything, yet slight changes must be made in such a way that the literary qualities will not be affected. There are numerous compositors working in the trade at the present time who are capable of taking positions of this character. Men who desire such opportunities should not wait to see them advertised in the classified columns of the newspapers. Rather they should write to magazine publishers, making application for the situation, or, better still, call upon the publishers personally.

Photography is a delightful pastime with many printers. The writer's friends include both employing printers and those who are working on the presses or at the cases — those who have derived great pleasure from the camera. One of these men some years ago was owner of a first-class printing-plant of medium size. During spare time this printer used to photograph beautiful scenes in Fairmount Park, Philadelphia. The film-art soon became a passion with him. A number of his pictures won prizes in competitions. Eventually the printer developed into a professional photographer of the first water.

He started a photographic shop in connection with his printery. It was not long before profitable orders for commercial photography began to come. Some orders for portraits were also received, but the printer preferred to do scenic

and commercial work. The business grew rapidly. An assistant was engaged to care for the darkroom. The place was located in a section of the city where there was a strong demand for photographic supplies. Patrons of the printery often asked the printer-photographer to get certain photographic materials for them. Subsequently a photographic-supply department was arranged in the front part of the building. This venture proved highly successful. At the present time this photo shop is so busy that two sales people are essential to wait upon customers. The typographic-printing department is also doing a good business. This shows how a printer can make money through some "side issue," with push and close attention.

A certain typographer who had a liking for designing and drawing frequently entertained his fellow craftsmen during lunch-time by making drawings of machines, girls' heads, and other things in great variety. Somebody advised him to take an evening course at one of the art schools of the town. He accepted the hint. His progress was remarkable. He had a talent for the art. After about three years' instruction, he took a position with a local photoengraving concern. Today he is a successful commercial artist, and his knowledge of typography helps wonderfully in cases of hand-lettering, borders, displays for car-cards, etc.

One of the well-known technical editors was a practical printer before taking up that profession. Practically all of this editor's education was gained while working as a compositor. It might be said that he is now a master of English. He has written several technical books, copies of which may be found in any public library.

In New York city alone there can be named many editors, authors, reporters, commercial artists, newspaper writers, and salesmen in many lines, who have received their fundamental training in the printing-plant. A bright printer may have just what position he likes if he wills it so. But, he must help himself up on the ladder of success; make his opportunity.

SPEAKING THE BUYER'S LANGUAGE

By MICHAEL GROSS

THE new man, before he came with us, had been in the safety-razor business. Three days after he was made a member of the sales force he brought in, from the firm he had just left, an order for a hundred thousand booklets. A week later he sold a catalogue to another razor concern and followed that by landing two big orders in succession from one of the biggest blade houses in the country.

In an effort to discover whether this remarkable showing denoted good salesmanship or was merely the result of a lucky streak, the boss called the new man into his private office for a little chat.

"How is it that you are able to sell these razor people so easily?" was the first question the boss asked. "I've been led to believe they were tight buyers and mighty hard to divorce from concerns already supplying their needs."

"There's nothing to it," the new man said, deprecatingly. "I get the business because I can talk the language that razor people are used to hearing. You see, I've been in the razor business for years, and when I go into a buyer's office and start to tell him what he needs in the way of printed-matter, he realizes, after listening for a few minutes, that I know what I am talking about. I've ordered printing myself in his line, and the fact shows in the things I am able to tell him. The chances are that before I am half way through my selling talk the buyer is already reaching across the desk for his order pad. Any one of the boys on your sales force could get orders just as easily in a line they knew as well as I know the razor business. It's all a matter of being able to talk the language a buyer understands."

That conversation with the new man started the boss working on a system of trade specialization, the subsequent applying of which has, up to the time of writing, almost doubled the sales of each man on the selling force, while requiring of him but half of the mental and

physical energy he expended under the old régime of hit-and-miss salesmanship.

Here was the way the boss reasoned the proposition out: If the new man could book a printing order from a razor concern at almost every other call, solely on the strength of knowing the razor business, it proved conclusively that, for a salesman, a study of the line his customer was in constituted a more vital factor in getting an order than did a knowledge of printing, for what the new man didn't know about type and paper would easily fill the New York Public Library.



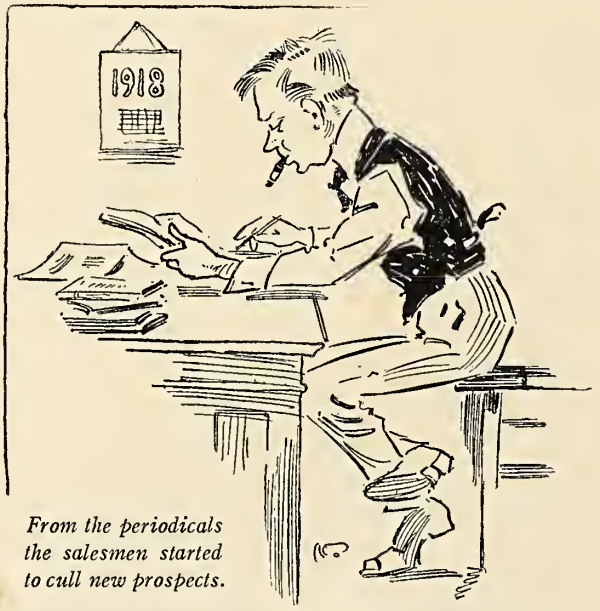
Then the boss called a meeting of the salesmen.

But, while this deduction seemed logical, the applying of it did not, at first glance, appear practical. Each salesman on the force had about seventy active accounts. These accounts, however, were, as a rule, divided into almost as many trades — a few in the shoe business, others manufacturers of candy, still others in the patent-medicine field, and so on. It was obviously impossible for any salesman to make himself an authority on every business represented in his prospect file. A little study brought a solution to the problem and the birth of the new system.

Each salesman, in turn, was called into the private office and asked what line of business he had found it easiest to sell printed-matter to. Invariably there was one industry from which each man had secured the greatest number of orders. It is worthy of record that, on being asked why this was so, the answer would usually be: "Well, after I had sold two or three jobs in one business, I got a 'slant' on the way that trade bought printing, and the information made it easy for me to sell other concerns in the same line." It was answers such as these that convinced the boss he was on the right track.

In a week every salesman had been interviewed and a note made of the trade he had found it easiest to sell. Then the boss called a meeting of the salesmen, at which he explained his proposition in detail. He told of the incident that had started him working on the idea and what had been accomplished in that direction to date.

"My aim," the boss went on, "is to give each salesman an entire industry for himself. He will be expected to make himself familiar with the details of that industry through every possible source — from interviewing the people in it to studying its trade-papers. We have already entered subscriptions, in each salesman's name, for every important periodical covering the trade assigned to him.



From the periodicals the salesmen started to cull new prospects.

"The advantages of this system, in so far as I am able to predict, should be manifold. Take the case of Mr. Hagler here, for instance. Our books show that in the last year he has sold a total of thirteen thousand dollars' worth of printing to eighteen candy houses. Mr. Hagler's explanation of this showing is that once having landed two or three of these concerns, he speedily learned the sort of stuff candy manufacturers wanted and at just what period of the year they placed orders. Having gained this knowledge, he was able to talk intelligently to other buyers in the same line, and found it easy to swing orders from them. It is this specializing and concentrating on one industry that forms the whole sum and substance of my idea. Mr. Hagler, having made a marked success of the line, will be given the whole candy trade to handle. Any candy accounts that you salesmen now have in your lists will be turned over to him. He will receive all the periodicals devoted to that trade and be given every opportunity to learn all there is to know about it.

"The same thing holds good for the other industries. Mr. Parkhill, who has been unusually successful in selling automobile manu-



Unusually good ideas began to appear in the art department.

facturers, will be given that entire business and all prospects in that line will belong to him. These exchanges of accounts will not work against any one of you. The prospects in the candy business, which Mr. Parkhill will turn over to Mr. Hagler, will be returned to him with interest when Mr. Hagler surrenders the automobile accounts he has in his file. Mr. Parkhill will find it much easier to sell these



The sales were far in excess of any other six months.

new automobile prospects than he did the candy accounts he gave up. The same thing applies to the accounts that Mr. Hagler parts with.

"Of course, if any of you boys have sold a concern in a business foreign to the line assigned to you, that account will not be taken away, for it is obvious that if you are close enough to a buyer to get an order from him, no other salesman, regardless of his knowledge of the buyer's business, could get any closer. I will expect you yourselves to make the necessary exchanges and transfers of accounts," the boss ended up, "as I believe that will be a more amicable way of arranging the matter."

The plan met with immediate approval and the salesmen entered into the spirit of the thing enthusiastically. A few days later each man had the prospects in his trade filed in order, and had received the first copy of the trade-paper covering it. From these periodicals the salesmen immediately started to cull new prospects — well-rated accounts that, under the old régime, would never have been gone after.

Another immediate result was the number of unusually good ideas for sketches and direct-mail campaigns that began to appear in the art

department. Working under the old method, each salesman, having seventy or more accounts in as many different lines, could never concentrate sufficiently on any one of these industries to produce a salable idea for it. He would be thinking of shoes one day; of canned goods the next; patent medicines a third, and so on. Specializing on one trade, however, gave that salesman an opportunity to get his mind firmly fixed on it. Add to this the fact that reading all about that one industry and interviewing people in it was bound to give him a keen insight into the kind of stuff needed to get across, and the abundance of good selling ideas created under the new system is easily explainable thereby.

The first snag that the boys ran up against was when they discovered that, at certain seasons of the year, various trades went dead in so far as the buying of printed-matter was concerned, and no amount of knowledge could land an order from them. But, coincident with this discovery came the one that certain other industries sprang to life and started buying at about the same time. Each salesman, therefore, made it his business to dig up one of these "life-savers" and, provided it had been assigned to no other salesman, put in his claim for that particular trade, giving his reasons for ceasing activity on his regular line. In this way industries that were never looked upon as prospective buyers of printing were gone after and made to buy.

As an instance, there was the case of Holten. He had been doing a land-office business with the food people and was accordingly given that trade to handle. But the entry of the United States into the world war sent foodstuff prices soaring and immediately the canned-food concerns tightened up on their buying. Did Holten worry? Not a bit. He merely laid the food business on the shelf for a little while and made a claim for the hardware-specialty line, a trade that was reaping some of the war profits and was willing to spend a part of them for printed-matter, in the hope of greater harvest.

At the end of the first six months the following results were noticed: (1) The sketch loss, meaning designs made up at salesmen's requests and never sold, was far less than during any other six months of the firm's career. (2) More new accounts in varied lines were opened than in any other similar period. (3) The salesmen did not tread on each other's toes, nor was there any more bickering over accounts. Under the old system, no sooner did the advertisement for a new product appear in a popular magazine than every salesman in the place would see it and lay claim to the account. One would say his nephew worked in the place and that, therefore, he would be given preference; another knew the advertising man's niece, and so on, each man offering some special reason as to why he was entitled to the prospect. But now all that was over. The man in whose line the product fell was given the account, and no other salesman made a claim for it. (4) More harmony prevailed among the members of the sales force. If the automobile man heard that John Blank, in the candy business, wanted to buy some printed-matter, he told the salesman who handled the candy trade all about it, feeling sure that if the candy man came across anybody in the automobile line that was in the market he would gladly return the favor.

And last, but, according to the boss, far from least, the sales for the six months under the new régime were far in excess of that of any other six months in the history of the business.

Learning how to speak the buyer's language was what did it.



CHARACTER

Make but few explanations. The character that can not defend itself is not worth vindicating.

F. W. Robertson

THE ROTARY PHOTOGRAVURE PROCESS

By FRANK NOSSEL

SINCE this latest method of printing has become public property, it is really surprising how it was possible that its development and general adoption by printers was not taken up more rapidly. The illustrations in the newspapers and magazines greatly helped to make rotary photogravure popular. Within the past three years many improvements in the speed of the presses resulted, also in regard to the question of copper cylinders.

When the writer, in 1913, recommended the depositing of copper by the electrolytic process, some of the experts claimed that this copper would be too soft for this particular process, besides containing impurities and other deficiencies. However, in almost every plant in which the rotary photogravure process is now exploited, depositing equipments for the copper cylinders are operated, and it has proved to be less expensive and of greater convenience to make the copper cylinders under the same roof than to buy the drawn copper "shells" from special factories hundreds of miles away; particularly when it is considered that from one cylinder five to eight prints can be obtained, according to the depths of the subjects printed. When the cylinder becomes too small in circumference, it is then put into depositing tanks and copper put on again (about one-eighth of an inch thick) until the right diameter is again obtained.

As there is no more secrecy about the rotary photogravure process, I will outline the method briefly.

In the regular printing business (printing from type), two departments are of most importance—the composing-room and the pressroom. In rotary photogravure the pressroom should come first, and then the engraving department. After a suitable press is provided, the making of the printing-cylinders does not require too large an investment of money. The engraving requires three distinct divisions: The photographic gallery; the etching-room; the making and preparing of the cylinders.

In the first named division it is necessary to have a good camera and lens. The copy is placed before the camera and the negative is made. This negative is photographed again, and from it results a "positive." This positive is the most important in the entire process, because the printed, finished subject on paper appears exactly as your positive. The artist has it at his command to make this positive to his liking by retouching to suit requirements.

As the next stages of the process are more or less mechanical, it will be understood why a good positive is essential. Next to the camera, a printing-frame and screen are required. The screen is only a protection to the etched engraving. If not used, the sharp scraper-knife, or "doctor," of the press would damage the engraving. With the screen, like a fine network, the "doctor" can do no damage.

A special rotary photogravure screen is used, not the regular cross-line screen. It is exactly the reverse of the ordinary cross-line; the squares are black and the lines are white. Some use a straight-line screen, about one hundred and fifty lines to the inch, and turn it after the first print is made; in other words, they print the straight-line screen twice in order to obtain the cross-line effect. The price of the rotary photogravure screen is about the same as a standard engraved screen. Now to the continuance of the process:

The positive and screen are put in the printing-frame on a piece of sensitized gelatin carbon-paper. This carbon-paper, on which the positive has been printed, is carefully wrapped around the copper cylinder. To make it stick, the copper cylinder is moistened in water and the carbon-paper forced on with a hand-roller, or a special inexpensive device for this purpose. After the carbon-paper adheres thoroughly to the cylinder, the paper backing is removed with water, with the result that only the gelatin tissue sticks to the copper. Where there is no gelatin tissue, the copper is painted over with asphaltum. The cylinder is now put in the etching-tub. As it revolves

in its bearing (usually turned by hand), an etching-fluid (chlorid of iron) is poured over and eats through the gelatin, immediately beginning to etch the copper under the thinnest squares of the gelatin. Two or three strengths of etching-fluid are generally used, and the etching continues, according to the subjects, until the entire "picture" is etched into the copper. Where the gelatin tissue is thinnest, the etching is deepest; where the gelatin is thickest, the etching is lightest, thereby giving the various tones. Under the etching-fluid the copper loses its brightness, and as soon as the operator sees that the last particulars are etched sufficiently, according to his judgment, he pours on water, thereby stopping all further etching. The remaining gelatin is removed with hot water and the finished cylinder is ready to go on the printing-press.

It will then be found that the fine cross-lines of the screen in the gelatin tissue have protected the copper from etching. The square cells between the lines (the picture) have been etched only to the various depths, an exact duplicate of the "positive."

Finally, the preparation of the copper cylinders: If copper tubes are purchased (usually one-half of an inch thick), a turning-lathe is needed for turning down (taking off the etched picture after a run on the press is completed) and repolishing the copper, which is done either by hand with stones and charcoal, or by special precision polishing-devices.

When electrolytic depositing can be provided, a dynamo and depositing tanks are required, and the tubes can be made of iron, brass or copper. But this is a subject of its own and will be treated at a later date.

COSTS OF BINDERY OPERATIONS

By R. T. PORTE

IN the course of preparing a price-list on printing for the use of the printers of Salt Lake City, the question of price and cost on bindery operations was presented, and I soon discovered that the various cost prices in other price-lists were more or less confusing, yet no complete price-list could be gotten out without some sort of cost of the various bindery operations. Every estimator has some "rule-of-thumb" method for figuring out the numerous bindery operations, but they rarely get the same result each time. This must be avoided in getting out a price-list that can be quoted as being correct, and of practical use.

I also discovered that the various trade binderies all had "rule-of-thumb" methods but no definite prices. In fact, I have secured three different prices from the same binder on identically the same job. This state of affairs was very discouraging, but after some thought and study it occurred to me that it would be a good plan to make a set of scales, all figured out, so that the printer or the binder could point to a certain operation and there find the cost.

The reason all the bindery operations are made on a cost basis is because the trade binder must sell his work at a price to which the printer can add a profit, and, also, the printer with his own bindery must estimate his work on a cost basis and then add a profit.

Bindery selling-price tables would not meet the needs of the printer or trade bindery, therefore all the tables are figured on a cost basis, and a profit should always be added when selling to the customer.

All prices are figured on an even five cents, in order to get away from the odd-cent figures, which look rather funny when the prices of most printers run about one hundred per cent in difference. This method of figuring may cause some inconsistencies to appear, but they are so slight they are not worth discussing.

PADDING

The one operation that is used more, perhaps, than any other in the average bindery is tabbing, or padding. This is placing strawboard or chipboard between each hundred or more sheets of paper, putting a glue composition on one or two ends, then trimming the

NOTE.— This is the first of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

paper neatly, after which the pads are cut apart. This process keeps the sheets in order, makes the job look better and saves wastage.

There are many schemes for padding, some using a sort of cloth, called super, which helps

No. Pads	Sheets	4½x6	6x9 5½x8½	8½x11	8½x14	11x17
5	500	$ .15	$ .15	$ .15	$ .20	$ .25
10	1m	.20	.25	.25	.30	.35
20	2m	.30	.35	.40	.50	.65
30	3m	.40	.45	.55	.70	.95
40	4m	.50	.55	.70	.95	1.25
50	5m	.60	.65	.85	1.10	1.50
60	6m	.65	.75	1.00	1.30	1.75
70	7m	.70	.85	1.15	1.50	2.00
80	8m	.75	.90	1.30	1.70	2.25
90	9m	.80	.95	1.40	1.85	2.50
100	10m	.85	1.00	1.50	2.00	2.75
125	12½m	.95	1.25	1.90	2.50	3.35
150	15m	1.05	1.50	2.30	3.00	3.95
175	17½m	1.15	1.75	2.70	3.50	4.50
200	20m	1.25	2.00	3.10	4.00	5.00
250	25m	1.50	2.50	3.75	5.00	6.25
300	30m	1.75	2.90	4.40	6.00	7.50
350	35m	2.00	3.20	5.05	7.00	8.75
400	40m	2.25	3.50	5.70	8.00	10.00
450	45m	2.50	3.80	6.35	9.00	11.25
500	50m	3.00	4.10	7.00	10.00	12.50
750	75m	4.00	6.00	10.25	14.00	18.00
1000	100m	5.00	7.75	13.50	18.00	23.50

TABLE No. 1.—Cost of Padding or Tableting, 100 Sheets to Pad.

to bind the paper and adds strength to the pads. Others use marble paper or colored paper over the glue. There are several padding compositions on the market for this purpose. The varieties of padding are almost without number.

For years padding was given to the customer without extra charge. The writer well remembers when he would gladly tab the job if the customer would only buy it.

Like all new things in the printing business, the cost system is to blame for waking the printer to the fact that it costs real money to pad a job, and then came the flow of advice as to what to charge. Lists were gotten out something like this: Padding letter-heads, two cents a pad; one hundred pads or more, one-half cent a pad less.

According to this, eighty pads would cost $1.60, while one hundred would cost $1.50.

In arranging the cost scale (Table No. 1) printed herewith, a great many things were taken into consideration, the first being the matter of padding two-on. Reference to the scale will show one hundred pads 5½ by 8½ inches cost $1, while fifty pads 8½ by 11 inches will cost 85 cents, the difference being for the extra trimming for the smaller pads when padded double. Other figures will be of a like nature.

To use the scale, all that is necessary is to know the size of the pads, the number of pads or quantity of stock, and if the pads are to be of one hundred sheets each; the price is easily found, with no figuring, "guesstimating," or mental effort.

Like all the scales that will be presented in this series, this one was carefully checked and compared with many records of cost and price-lists gotten out in various parts of the country, and is believed to be a fair average of cost.

TAGBOARD BINDING

Table No. 2 covers the work and material of binding sheets of paper in books of one hundred, with a tagboard back and front, fastened with wire stitches, and a cloth back covering the stitches. It is about the cheapest method of binding that is in use, and is a very common class of work. The covers are not hinged.

The scale covers books in quantities of from one to five hundred, and possibly should be more

Books	2½x5	3x12	7x8½	8½x11	9½x12 8½x14
1	$ .25	$ .25	$ .25	$ .25	$ .30
2	.30	.35	.35	.35	.40
3	.35	.40	.45	.45	.50
4	.40	.45	.50	.55	.60
5	.45	.50	.60	.65	.70
6	.50	.55	.65	.75	.80
7	.55	.60	.70	.85	.90
8	.60	.65	.75	.95	1.00
9	.65	.70	.80	1.05	1.10
10	.70	.75	.85	1.15	1.20
12	.75	.85	.95	1.25	1.40
15	.85	.90	1.10	1.55	1.70
20	1.00	1.25	1.50	2.00	2.10
25	1.15	1.50	1.80	2.30	2.50
30	1.30	1.75	2.10	2.60	2.90
35	1.45	2.00	2.40	2.90	3.30
40	1.60	2.25	2.70	3.20	3.70
45	1.75	2.50	3.00	3.50	4.10
50	1.90	2.75	3.25	3.75	4.50
75	2.35	3.25	4.00	4.65	5.50
100	2.80	3.75	4.75	5.50	6.50
250	6.50	9.00	11.50	13.00	14.50
500	12.50	17.50	22.00	25.00	27.50

TABLE No. 2.—Cost of Tagboard Binding, Tagboard Top and Bottom with Cloth Back, Wire-Stitched, 100 Leaves or Less to Book.

extended in covering the larger quantities, but for average purposes the scale will fill all requirements.

The same method of taking care of two-on work is used in this as in the previous table, and no consideration as to this should be given. Take the scale covering the size nearest to that

of the job in hand, and the prices for the required number of books.

This list, also, has been compared with many cost records and price-lists, and is believed to be a fair average of cost.

CHECK-BINDING

Table No. 3 covers work and material for binding paper with marble-board top and bottom, the first being "hinged" and with a strip

Books	3x12	7x8½	8½x11	9½x12 8½x14	8½x17 11x14	14x17
1	$ .25	$ .25	$ .25	$ .30	$ .35	$ .45
2	.40	.40	.40	.50	.55	.65
3	.55	.55	.55	.65	.75	.85
4	.65	.70	.70	.80	.95	1.05
5	.75	.85	.85	.95	1.10	1.25
6	.85	1.00	1.00	1.10	1.25	1.45
7	.95	1.10	1.15	1.25	1.40	1.65
8	1.05	1.20	1.30	1.40	1.55	1.80
9	1.15	1.30	1.40	1.50	1.65	1.90
10	1.25	1.40	1.50	1.60	1.75	2.00
12	1.35	1.50	1.65	1.75	2.05	2.30
15	1.50	1.60	1.85	2.00	2.50	2.75
20	1.75	1.85	2.20	2.50	3.00	3.50
25	1.95	2.10	2.55	3.00	3.50	4.00
30	2.15	2.35	2.90	3.40	4.00	4.60
35	2.35	2.60	3.25	3.80	4.50	5.20
40	2.50	2.85	3.60	4.20	5.00	5.80
45	2.65	3.10	3.95	4.60	5.50	6.40
50	2.80	3.35	4.30	5.00	6.00	7.00
75	3.65	4.45	5.90	7.00	8.50	10.00
100	4.50	5.50	7.50	9.00	11.00	13.00
250	11.00	13.25	17.50	22.00	24.75	27.50
500	20.00	25.00	30.00	40.00	45.00	50.00

TABLE No. 3.—Cost of Check-Binding, 100 Leaves or Less to Book, Marble-Board Top and Bottom, Cloth Back, Trimmed Flush.

of "super" on the inside of the board for the hinge, and a piece of "holland" covering the back. Wire stitches hold the hinge and the paper.

This class of work is probably more extensively used than any other method of binding, particularly for check-books, vouchers, and other papers for more or less permanent use.

The scales cover the very cheapest method for doing this work, with little or nothing in the way of fancy trimmings. Many strip their boards, put on extra hinges, and use other methods, which will add to the cost given in the scales.

The smaller shops buy gummed "holland" and strip the cover for the hinge, and use a wide piece to cover the stitches and the back. The scales cover this class of work.

It must be remembered that the scales do not cover the cost of making a hinge on the bottom board, nor extra work of any character.

This list, also, has been compared with many cost records and price-lists, and is believed to be a fair average of cost.

EXTRA CHECK-BINDING

Table No. 4 covers the "check-binding" of years ago when marble board was not thought of, and was the lowest class of binding at that time. It is used somewhat today, and is far superior to the cheaper check-binding in Table No. 3, but the tendency to cheapen has put this class of binding out of the running. Many insist on having this binding, and for that reason a scale has been made covering the better grade.

This class of work consists of a "case" made of strawboard, covered with marble paper, pasted on a fly-leaf of the papers to be bound,

Books	3x12	7x8½	8½x11	9½x12 8½x14	8½x17 11x14	14x17
1	$ .30	$ .30	$ .35	$ .40	$ .45	$ .50
2	.55	.55	.60	.70	.85	.90
3	.70	.80	.85	1.00	1.25	1.30
4	.85	1.00	1.10	1.25	1.55	1.70
5	.95	1.20	1.30	1.50	1.85	2.10
6	1.10	1.40	1.50	1.75	2.15	2.45
7	1.25	1.55	1.70	2.00	2.40	2.70
8	1.40	1.70	1.90	2.25	2.65	3.10
9	1.55	1.85	2.10	2.50	2.95	3.45
10	1.70	2.00	2.25	2.75	3.25	3.75
12	2.00	2.30	2.55	3.25	3.75	4.30
15	2.45	2.75	3.10	4.00	4.50	5.05
20	3.00	3.50	4.00	5.00	5.75	6.50
25	3.35	3.85	4.35	5.45	6.30	7.25
30	3.75	4.20	4.70	5.90	6.85	8.00
35	4.05	4.55	5.05	6.30	7.45	8.75
40	4.40	4.90	5.40	6.70	8.00	9.50
45	4.70	5.20	5.70	7.10	8.50	10.25
50	5.00	5.50	6.00	7.50	9.00	11.00
75	6.00	6.75	7.50	9.75	12.00	15.00
100	7.00	8.00	9.00	12.00	15.00	19.00
250	16.00	18.50	22.50	27.50	35.00	45.00
500	30.00	35.00	40.00	52.50	67.50	85.00

TABLE No. 4.—Cost of Extra Check-Binding, Marble or Litho Paper Sides, Cloth Back, Fly-Leaves, Trimmed Flush, Etc., 100 Leaves or Less to Book.

and wire-stitched on the back. A cloth back is put over the stitches and hinge, and the book trimmed flush.

A still better grade of this same binding is with overhanging covers, turned-in back, and not trimmed flush. This is a much more expensive method and is so little used that it is not worth making a scale for.

As in the other tables, two-on sizes are taken care of, and in taking the figures the finished size should be used, regardless of whether the job is run one or more on.

This list, also, has been compared with many cost records and price-lists, and is believed to be a fair average of cost.

FROM COPYHOLDER TO PROOFREADER

No. 4.—By H. B. COOPER

MY friend at Radcliffe College whose psychology studies under Professor Hugo Münsterburg were passed on informally to me, from day to day, one time remarked: "Did I ever tell you how Mary Warren, out in ———, Iowa, could not sleep one night for thinking that perhaps she had not turned off the gas after her cooking demonstration in the afternoon? She was teacher of cooking in the public schools, and had a little demonstration-room built to order for her, quite separate from the big city schoolhouses. It was her special domain, where she lectured to the girls and showed them how to make things. Well, at the close of that day she had locked up her place as usual, and now—hours afterward—was too worried to sleep, because she could not remember whether she had turned off the gas or not. She was afraid her classroom would burn down. Nothing would do but she must get out of bed that dark, stormy night, walk two miles, and two miles back again, just to satisfy herself. Of course she had turned off the gas!

"Now, no one of us in Professor Münsterburg's class would ever fare forth into the night on such an errand. We have been saved from doing fool stunts like that. He teaches us to do routine things in orderly succession—subconsciously if possible—and then to count them *done* whether we remember or not. Some of us have lengthy routines that we have practiced doing when we are consciously busy with other matters. There is a suggestion in this of doubling our efficiency, if we can only work it out. It takes practice, of course. You've seen me picking up the books for my afternoon classes, and letters to mail, and keys and purse and gloves and whatever else I might require, without stopping to put into conscious thought: 'I need this and I need that.' Classes change on different days of the week, and I must pick up different books accordingly; but all this I know deep down in my subconsciousness, and I can be thinking of something else at the same time that I am doing the routine things. Worry spoils it all—wasting time and introducing the factor of confusion. If I'm going to worry, afterward, about whether I mailed my letters when I came to the letter-box, I'd much better stop and say to myself: 'I've letters to mail, and here's where I mail them.' I seldom remember whether I mailed my letters or not, but they all reach their destination just as surely as though I did. The point is, it's quite unnecessary to bother about the routine things at all if one can learn to do them on the side without bothering. Suppose you try it out in your proofroom, as you see me trying it out at home. There are great possibilities in it—and above all it means a free mind."

So I took the spellings.

Why the spellings?

Because I thought they would be good practice material. Punctuation, capitalization, spacing, etc., were more or less matters of proofroom style, comparatively new to me and not part and parcel of my consciousness as yet, as spellings had long since become. There was something elementary about the letters of words, something that harked back in my case to the time when, a three-year-old, I had learned to read. And in all the years between then and now I had become "established, strengthened, settled" in orthographic requirements. Aside from proper names and technical or foreign-language words, I suppose that fully ninety-eight per cent of the words that crowded past me in the proofroom were old familiar friends that it seemed I had always known. But the trouble was, their crowding.

So many words! Hundreds or even thousands of them to a page, according to the size of the sheet—and one never knows which may be wrong. Somewhere in the hurrying, jostling crowd a misspelling gets by, alas! And it quite spoils something, if only the proofreader's peace of mind. It is worse than a blot upon the page. I wondered if there was any

way of looking over a press-proof and finally O. K'ing it without fear that the big press wheels would turn out a misspelling every time they revolved.

When I told my friend what a field I had found to try my experiments in, she said:

"That's great! Think of knowing *for sure* ninety-eight out of every hundred words!

"Now, psychologically, the first thing is for you to lose your fear of a crowd. You say that ninety-eight words out of one hundred are good old friends of yours that you would recognize on sight; that individually they are powerless to harm you, but you are afraid of them collectively because they jostle and jam one another so, and in the crowd a misspelling is likely to get by. Nothing will get by if you see to it that it doesn't! That's up to you! And if there is such a thing as being sure of a line or a paragraph, you can be just as sure of a whole page. Guard the paragraphs and they'll make up into pages all right. The pages are no different; there is no new principle involved, is there?"

"No," I said, "I have almost lost my fear of a crowd already, if the twos do not get mixed up with the ninety-eights. I should be able to handle the ninety-eights — any multiple of them — and not mind their jostling. The more, the merrier. But I'll have to hold a private session with myself about the twos."

I held many a private session with myself thereafter. As the words passed by in endless procession, familiar though ninety-eight out of one hundred of them were, I found that I must give them the *once-over* — or what is called the "double-o" — consciously, before passing them on to my subconsciousness. This is necessary for any kind of a sharp lookout. Watch the next man you see driving an automobile. A dozen things connected with the machine he may have learned to do subconsciously, but there is a wonderful concentration of his highest mental powers upon the lookout. If his mental reactions to what is happening along the road were not quick as a flash he would be unfit to guide the machine. So, too, slow mental reactions might disqualify the proofreader for lookout work such as I am trying to describe: The X-ray flash as each word passes by, its recognition, and a check upon its meaning. Let go! The subconsciousness does the rest. While the X-ray is still upon the word, splitting it up into its component parts, it is good routine to run a pencil or one's fingers over each separate letter and to check up the word syllabically. I have learned to follow my pencil — which keeps the eye from jumping letters — with the fingers of my left hand covering and hiding from sight the successive syllables. This was a great find



In the moving-picture display advertisement reproduced here the proofreader missed his first check on the simple four-letter word "Tale," letting it go as some compositor had set it: "Tail." The unfortunate "Tail" was on exhibition for fully a week in hundreds of store windows in one of the largest cities of the country.

for me, giving the double check on letters and syllables too. Try it! There's no patent on the discovery.

All this procedure is the work of but a moment, and one learns to keep up, usually, with the copyholder's reading aloud or one's own silent reading. If a word is wrong, make it right. If it is doubtful in meaning or spelling, put a ring around it — do not dare to let it get by! It is one of the troublemaker twos. Guessing at these, or "taking a chance," lets the misspellings into your work, and nobody is to blame for the resultant confusion but yourself.

According to the system here outlined, there are three separate checks for every word you are sure of, and a ring around every word you are not sure of. The latter should form a constantly diminishing group, since words you are not sure of today will be a part of your stock in trade tomorrow. "Pastor *enuritus* of Bethany Presbyterian Church," for "Pastor *emeritus*," was allowed to slip into a church program recently by a proofreader who did not know what the Latin word meant and was not fussy about finding out! A word like that should not be released from its ring until it has shown its credentials.

What an elimination of worries in the threefold checking system for every familiar word:

First, there is the O. K. of the conscious mind for meaning. This takes care of the sense—the most important part of proofreading—and finely discriminates between such tricky little things as words with different spellings and meanings but similar sounds: "Apprise," "appraise"; "ri*b*-proof underwear," "ri*p*-proof." Or words with different spellings and meanings but identically the same sound: "Golden *mien*," "lemon *peal*," "a *tail* of two cities" (see reproduction herewith), "she *poured* over a book." The subconscious mind would be quite capable of spelling "p-o-u-r-e-d" and letting it go at that! It has happened more than once.

Second, with the assistance of a pencil and, third, the fingers of the left hand there is the subconscious checking up of all the letters and syllables of words.

Really, is there anything left to worry about, or to prevent the attainment of a one hundred per cent standard of good spelling?

I shall be interested to hear of your experiments along this line.

INDEPENDENT CONTRACTORS

By CHESLA C. SHERLOCK

THE law of independent contractors will never cease to be a source of the greatest interest to all employers, inasmuch as it involves, on the one hand, complex problems under the workmen's compensation acts, and, on the other hand, questions of the employer's liability to third parties. At common law, an independent contractor had no right to maintain an action for damages for injuries received while performing service for another. He was held to have contracted away his ordinary rights in consideration of the contract price, and to have assumed all risks incident to the employment.

That principle of law is familiar to every employer. Cases of this kind were frequently found in the courts, with the result that the law on the question was soon reasonably well established. The change in sentiment soon brought the underlying principles of the compensation acts to the surface and the great majority of the States enacted these principles into law.

The question very naturally came up under the new statutes, as it had under the old common law practice, and, as a result, we find the courts confronted with a new perplexity. Some held that the law as decided under common law practice was still in force and they did not hesitate to apply it, denying the injured parties any recourse. Others were of the opinion that the compensation statutes offered relief from this portion of the common law as well, and swept aside all precedents and looked to the real relationship existing between the parties to determine the question rather than to the mere contract of employment itself. But these latter decisions are far in the minority and do not, by any means, express the weight of authority on the subject at this time. They merely are an indicator pointing the way which this subject is leading the courts.

Eventually, no doubt, the majority of the courts of this country will come to the point where they will refuse to apply the harsh construction of the term "independent contractor" which was formerly, and is now, permissible.

But there is another reason why the question of independent employment is of more than passing interest to employers. Oftentimes certain individuals rendering service to employers cause injury to third parties. If the so-called certain individuals are employees, then the employer will be liable in an action for damages brought by the injured parties; if the certain individuals are not employees, then the employer would not be liable for their acts, because they are independent contractors and would, themselves, be liable.

Take, for instance, a transfer man who is hauling freight for a publishing-house. A roll of paper drops off his wagon, injuring a third person. Is the transfer man an employee or an independent contractor? It naturally follows that if he is an employee, the publisher would be liable for the payment of damages to

the injured party; but if this is not true, and the transfer man is, in fact, an independent contractor, then he, himself, would be liable for the damages.

The courts, of course, have passed upon this question many times. In fact, when we consider these cases, we are getting into the very hotbed of the subject of independent employment.

In a New York case, action was brought for the death of a brakeman who was injured by a plank which a teamster, engaged in unloading a car standing on a siding, allowed to project so far over the side of the car that it struck the brakeman, who was standing at the end of a freight car which was moving along the main track. It appeared that the teamster had asked the defendant if he might haul back a load of freight for him, as he was going to town to get a new wagon. In getting the freight, the accident occurred. It further appeared that the teamster was not under the direction or control of the defendant at the time of the injury, save as to the result of his work. For that reason, it was held that the teamster was an independent contractor and that the defendant was not liable for the damages sought.

There are dozens of other cases on this point, but the trail is so well beaten that it does not seem necessary to consume the time and space to specifically mention more of them. However, it seems that the following elements must always be present in cases of independent employment: First, a contract of hiring; second, absence of control or direction of employer over the employed as to the manner in which the work is to be done, save as to the result of the work done.

The judicial conception of an independent contractor is simply that of a person who, being in the exercise of a distinct and recognized trade, craft, or business, undertakes to do a certain work without submitting himself to the control of the employer in respect to the details of that work.

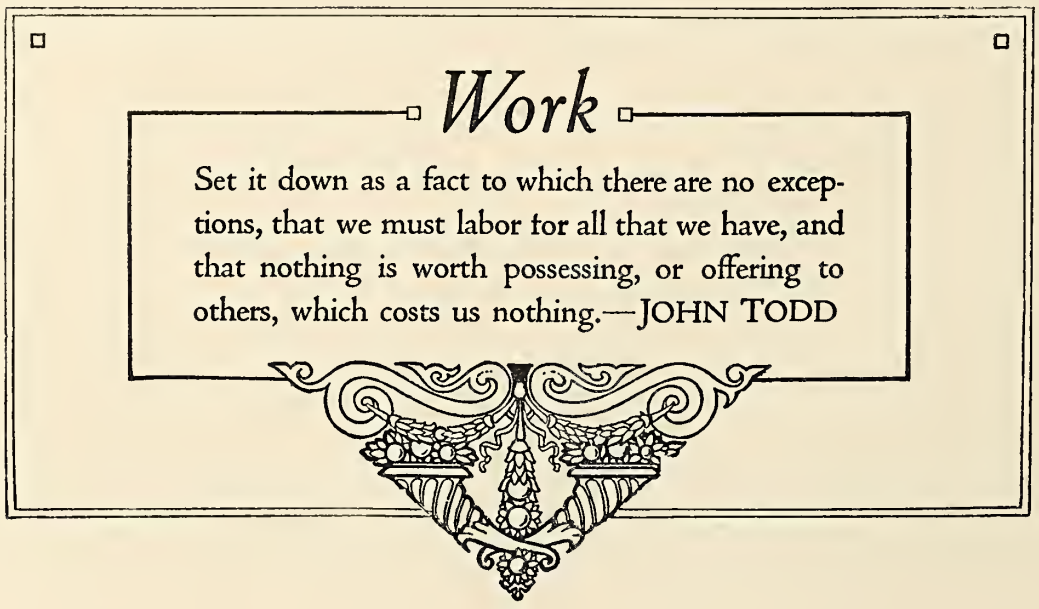
Some of the definitions given by the courts are as follows:

"One who, exercising an independent employment, contracts to do a piece of work according to his own methods, and without being subject to the control of his employer, except as to the result of his work."—*Powell vs. Const. Co., 13 S. W., 691.*

"One who is subject to his employer as to the results of his work only."—*Knoxville Iron Co. vs. Dobson, 7 Lea, 367.*

"Any one who follows a recognized independent calling has been held to be an independent contractor."—*71 Me., 318.*

"The test to determine whether one who renders service to another does so as a contractor or not is to ascertain whether he renders the service in the course of an independent occupation representing the will of his employer only as to the result of his work and not as to the means by which it is accomplished."—*Hexamer vs. Webb, 101 N. Y., 385.*





COVER-PAGE OF AN ENGRAVER'S HOUSE-ORGAN.

The above design was used as the cover of *Plate Progress*, the house-organ of the Jahn & Ollier Engraving Company, Chicago, by which company the design and the plates were made. Printed in four colors by The Henry O. Shepard Company, Chicago, Ault & Wiborg process inks being used.

EDITORIAL

THE attention of THE INLAND PRINTER has been called to the fact that some printers have experienced difficulty through copper plates being spoiled by the use of imitation peacock or sky-blue inks. Under ordinary circumstances, this material will not harm a copper plate in any manner whatever; but since ink manufacturers have had difficulty in securing some of the materials necessary to the manufacture of printing-ink, peacock blue is out of the market and, owing to their stocks being exhausted, many of the manufacturers have been forced to resort to the use of a combination of colors containing ultramarine blue. This latter blue should never be used on a copper plate unless the plate has been nickeled. Printers and pressmen should bear this in mind and make certain, when using these colors, that the inks contain nothing injurious to copper.

New Features for 1918.

THE INLAND PRINTER takes pleasure in announcing several new features, starting with this issue, which, we believe, will prove of great interest and benefit to our many readers.

A special department, under the title "Collectanea Typographica," will be devoted to short comments on the literary and historical sides of printing. This will be under the supervision of Henry L. Bullen, librarian of the Typographic Library and Museum, Jersey City, New Jersey, who is too well known to our readers as an authority on matters pertaining to the historical side of printing to need introduction. Questions regarding historical and biographical matters will be answered through this department.

W. H. Hatton, instructor of printing in the Baron de Hirsch Trade School, New York, will conduct a department devoted to the interests of teachers of printing, the object of which will be to discuss the various phases of teaching printing, the problems confronting the instructor, equipment, management, series of exercises, and other matters pertaining to the instruction of those starting out in the printing-trade. Questions relating to these subjects will be welcomed and answered. In view of the widespread interest that is being taken in the teaching of printing in the various vocational schools, and also the fact that upon the proper training of the apprentice depends the character and ability of the future printer, this feature should be of particular value at this time. The introductory article by Mr. Hatton will be found in the first section of this issue.

Another department will be devoted to the activities of the employing printers' organizations of the country, special emphasis being placed upon what these organizations are doing for the improvement of trade conditions in their different localities. Through organized effort alone can the proper advancement be made and the industry placed upon a sounder basis. It is the hope and belief of THE INLAND PRINTER that this contribution to the work of the trade organizations will prove beneficial to the industry as a whole.

The regular departments heretofore appearing each month will be continued, with the exception of the one under the heading "Bookbinding." In place of that department we will present a series of articles on the costs of bindery operations. Many requests have been received from time to time for cost figures on various common bindery operations, but it has been difficult to secure satisfactory figures. Our attention was recently called to some tables of costs gotten out by the printers' organization at Salt Lake City, and arrangements have been made with R. T. Porte, the compiler of the tables, for a series of articles describing them, and the right to print them for the benefit of the trade in general. The first article of the series appears in this issue. Mr. Porte does not claim that the figures he presents are the last word on the subject, nor that they are absolutely correct and will apply under all conditions, but he feels that this is the first attempt to make a cost-list that gives a price without leaving more or less figuring to be done by the printer. We believe that this series will be an important contribution to the printing-trade this coming year, and we ask our readers to carefully check the costs given with their records and give others the benefit of their experience if the records do not correspond with the prices and amounts given by Mr. Porte.

Repeal the Zone System of Second-Class Matter.

The attention of our readers is called to a special page, bearing the heading, "Strangling the Periodicals," appearing in the advertising section of this issue. We urge an earnest consideration of the matter presented on that page, as it is of vital importance to the printing industry, and to the country as a whole, at the present time. Strong efforts are being put forth toward having the postal amendment placing the zone system on second-class postage, rushed through the last session of Congress, repealed, and these efforts should have the support of the entire reading public. A bill, designed to do away with the zone system, has already been introduced by Senator Reed Smoot.

Publishers do not, and will not, oppose just war taxes. They stand ready to do their full share with all other businesses — and are doing it, as is evidenced by the readiness with which they have given of their time and space to make known the needs of the country in the present crisis — and a fair increase, should proper investigation show it necessary, will meet with no opposition from them. The zone system as it now applies to second-class mail, however, places an extra tax on the publishers, one that is not required of other lines of business, and will make it impossible for many to continue their publications. The effect of this will be far-reaching. The reading public is depending upon the magazines and periodicals for information and educational matter. Business men in all lines are looking to their trade journals and business papers for information that will enable them to meet the changing conditions. Periodicals form a large part of the work passing through the printing-plants, and to put any number of them out of business will reduce the amount of that work and force men out of employment.

Furthermore, the burden of the increased postage caused by zoning second-class matter, which, it is estimated, will range from fifty to nine hundred per cent, will not fall equally on the publishers in the different parts of the country. Those in the extreme East or West will necessarily stand a much larger share than those in the Central States. The result of the zone system will be the sectionalizing of the press and the country, and that at a time when a free and united press and the unification of all efforts and interests are an absolute necessity.

The postal system was instituted as a public service, not a money-making proposition. Second-class postage was inaugurated for the purpose of fostering the wider dissemination of matter that forms a large part of the educational life of the country, and which is the only medium of education many are able to secure. To tax second-class matter is to place a tax on education. It will react against the interests of the general public and is an unwise piece of legislation.

Again we urge an earnest consideration of the arguments presented on the special page referred to.

"Sound Printing."

The progress made in the development of the phonograph since its invention about forty years ago has undoubtedly far surpassed the fondest dreams of its inventor. Surely it has far exceeded the expectations of those who first read of its invention, or who were privileged to hear the first reproductions of the human voice. Undoubtedly, very few indeed considered it as anything beyond a mere novelty, or had any conception of the extent to which it would be used.

The inspiration from which this train of thought started came after reading an interesting editorial note, entitled "Sound Printing," which appeared in the second issue of THE INLAND PRINTER, November, 1883, reading as follows:

> A few years ago, when the phonograph first made its appearance, there was no end to speculation as to the possibilities of its future. It was predicted by some that it would supersede printing to some extent; that the impressions of the needle on the metallic sheet would eventually be perfected so that duplicates of impressed sheets could be produced as readily as sheets of paper; and that by the use of a perfected machine for reproducing the sounds the eyes would, in a great measure, be relieved of the strain of reading poor type. The gate seemed opening to a wonderful field of invention, but the phonograph has never yet proved to be more than a very interesting toy. To some it may seem strange that such a wonderful invention should be made and no practical results follow, but this has been the history of many wonderful discoveries. America had been discovered more than one hundred years before the permanent settlement was made. Probably a majority of the valuable articles used today have been tardy in coming into practical use.
>
> Should this or any other method of recording and preserving the literature of the world ever be perfected by which the ear, instead of the eye, would be brought into requisition, the whole system of education would be revolutionized. Reading, as now practiced, would be transferred to the classical scholar, who now devotes several years of his school life to the study of Greek and Latin for the purpose of making himself acquainted with the literature of the ancients, or to the antiquarian, interested in searching ancient inscriptions and parchments. The voice itself, and not arbitrary characters representing the different sounds of the voice, could thus be preserved; and not only so, but even the tones peculiar to the individual would thereby be heard generations after the tongue had ceased to speak.

Considering the widespread use that is now being made of this invention — the extent to which it is employed, not merely for amusement, but as a practical, time-saving business device, and by correspondence schools for teaching languages — it seems as though the prognostication set forth in this journal just over thirty-four years ago is being fulfilled. While present conditions will probably cause a temporary cessation of its further development, along with that of many other inventions, we can look forward to still greater accomplishments in the reproduction of the human voice as a method of "recording and preserving the literature of the world."

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

LETTERS WE APPRECIATE.

To the Advertising Manager: NEW YORK CITY.

You are certainly to be congratulated on your December issue of THE INLAND PRINTER. To see it lying on top of a desk, one would never think of its being a trade-paper. I have looked at the cover a dozen times, and admired it more each time. I wish you would send me another copy of this issue. I want the extra copy to take home. To me there is a tremendous satisfaction in advertising in a magazine that has "class" and, at the same time, a large circulation. EDNA L. TRAVERS,

Advertising Manager, Bingham Brothers Company.

To the Editor: PITTSFIELD, MASSACHUSETTS.

The December, or Christmas, issue of THE INLAND PRINTER just reached my desk, and the cover-page is as striking and artistic a page as I have ever seen. Surely the man who designed the same is on his job; in fact, the article beginning on page 321, "John Swift, Superintendent — The Man Who Knew How," fits this chap exactly. I have looked through the Table of Contents trying to find out whether or not credit was given this clever chap for his efforts, but can not find it on this page.

I have "fanned" through the pages of the magazine itself, from cover to cover, and it is chock-full of good meat for a man who endeavors to be up and coming in the printing game. The Christmas suggestions are fine indeed.

Pass along these good words to the clever chap who designed the cover-page. WILLIAM C. ROOT,

Secretary and Manager, Eagle Printing & Binding Company.

EDITOR'S NOTE.— We thank Mr. Root for this letter of praise and encouragement, and are pleased to extend the credit for the cover-design where it is due. The design on the cover of our December issue, and also the frontispiece, was the work of our associate editor, J. L. Frazier, who is also in charge of the Job Composition Department. Feeling that any credit line would detract from the designs, Mr. Frazier purposely omitted giving himself the credit for the work.

LEAD-POISONING?

To the Editor: BALTIMORE, MARYLAND.

Certain bureaucrats in Washington are much perturbed at intervals about lead-poisoning in typefoundries and in printing-plants. Investigators have been covering the country and telling these trades of their imminent danger from this source. In an experience of more than forty years on two continents, and in several States of this country, I have never seen or heard of a case of lead-poisoning in a printing-office or in a typefoundry. I have inquired in many directions and have yet to find a printer or a typefounder who has heard of a case. Perhaps some of your numerous readers may be able to report some cases. Perhaps I am wrong in my opinion that the multiplication of investigators has much to do with the high cost of living. Are we being poisoned or are we being exploited?

TYPO.

NEW YORK AS A PRINTING CENTER.

To the Editor: NEW YORK CITY.

S. H. Horgan's article on the achievements of New York in the field of inventions relating to printing [in the November issue] is excellent reading. However, he is somewhat inaccurate. Bruce's typecasting machine never could cast 200 types a minute; its speed is from 50 on ten-point to 150 on six-point, at which rate it beats the hand-mold hands down. David Bruce, Sr., did not introduce stereotyping to America, though the Bruces were the first to make a success of the process. John Watt was the man, and the first book stereotyped was "The Larger Catechism," published in New York in 1813. Charles Craske was not the inventor of papier-maché stereotyping. That invention was made in London by two natives of Switzerland. It was first used on the London *Times* in 1856. They cast curved columns, which were secured in turtles as type columns had been. A workman brought the process to New York, and Craske (an engraver) financed him, and, with his backing, curved stereotypes of newspaper pages were first successfully made and used in New York in 1861. Silas P. Knight's inventions were of great importance in electrotyping, but his wet black-leading patent can scarcely be credited with making "the electrotyping process entirely practical for printing purposes." The first successful electrotypes for printing purposes were made before Knight entered the field. His greatest service to the electrotyping art was the discovery that by sprinkling cast-iron filings over the wax mold, and pouring a solution of sulphate of copper over the filings, a thin layer of copper was instantaneously created over all the surface. Before that discovery, which Knight patented (I believe), the wax mold was put in the depositing-tank and the copper deposited itself on the wax very slowly. It was not until the copper had grown over the whole surface of the wax that any speed could be secured in depositing. Later, Knight invented the wet black-leading process, but it was never preferred to the dry black-leading process until thirty years after, when the half-tone came along to increase the difficulties of the electrotyper. After some delay, it was discovered that half-tones could be electrotyped successfully by means of the wet black-leading process. The impact of the brushes used in the dry process on the screen in the wax molds of half-tones made it well-nigh impossible to make a

perfect replica in copper. The Adams press was invented and first manufactured in Boston. Isaac and Seth Adams made fortunes and then sold their press to the Hoes. Roller-composition is an English invention, and was made in a few printing-plants for their own use, until, in 1848, Samuel Bingham, of New York, started the first roller factory in America. Mr. Horgan has confused Leander K. Bingham with his father, Samuel. L. K. Bingham invented the so-called gatling-gun method of roller-casting now used everywhere. His sons continue the business. Rotary photogravure was invented in England and first used for newspaper purposes in Germany. Steel-plate engraving was invented in Newburyport, Massachusetts, by Jacob Perkins, who gave Philadelphia the honor of having the first steel-engraving plant.

I am sure Mr. Horgan will be glad to be corrected in these few details. He himself has done notable things in process engraving in his "little old New York." He was the pioneer in the use of half-tones on newspaper presses. I doubt, however, if he is a real New Yorker. New York has had some great things done in it by able men who were born and trained elsewhere. David Bruce, Sr., was a Scotsman; Knight, Bingham, Gordon and the Adamses were New Englanders; Craske came from old England; J. A. Adams was a New Jersey man; and Bullock, De Vinne, Kurtz and Thorne were outlanders. Of the names mentioned by Mr. Horgan, only Richard March Hoe and David Bruce, Jr., were actually New Yorkers, and New York has every reason to be proud of them. As a rule, however, when you scratch an eminent New Yorker deep enough, you will discover that his brain power was first generated somewhere else. New York undoubtedly does produce more evanescent and effervescent literature in the shape of periodicals than any other place, but very little of the mass is read by New Yorkers. The atmosphere of the city is detrimental to thought and study. Unless one has been formed before he reaches New York, his will usually be a state of arrested development. If an outlander's brain power is matured before coming to our city, he will find easy pickings in this headquarters of the gold-brick industry. W. E. L.

THE DIRECT-ADVERTISING CAMPAIGN OF THE MORTIMER COMPANY.

To the Editor: OTTAWA, ONTARIO.

We have read your excellent criticism of the first two units of our direct-advertising campaign and feel gratified that it has appealed to you in such a way as to warrant the use of the space devoted to the criticism; but we would draw your attention to the fact that the assumption that the Mortimer Company has abandoned all its sales staff on account of the depletion owing to the war is erroneous. Our sales and service department is still doing the same work as heretofore, but is being augmented, as it were, with this series of direct advertising. Perhaps you have read some of our assertions in the preliminary letter and booklet too literally. We do not anticipate any great results directly accruing from this campaign, but, indirectly, we have great confidence in its success in enhancing the sales of our business.

Over sixty volunteers to the colors, prior to the advent of the Conscription Law, have answered the call from the Mortimer Company's staff, many of whom have either been wounded or have made the supreme sacrifice in France; and it is with the intention of meeting this man-famine that the Mortimer Company is not only inaugurating a direct-advertising campaign itself, but, by bringing these arguments before the Canadian business houses, hopes to prove that its experience can be gained in an appreciable manner by others who are handicapped by the same experience in the difficulty of obtaining suitable help.

We are bringing this to your notice solely to elucidate any assertions that hitherto have, perhaps, not been conveyed in the real sense that was intended.

J. P. BYRNE, *Manager,*
The Mortimer Company, Limited.

WHAT IS A PROOFREADER?

To the Editor: CHICAGO, ILLINOIS.

This is a question that has been raised in consequence of the confused, chaotic conditions existing in many of the proofrooms of job and book offices under the jurisdiction of Chicago Typographical Union, No. 16, in connection with the exploitation of female revisers and copyholders by permitting or requiring them to do readers' work at about half pay, work which should be done by a reader and for which full scale should be paid. Many of these revisers and copyholders are well qualified to do readers' work, in some instances even better than the readers with whom they work.

Fair-minded employers are compelled to compete with such underpaid help, to their manifest business disadvantage, and sometimes are obliged, in self-defense — to put it in plain English — to rat their proofrooms.

There is no question in the minds of experienced heads of proofrooms that the work of the reviser, and in some cases even that of the copyholder, is of equal importance to the work of the proofreader, and should be equally well paid. In that case, however, revisers and copyholders should be held to a degree of responsibility equaling that of the reader. The observance of this principle would demand equal competency on the part of all workers in the proofroom, and would tend largely to diminish the evils now existing, perhaps eliminate them altogether.

One thing is certain: It would be like the Millennium to one in charge of a proofroom if he could call upon any one under him to perform any operation required at any time, with confidence that it would be done well, instead of having to set aside certain work for certain persons, who might already be overloaded, or stop others to take up special operations, while others sit idle, resulting in more or less delay in production. Fewer workers would be required, increased results secured, with greater assurance of accuracy; inconvenience through temporary absence of any one person would be lessened, and promises could be kept; saying nothing of the avoidance of irritation and anxiety on the part of all concerned.

Can employers and managers be brought to the viewpoint outlined above? It is safe to answer in the negative. We are therefore brought back to the problem of ameliorating conditions as they are, and by necessary legislation compelling employers to conform to what is to their own interests as well as to the interests of the union and of employees, relying on the results to secure recognition of its justice and benefits.

One step suggested to be taken at the present time is the division of proofroom employees into two distinct classes, namely, (1) readers, and (2) copyholders. All present revisers to be ranked as readers, paid as such and taken into the union; those not competent, however, to go into the copyholder class. This will help to define "What Is a Proofreader?" Copyholders to be under the control of the union, subject to examination for qualifications before employment, and treated as apprentices.

The writer recommends International Union legislation to secure uniform conditions of admission to membership, based upon some standard of competency, throughout the jurisdiction. At present it is possible, and I am informed it has been done, for a person to go into a small or "unorganized" town and secure a card, that could not be obtained in a place where proof of competency is insisted upon, but which nevertheless is received and recognized.

Pending such legislation, it will be necessary to use such safeguards against subterfuges and dishonest representations as can be devised. Members of the union found guilty of aiding, abetting or conniving at methods whereby incompetent persons gain admission to our organization should be punished for such disloyal actions, which in most cases are more far-reaching in their pernicious effects than is generally realized.

Lack of coöperation and coördination of effort on the part of local unions in matters of mutual interest may be considered as parallel to the conditions that have prevailed on the various sectors in the war zone — a lack that has come to be realized and for which a remedy is being sought by the concentration of authority in a small war board.

Similarly, all conditions which affect the membership at large should be taken out of the hands of locals and be placed in the hands of the I. T. U. executives, leaving to locals everything that pertains strictly to local interests alone.

The foregoing is written in the hope that it will lead to discussion and some remedial action.

PROOFREADER.

HIRING JOB-PRESS FEEDERS.

To the Editor: CHICAGO, ILLINOIS.

How many printers are fortunate enough to say, "I never have any trouble hiring and keeping good job-press feeders"? It is safe to say that all printers who have job-presses are tormented with this chronic trouble.

While, like most chronic diseases, this one can not be entirely cured, it can be greatly improved; and one of the remedies is as follows:

For a battery of six job-presses, hire one good, steady pressman and an intelligent boy, seventeen or eighteen years of age, and four girls, each of whom should be over eighteen years of age and have at least a sixth-grade education. Have the pressman take the forms out of the machines and set up guides for a card cut to about the size of a postal card. Let the girls and the boy feed these for half a day, then give them more difficult stock to feed for about two days more.

The whole crew should then be able to handle printed jobs. All-quad guides should be used, and paper hoppers will be of great assistance. In one week's time this force will turn out a fair grade of work, and the organization can be improved in efficiency in a short time.

After you have your feeders educated, do not make the common mistake that so many employers make by saying, "I paid them good wages to start with and raised them a dollar weekly within a short time." Those employees soon learn to know the prevailing scale of wages paid for this kind of work, and if they do not get the price from you they will go to your competitor. Personally, I have never known any employee who was spoiled because his or her wages were raised too rapidly.

As soon as a feeder is able to handle the work efficiently, he or she should be paid the prevailing scale of wages for such work, and if this is done the employer will reap the benefits of his teachings. T. F. W.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

SOME of the British soldiers interned in Switzerland are being taught bookbinding.

THE printing-trades employees in another lot of English and Scotch cities have been accorded war bonuses and wage-scale increases.

AT the Stafford police court a stationer was fined 9 shillings for a breach of the Shops Act, an assistant in his shop having sold a post-card after closing hours.

FOR the roll of honor in connection with the printers' war memorial there is already a list of over seven hundred names of officers and men who have lost their lives at the front.

BECAUSE wrapping-papers of all kinds are so scarce and dear, people are becoming very economical in their use, so much so that it is feared it will be difficult for many years to get the consumption back to the pre-war standard.

AT a recent quarterly meeting of the Association of Correctors of the Press, held in London, it was shown that the society had a fund of nearly £8,000. At the meeting the subject of training disabled soldiers to be proofreaders was discussed.

THE London agency of the Keystone Type Foundry, of Philadelphia, formerly held by Soldan & Co., has been transferred to C. W. Shortt & Co., Whitefriars street, E. C., who are also the London agents of the American Type Founders Company.

THE Federated Printers' Unions of London are asking the London Master Printers' Association for a further war bonus of 6 shillings per week. The successive increases so far during the war total 10 shillings for compositors, etc., and 9 shillings for linotype operators.

THE firm of D. C. Thomson & Co., of Dundee, and its employees recently took occasion to pay a tribute to John S. Robertson, a compositor, who had served the firm uninterruptedly for fifty years. A firm for whom it is possible to work half a century is also entitled to a tribute.

TO RENDER available for manufacturers, dealers and publishers accurate information regarding conditions in the news-print paper industry, the Federal Trade Commission has decided to collect, compile and publish statistics of production, consumption, shipments, stocks on hand, etc. Manufacturers of print-paper are required to furnish a partial report each week and a more complete report each month.

THE oldest newspaper in Ireland is the Belfast *News-Letter*, which on September 1 last celebrated its one hundred and eightieth birthday. Beginning in 1737, it continued as a biweekly until 1851, when it became a triweekly; in 1855 it was changed into a daily. The present extensive offices in Donegal street are among the finest of their kind in the United Kingdom, and the machinery is thoroughly up to date.

THE Newspapers Federation, which represents the proprietors of daily morning and evening papers in the North and Midlands, after an interview with a deputation from the National Union of Journalists, has decided to recommend to its members to pay their editorial staffs a war bonus on a scale ranging from 20 shillings a week for lowest-paid men to 7½ shillings a week for those having salaries of 75 shillings and over.

THE Minister of Munitions has given notice that he has taken possession of all pig lead (whether virgin or remelted), old and scrap lead, and lead residues, now or hereafter situated in the United Kingdom, with the exception of such lead as may be in the possession of or due under an existing lawful contract in writing for future delivery to a manufacturer for use in such manufacturer's own works; and lead specially excepted under written authority. The lead of which possession is taken will be paid for on delivery.

THE noted art publishers, Raphael Tuck & Sons, had ordered a $5,000 lot of goods from its American branch at New York, for the importation of which they expected to receive a license. This was refused by the Paper Commission, notwithstanding special application and explanations. Meantime the ordered goods were already under way, a cablegram being too late to stop shipment. The goods arrived at Liverpool, but delivery was not permitted and they had to be shipped back to America, entailing a loss of the sales already made from samples.

IN the latter part of October, owing to a disagreement between their union and the masters regarding wages and hours of work, the printers of Dublin went out on a strike. From four to five hundred employees are idle, and most of the offices were affected. One concern settled with their men and has given them an advance of 5 shillings per week and a reduction of one hour in the working week. The others claim that the granting of the men's demands would mean the finishing of Dublin's remnant of the printing-trade. The men want a 48-hour week and 10 shillings advance in the weekly pay.

THE Paper Commission has issued a new order, in the form of a consolidation of previous orders. One of the changes provides that catalogues and circulars from trader to trader are included in the restriction of one-third of last year's quantity. The permission to issue catalogues and posters printed previous to March is withdrawn. The Commission also takes power into its hands, in the event of any individual or section of trade being wasteful in the use of paper for advertising purposes, to impose further restrictions in such cases. The same thing will apply if there is any waste of paper in respect of catalogues.

A FEW months ago a meeting was held at St. Bride's Institute, London, to urge the Government to provide greater facilities for the education and training of those employed in the printing-trades. Two schemes were discussed: (1) The London County Council plan for a central school of printing, and (2) the selection, education and training of boys for two years in a trade-school before entering the printing-office. A resolution was adopted, calling on the Government to take steps for early legislation making attendance at technical schools during the daytime compulsory upon young people, as well as approving the resolutions passed by the Education Committee of the London County Council in favor of a central school of printing to meet the needs of the London printing-trades.

THE printing branch of the Leeds Technical School has evening classes in bookbinding. The course for 1917-18 is divided into two stages. In the first stage there are lectures on commercial bookbinding on Mondays from 7 to 8:30; a practical class in forwarding on Wednesdays from 7 to 10, and a class in pen-ruling on Tuesdays till Christmas, from 7 to 10. In the second stage the lectures are also on Mondays, from 8:35 to 9:35, but the three-hour practical class, which is in finishing, is held on Thursdays. After Christmas a disk-ruling class will start, to meet on Tuesdays. The fee for each course is 5 shillings, and the classes are composed of students actually engaged in the trade. A complete equipment for forwarding and finishing, on the most approved lines, is provided for instruction.

THE enormously increased demand for shrapnel threatens to require all, and more than all, the lead on the market. The Ministry of Munitions has, it is believed, had to consider seriously the question of commandeering metal from holders, even to the extent of stripping off roofing metal. A strong appeal has been made to the printing-trade not only to economize in the use of lead and lead compounds, but to release every possible pound of metal at present stored in standing forms, stereotype plates, etc., and to put the strongest pressure on customers for whom they hold metal in one shape or another to release it in the national interest. It is pointed out that the present price, which is steadily advancing, enables this to be done at a considerable profit, and that forms might even be molded now, and, if required, casts made from the molds hereafter without loss, the high price of metal affording a margin sufficient to pay for the molding, while the certainty of an enormous drop in prices on the cessation of the demand for shrapnel gives a prospect of replacing melted plates at a low cost.

ITALY.

THE late Edoardo Scarfoglio, editor of the *Mattino*, of Naples, was one of Italy's most brilliant journalists. Under his editorship that journal acquired considerable influence, not only in political but in literary matters.

THE Italian ministry of finance recently announced that, by way of modification of the earlier measures concerning the prohibition of the exportation of paper from this country, the Italian customs authorities may in future allow the exportation to any except enemy countries of the following kinds of paper only: Straw paper and rough packing-paper, not made of cellulose; cigaret-paper; *de luxe* writing-paper in boxes, and hand-made paper. In case of doubt as to whether a consignment sought to be exported comes under any of these categories, a sample is to be sent to the ministry of finance for decision. The right of granting permission for the exportation of every other kind of paper is again reserved by the ministry.

AUSTRIA.

ANNOUNCEMENT is made of the death of Wilhelm Singer, editor of the *Neues Wiener Tageblatt*, and president of the International Press Association. He was a very prominent personality in Austrian journalism.

A QUESTION OF PUNCTUATION.

Charles Alma Byers, the magazine writer, who himself acknowledges that he was once the editor of a country newspaper in a small Missouri town, tells the following, says the *National Monthly:*

"You can do some wonderful things with a few little punctuation marks. Here, for instance, is an illustration: The editor of a country weekly in a small town in Kansas, near the Missouri line, published in one of his issues the story of a little girl who asked for paper and pencil with which to write a letter to God. The girl's letter was brief. It read: 'Good-by, God; we're going back to Missouri.'

"The editor of another weekly, in a town just across the border in Missouri, reprinted the story, but with the statement that, while the wording of the girl's letter had perhaps been quoted correctly, there evidently had been a mistake made, intentionally or otherwise, in the punctuating. 'This,' he said, 'is what the girl intended: "Good! By God, we're going back to Missouri!"'"

Collectanea Typographica

By HENRY LEWIS BULLEN

For out of the olde fieldes, as men saithe,
Cometh al this new corne, from yere to yere;
And out of olde bookes, in good faithe,
Cometh al this new science that men lere.— Chaucer, 1340-1400.

* * * *

An Apology for Things That Are Past.

To business that we love, we rise betime,
And go to 't with delight.

— Shakespeare, 1564-1616.

THIS department is for those who love Printing, not primarily for what of wealth may be gained by it; for, in fact, if that is one's sole aim, it were, perhaps, better to have chosen some other occupation; but for those who have learned how beautiful it is as an Art, who have lifted the veil of its fascinating history, and whose blood flows redder and quicker as they recognize in their daily calling the seed of all other Arts and the chief stimulus of progress in all the activities and ideas and ideals of humanity. "Art is not the bread, but the wine of life," and this department is for those who would drink the wine of the printer's life, while not (we hope) losing in the least their share of the bread thereof.

The bread we gain is of the present; once made, it quickly stales. Bread has no history and no future. John Pierpont Morgan, the elder, baked much bread in his day, and despite his industry his fame would fail in a decade were it not that he craved for the wine of life — his great hospital, his great library and his great art collections; these will make him forever famous. Wine, if it is made well, improves with age. It has its history, and 'tis the wine of life that makes the future roseate with hope. "Old wood is best to burn, old wine to drink, old friends to trust, and old authors to read." Everything that is good has a history and has its roots in the Past. Everything that



Printer's Mark of Frederic Leonard, Frankfort-on-Main, 1660.
Motto: "From Darkness into Light."

fires our Patriotism is of the Past. Abolish yesterday, and you will wipe out civilization. Put your infant children on an island which the Past has not touched (if that were possible), and you will recommence the history of mankind in barbarism and darkness.

We wish every printer to have plenty of the bread of life. We are sad with those who, having the wine of life, do not get enough of the bread. We particularly admire those whose granaries are filled to overflowing and are also rich in the wine of life. Of such it may be said: "they gain the whole world and *save* their souls." Such a man, known of all printers, was De Vinne, who asserted that the very love of the wine of the printer's life was a wonderful aid to the acquisition of the necessary bread. He proved it in his own career. No printer ever had more pleasure in life nor greater honor as a printer, yet nevertheless he was the richest printer of his time. Few of his compatriot printers knew enough to appreciate how great a man De Vinne was; but that surely will not prevent his taking an exalted place in the history of his art, not for those things he spoke about at printers' conventions, where he was forced to get down to the level of the bread bakers, but for those things he was afraid to talk about — his wine of life — of which the large majority of his ever-complaining and ever-dissatisfied contemporary printers had no knowledge, and, therefore, no appreciation.

This department is to uphold the realities which made De Vinne great and prosperous. He was a practical man — none more so as a printer — and his ideals were practical and profitable in a soul-satisfying way. His typographical education was completely rounded. He knew his art and his craft and all that makes it great, and, knowing the value of his work, he taught its value to his clients, so that none dared to attempt to bargain with him. How few among the master printers can say that they will not bargain with any one who dangles an order before them! It is lack of education that induces bargaining. *There are few people who will not be benefited by pondering over the morals of bargaining.* No wonder our literature teems with jibes and sneers at bargaining men. Franklin rose superior to the bargainers. His typographical education was well rounded. "If a man empties his purse into his head, no one can take it away from him," said this money-making philosopher-printer. The matters he employed his head and heart upon were not on the bookkeeping level upon which dwell the bread bakers. It is almost impossible for a man to be a good bookkeeper and also a successful printer, and yet it would seem to be the ambition of many well-meaning printers to themselves acquire proficiency in bookkeeping by Chautauquan methods instead of sending their bookkeepers to the conferences. The very necessary cost-finding propaganda would be much more successful if the conventions were attended by the printers' bookkeepers, with instructions to learn

the system and put it into immediate operation. Cost-finding systems are just as necessary in shoemaking or in butchering as they are in printing, but butchers and shoemakers turn that work over to their bookkeepers. If the printing industry is unstable and not profitable, it is because the employing printers have a one-sided typographical education. The average employing printer is entangled by the mechanisms which he must use, in the survey of which he can no more learn what Printing is than a philosopher can understand Humanity from a study of man's anatomy and tissues. No one would waste any ink on the bread bakers of printerdom if they themselves were not clamoring for help, while proclaiming that for all their trouble they scarcely ever get more than half a loaf.

The brethren of the half-a-loaf life are those who scorn the Past. They have no time to learn the History of Printing which would not in their opinion be better employed in wrestling with a bookkeeping problem, if wise enough to do that. And yet, dear scorners of the higher typographical life, what is your cost-finding system but history pure and simple? Day by day you write the history of costs, and when a sufficient number of days have *passed*, you use the data derived from *past* transactions to guide you in your daily estimating and to prevent a repetition of *past* mistakes. That is the function and value of all histories, and none but infants and idiots can escape its beneficent influences. That day the bread baker deposits his "dough" in the bank he writes history on the deposit slip, and his bank-book is a history of the achievements of the Past. "Reading maketh a full man," wrote Bacon, and, if we may judge by results, lack of reading maketh an empty man. He also wrote, "Histories make men wise," for history is experience, and experience is the basis of wisdom. All experience is of what is Past. Fellow printers, let us make history rather than despise it! Long live the Past, for when it is forgotten, civilization will die!

* * * *

Youthful Printers and the Past.

WHAT has been written above in defense of the Past might better have been addressed to young men entering the printing industry. Some one has written that if a man does not acquire the habit and love of reading before he reaches the age of thirty, he never will. If a man wishes to excel in athletics, he must persistently exercise and train his muscles when he is young, and none do this who do not take pleasure in the game. Addison, the study of whose style made our Franklin the chief of early American authors, wrote that "reading is to the mind what exercise is to the body. As by one the health is preserved, strengthened and invigorated, by the other, virtue, which is the health of the mind, is kept alive, cherished and confirmed." Those very words the youthful Franklin did "read, mark, learn and inwardly digest," and he found pleasure in the game. Now, if one who is a printer will early have the good fortune to find pleasure in reading about printing and printers, with other good literature, he will be benefited all his life, and acquire that well-rounded typographical education which has made so many printers all-around successes. The literature of printing is extensive and varied. Do not, whatever you do, base your opinion of it on dry-as-dust text-books. That would be no more reasonable than to judge of the grandeur of the literature of the English language by a pocket dictionary.

* * * *

Big Prices for Printing.

THERE is just to hand a bookseller's catalogue which is an interesting proof of the esteem in which intellectual and book-loving folks hold certain American printers. There is one William Bradford, who had the distinction of being the first to print in both Philadelphia and New York. His almanac of 1711, which sold then for sixpence, may now be had for $375, or, if the 1726 edition will satisfy, that may be had for $250.

According to the bookseller, "the most important Bradford imprint ever offered for sale" is a folio book printed by William Bradford in New York in 1724. Our printer added to the book a map of New York, "the first engraved in the province." That doubtless was no easy task, but he accomplished it, and today you may buy it for $9,500! William Bradford's descendants ceased to print in 1825. They earned fortunes, still intact.

Andrew Bradford (son of William) — he who first gave aid to the youthful Franklin when he arrived in Philadelphia — also has a name which gives value to his work. Here are four items to be had for $680, $500, $585 and $575, respectively. One of these was sold at auction in London recently for $700.

A Money-Making Historian.

THE first American historian of printing was Isaiah Thomas, of Worcester, in Massachusetts. Like Franklin, he was a runaway apprentice. Eventually he became a master printer, and at his death in 1831, in Worcester, he was found to be one of the seven millionaires with which our country was blest at that time, notwithstanding that he gave away comfortable fortunes during his life. All made in printing, with the exception of some slight investments in farms and a stage-coach line — think of that, ye typographical bread bakers!

Isaiah Thomas was a distinguished rebel of the Revolution. Forced to fly from Boston, a proclamation was issued by King George's representative urging all good "patriots" to kill him, and with him (mark the names) John Hancock, Samuel Adams and Bowdoin. In that proclamation he is referred to as a "trumpeter of sedition." Money-maker as he was, he claimed a large share of the wine of life. He founded the august American Antiquarian Society, presented it with a library of 3,000 volumes, a hall which was the most beautiful in Worcester and money gifts approximating $50,000. For several years he acted as secretary and librarian, making the library invaluable in Americana and the institution famous throughout the world. In 1810 he published his authoritative "History of Printing in America," two volumes, 1,052 pages, the only complete record of the colonial printers.

* * * *

More Than Its Weight in Gold.

THE aforesaid bookseller offers an Isaiah Thomas imprint, a small pamphlet, for which, because (he says) "it is one of the earliest known productions of his press," he asks $365. He also asks $2,500 for a copy of a Bible with a London imprint, but which, through Thomas's history, is discovered to be (probably) the only known copy of the first Bible printed in America. The printers of it were Bostonians, who, in 1752, were afraid to issue a Bible openly on account of certain printers in Great Britain having a monopoly of printing Bibles in the British dominion. A few lines written by Thomas the printer gives that item its great value.

* * * *

Questions relating to the history and literature of printing will be answered. Communications invited from friends to these topics.

COST AND METHOD

BY BERNARD DANIELS.

The Printer's Errors.

Errors mean loss in any business and are something to be carefully avoided, but the printer's errors are still more disastrous because they may spoil the value of the job and make it a complete loss. Other tradesmen can recover something from the goods in which the error is made, but the printer finds his errors mean total destruction.

This should lead to the utmost care in handling copy, proofs and details of every kind, and to a certain extent it does, or we would find more printers in trouble.

But there is another class of printers' errors that show only in the profit and loss column — the errors of judgment in making estimates and prices. These are the errors that affect not only the man or the firm making them, but the whole business. These are the errors that unsettle market conditions and render it difficult for all printers to secure a fair return for the expenditure they make to produce work with value and to render service to their customers.

Many columns, humorous and serious, have been written about printers' errors, and much money has been spent by the trade organizations in the effort to train the judgment of the younger generation in the matter of estimate and price making, and there is hope for the future.

Meanwhile, every printer should make it an earnest endeavor to see that his own office does all that is possible to make correct prices and that these prices are such as will allow him to give his customers service.

Cheer Up, There Is a Better Day Coming.

We feel quite encouraged at having received requests to figure on what is practically the same job from three widely separated places — or, rather, to check up the figures made by three printers — and finding them to be correct and practically the same. Only a few years ago this would have been considered impossible and the veracity of any one making such a claim would have been challenged.

The missionary work done by the trade organizations and the trade journals is beginning to bear fruit, but, while we rejoice that this is so, we find our joy tempered with sorrow that the improvement is confined to such a small number of the thousands of printers scattered all over the land, many of them barely making ends meet from year to year because they will not listen to good advice and keep a cost system active in their plants.

Now, at the beginning of another year, is the best time to not only resolve but to act and start the cost system in your plant. A year from now it will be giving you so much satisfaction that you will wonder why you even hesitated about putting it in.

The printing business is on the eve of a great evolution that will far surpass any former change in its methods and traditions, one that will enormously increase the capacity of those plants able to welcome it with open arms and make the struggle still harder for those who will not move until they see the procession of the successful ones marching away and leaving them behind. We refer to the coming abolition of distribution in the job-offices — it has been abolished in the book plants and the newspapers for years, and now the job-printer will receive his emancipation from the meanest job in the business.

Why wait until you are forced to fall in line or get left; why not put in a cost system and learn what distribution costs you, or, if you have the system, let it tell you?

Yes, we are encouraged because three printers made the right figure, based on their cost-system results, and in wishing you the usual holiday greetings we want to add, "May the cost system be your lamp and THE INLAND PRINTER your guide to the most prosperous year you have ever known, despite the apparently trying outlook for the second war-year in America."

Sources of Lost Time.

In figuring up the proportion of the time sold to that paid for, the printer is startled by the terrible amount of lost time, which ranges from almost fifty per cent of that bought in the composing-room to possibly fifteen in the most active department. Taken all together, it is fair to say that fully twenty-five per cent of all the time paid for by the printer is non-productive or lost.

In the composing-room we have distribution, sorts-picking and lines set and then discarded for want of sorts. Jobs are stored so that several have to be handled to get the one the compositor needs. Small fonts handicap the compositor when a certain type is specified, and lack of spacing material slows down the work. Not infrequently this amounts to forty to fifty per cent of the total labor paid for. What other business could stand such a strain?

In the pressroom there is the lack of coördination of the work and the waiting for paper and ink, the lack of good rollers, the breakdowns and delays caused by failure to maintain a proper inspection and repair system under which each machine is periodically inspected and kept in tune. Then there is the lost time caused by not selecting paper and inks that were suited to each other, and the delay caused by "green" paper and lack of facilities for rapid handling of the stock and product. These amount to an average of over twenty per cent, though in some pressrooms they have been reduced to less than ten per cent.

The bindery also has the same troubles and losses from failure to keep the machinery right up to time and providing means for the rapid handling of stock. Notwithstanding that many of the girls in this department show an efficiency of over ninety per cent, you will find that the average bindery loss is fully fifteen per cent.

The remedy is simple. Provide the necessary facilities and take care of the coördination of the departments so that there is no waiting of one on the other. Yes, it costs

money to provide facilities, but it costs more to do without them. You might as well stop the clock to save time as try to save money by not buying needed improvements. You pay for them doubly if you try to get along without them. There is danger of over-equipment if judgment is not used, but we have found that the average plant is more apt to be over-equipped with large machines than with needed facilities for quickly handling the product, or those little facilities that make the mechanical equipment more easy to operate and the workmen more productive.

Keeping Tab on Results.

There is a big printer running a small shop in a small town in Pennsylvania who has the right idea of the way to make his own price-list for the various lines of small commercial work that form the major part of his business.

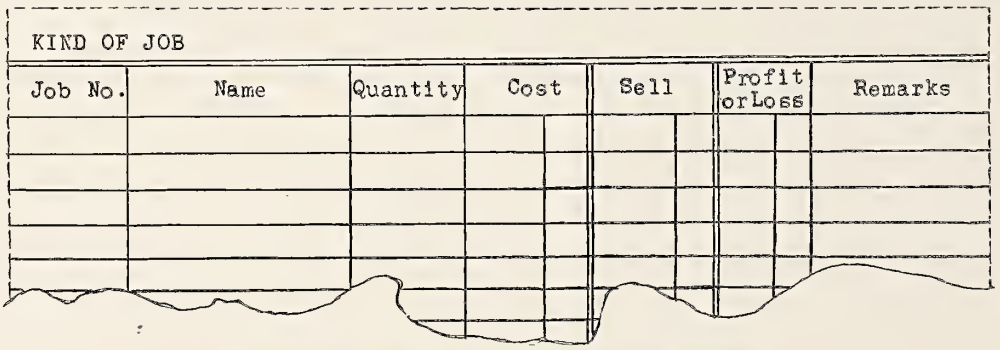


Diagram Showing Card for Keeping Tab on Results.

This printer was not satisfied that the prices issued by the big organizations were right; therefore, he started the cost system in his plant so that he might ascertain the cost of each job for himself, and was much surprised to find out how near these costs came to those which formed the basis of the prices he did not believe in. Then he conceived the idea that he was only noticing the high ones and so determined to test the matter out by comparing the price of every job.

In order to do this thoroughly and economically, he had his stenographer, who was also his cost clerk, make out lists of the various kinds of jobs and enter with each of them the cost and selling price of every job of that kind going through the plant, with the quantity, and classify the jobs of the same quantity in each list.

This is not so hard as one might think, and this is the way he did it: He provided an 8 by 5 inch card for each item and each quantity, and printed them with a heading and ruling as shown in the accompanying diagram; then, as each job was billed, the clerk entered the amount and quantity on the proper card.

Cards were made for bill-heads, letter-heads, note-heads, business-cards, professional cards, postal cards and envelopes, and in each of these classes there was a card for one thousand, two thousand and five thousand copies. The record was kept for six months, with the result that the average cost proved to be so nearly that of the Standard price-list that he decided to use that list regularly.

But he also found the data so useful in hunting up previous orders that he has kept it up as an index to his sales, and finds it valuable in quickly locating a job to show a customer at about the price he wishes to pay. It is certainly convenient to be able to refer quickly and accurately to every recent job of the class under discussion and know to a penny just what it cost to produce and whether you can afford to duplicate it for the same price for another buyer. But, more than this, it is a continual check on irregular and erratic pricing, as all similar jobs are gathered together and any error in pricing shows up at once.

Operation Hour-Costs.

For several years it has been the habit of various printers' organizations to publish schedules of hour-costs for the different operations in the printing-plant and bindery; but, as a rule, these figures were mere statements of a price per hour without any data by which their correctness or error might be determined, or by which their adaptation to any particular shop could be ascertained.

Now, these figures have proved very misleading, in that they have been taken by many printers without question and applied to their own plants as a basis for estimating and charging. They have also proved equally detrimental to a number of other shops which are under the control of men who imagine that they can produce work at less cost and who have therefore discounted the published rates.

Almost every month the editor receives letters protesting that the published rates are too high for the locality or shops of the writers and therefore are wrong. But in nearly every case that has been investigated, the figures published by the United Typothetæ have proved comparable with the figures of our correspondents when all the conditions were compared and not the mere hour rate.

Of course, the majority of cases were such that comparison was impossible because the objector did not have a real cost system. This is one of the things that is most aggravating to the cost investigator. A printer will write, claiming an hour-cost of about two-thirds or three-fourths of the correct amount, and when an endeavor is made to get at the facts and ascertain whether it is actually possible that this man has something the other fellows have missed, it is found that all the cost system he has is a time-ticket and a carelessly kept job-record.

This is not intended as a knock or a kick, but as a warning to those printers that the cost of the productive hour is rapidly advancing and that a cost system is an absolute necessity if they expect to remain solvent and able to take out a profit from their businesses at the end of the financial year.

The present time is the best time to install the cost system, and every month you delay it you are going to lose more money. That is what we said and what we meant: *Lose more money.* Never was there a better time to get rid of the jobs on which you are losing than now, but how will you know which they are unless you have a real cost system to tell you? The real value of a cost system is not so much in the fixing of your actual hour-cost as it is in fixing the actual total cost of each job and

thereby showing you just how much you have made or lost on any particular transaction.

Without a cost system the hour-cost of the other fellow means nothing to you; with a cost system the published hour-cost is merely a signal of conditions in the trade.

Type and Electrotyping.

The increased price of type-metal has caused printers to think seriously over the various methods of reducing the wear and tear on type by long runs of presswork. Some printers assert that one long run will wear type more than a dozen short ones aggregating the same total number of impressions, and advocate electrotyping for every job on which there are five thousand impressions or more. Others assert the contrary and say that the handling of the type on the stone and in making ready wears it more than the long run. It is certain, however, that type does wear, and wear rapidly, and that electrotyping offers one way of reducing the wear on foundry type.

But there is another side to the question. Since the various hot-metal composing-machines and typecasters have come into the market, it is possible for the printer to have practically new type for every job, so that the question of wear becomes a question of how long type-metal in constant use will wear without showing the deterioration to such an extent that it becomes necessary to renew the form. In this connection it must be remembered that electrotypes also show wear after long runs. These machines have changed the problem from the preservation of the type to the endurance of the face, and with good metal it would seem that this is equal to ordinary electrotypes.

This brings the whole question down to that of cost. And here the type made in the plant or bought from the composition company in galleys or pages must precede the possibility of any electrotyping, and the latter becomes an extra expense, so that, from this point of view, it seems that it is better to run the type. But when the type is bought from the typefounder and set by hand, the question of cost is shifted and, in most cases, it is cheaper to get electrotypes to save the type, especially if the job is likely to prove a repeat order.

The coming of the non-distribution system into the printing-plants of the future, and even of the present, is going to upset many of the traditions of the composing-room as to electrotyping and the manner of handling type-forms, and it will be wise for our readers to study the problem in its many phases so as to be ready to meet it.

Cutting Stock.

Out of the estimates sent to the editor of this department for checking during the last six months, more than ninety per cent failed to include the cost of cutting the stock required for the job.

Now, this is a comparatively small item in the average job and it does not represent a big amount in dollars and cents in most jobs, but every once in a while we receive an estimate like the one before us now where the cutting is really an important item.

How long will it take, in your shop, to cut and band a million labels 2 by 4 inches in size? Think before you commit yourself.

No, it does not make any difference how many there are on the printed sheet. You have to cut the whole large sheet either before or after the printing or pay the stock house to do the first cutting for you.

Label-paper is furnished in 25 by 38 inch sheets, and we will suppose that you are going to print this 2 by 4 inch label fifty-four-up on a half sheet. This requires twenty reams of the full-size paper, which must be cut in half, requiring one cut for twenty lifts of one ream each, and which would take from thirty to forty minutes of the cutter's time. It must be done carefully, as there is only 1 inch margin on the half sheet for gripper room. After printing, the sheets should be properly straightened up before going to the cutter, so we will not allow anything for jogging; we will also consider that with care these printed sheets can be handled in piles of a thousand, so that we have twenty piles that must be cut eight times the short, or 19-inch, way and ten times the 25-inch way, a total of 360 cuts.

How many cuts a minute will the cutter make? He can jog the pile slightly and put it in the machine all the way back and make one cut after the other by moving it forward the required distance and work quickly; but at each cut he will have to move away the cut-off section, and on the second cutting will have to load the cutter with these strips and repeat the moving forward.

It is hard to guess, isn't it? Well, here is the record: The first cut into strips 4 inches wide took 160 cuts, and the time was one and three-quarters hours. The second cut into 2-inch labels required 200 cuts and took the cutter three and one-tenth hours. In addition, it required two and a half hours of a girl's time to band the labels into thousands as cut, and to place them in the packing-cartons.

How much? Practically five and a half hours of cutting-machine time at $1.20 per hour cost, or $6.60, and two and a half hours of a girl's time at 50 cents, or $1.25 — a total of $7.86. A very low figure, considering the amount of work. Adding twenty-five per cent for profit brings this figure up to $9.86, or practically 1 cent per thousand for cutting the million labels.

Now, a word of warning: This record was made in a shop accustomed to this class of work and may be very low for a general jobbing-shop.

Going back to the original thought, let us say that these labels were sold for the large amount of 14 cents per thousand, so that even 1 cent meant something in such an estimate. In fact, the shop which did the job only figured $6 as the selling price for the cutting and made an actual loss on that part of the order.

In one hundred estimates which have accumulated in our files, we find that ninety-one omitted the cutting either before or after printing, or both, and the total time thus presented to the buyers of printing equals 200 cutting-machine hours, which today cost $1.20 per hour — $240 thrown away in small quantities that the buyer would have paid for readily because in no case did the amount figure sufficiently large to " queer " the order with even a fair salesman to take it.

It is such little things as this that make the printing business such a tragically small profit-producer.

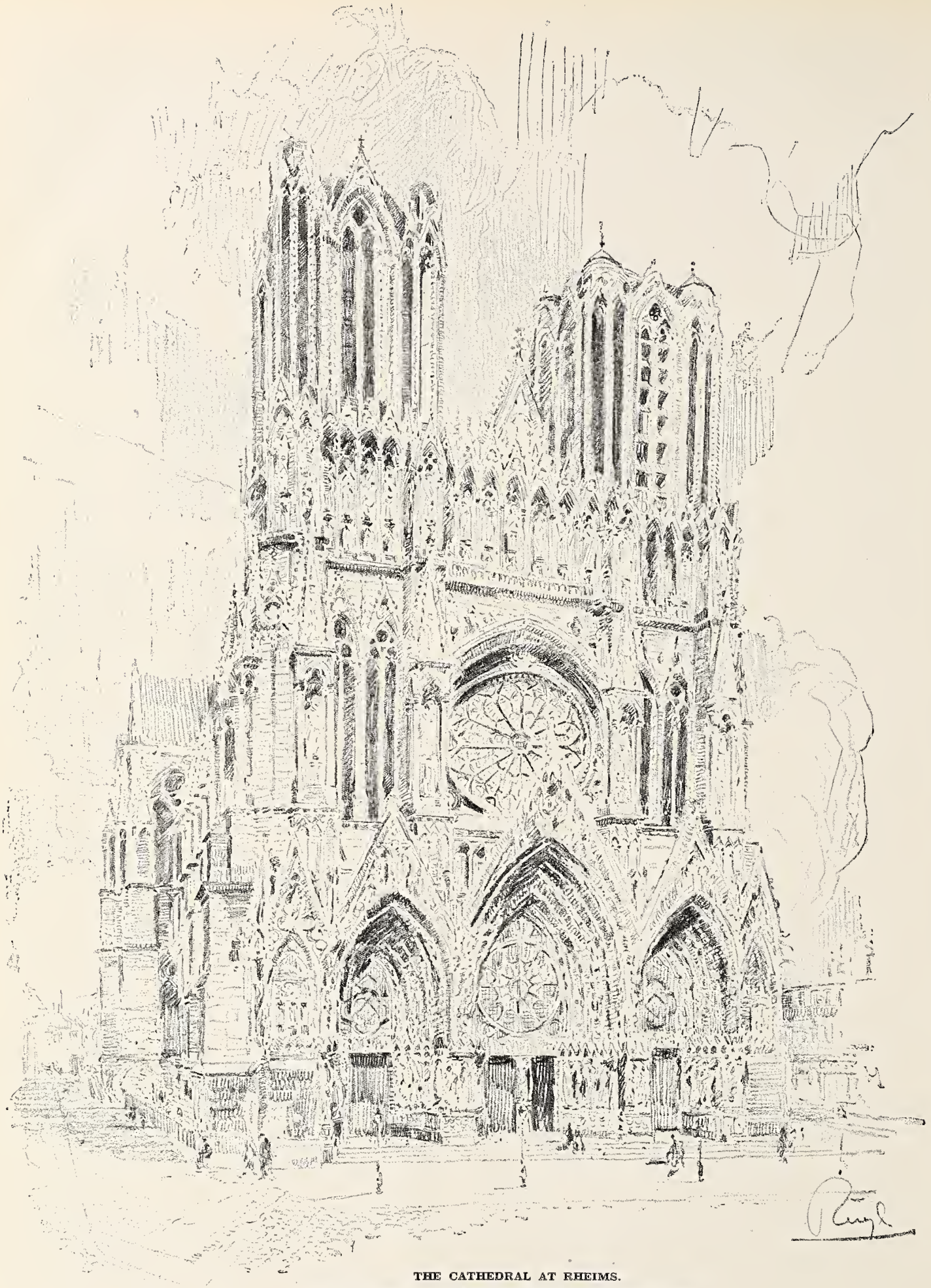
Remember that success and profit come to those who know and who apply their knowledge, and that it is better to be a successful small printer without a big press than an unsuccessful one with a white elephant pony, or an idle big cylinder printing small jobs at a loss.

SLACKERS.

British Foreman Compositor — Three more of my men have enlisted this morning.

Editor — Ah! A wave of patriotism, I suppose?

Foreman Compositor — Well, perhaps that's the way to put it, but they say they would rather be shot than set any more of your copy! — *Passing Show.*



THE CATHEDRAL AT RHEIMS.

Copyright, 1915, by L. H. Ruyl. Plate by courtesy of Dill & Collins Company, Philadelphia.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Rotary Photogravure Web Presswork.

Fred F. Moran, of the Web Printing Pressmen's Union, No. 25, has written a clear and concise pamphlet, with the above title, on a subject with which he is familiar and with which all pressmen had better get acquainted, for rotary photogravure is going to come into use rapidly. One of the causes which retards its progress is the lack of skilled workmen to handle it. Press builders are constructing presses for shipment abroad, and the lack of technical education in this country has obliged us to import workmen. This pamphlet indicates that the unions are alive to our deficiencies in education, and are going to add to the technical information that THE INLAND PRINTER has been supplying through its various departments during the past quarter of a century.

Teaching Processwork in Great Britain.

Practical schools for the teaching of processwork, to those actively engaged in the business, are a necessity if we are going to compete in the great world trade after the war. Notwithstanding the war, the schools for processwork in Great Britain resumed their classes in the middle of September last. These schools number three in London: The famous Bolt Court School, the Regent Street Polytechnic and the St. Bride's Institute. Outside of London the principal schools are: Municipal School for Technology, Manchester; Technical School, Liverpool; Central Technical School, Leeds; Heriot Watt College, Edinburgh, and the Technical School, London. Many of our young processworkers are going "over there" to help out in this war, and before returning they should endeavor to visit some of these schools and then strive for the introduction of such schools "over here."

Ink-Roller's Importance in Line-Engraving.

"Zinc Etcher," Winnipeg, Canada, writes: "I have not had many years' experience at zinc etching, but am studying it all the time. I have been waiting for some one to ask THE INLAND PRINTER whether a composition roller or a leather one is best for coating the exposed zinc plate with ink. Some recommend leather and others composition. Also, what should be used to clean off the rollers when through with them?"

Answer.— A book might be written in answer to these questions, for high-grade zinc etching depends on the delicate film of etching-ink which is laid on the zinc by a roller in good condition. A smooth-skin leather roller, properly cared for, is a treasure to the zinc etcher. Old ink should be scraped from it with a dull ink-knife. No benzine or turpentine should be used on it, and it should be kept soft by rolling up with castor oil and then with linseed-oil varnish; that is, it should be kept saturated with varnish, and when not in use it should be kept in a dust-proof box or closet. A skilled lithographer knows how to take care of a leather roller, and he can show you better than any amount of description could explain. The best zinc etchers are very particular about the condition of the leather roller, cleaning all "dead" ink from it frequently. After rolling a thin film of stiff etching-ink on the zinc by much rolling in several directions, they go over the ink film with a clean composition roller so as to bring the ink film in absolute contact with the zinc before development.

Fog and Some of Its Causes.

Every wet-plate photographer has experienced the difficulty called "fog." That is when the negative is veiled over, in what should be the transparent parts, with a deposit of silver. A. J. Newton has, in a booklet titled "Collodion," given some of the causes of chemical fog, from which the following are selected:

A developer lacking in acetic acid, or one that is too warm or too strong.

A new bath will sometimes give a surface fog which can be removed with a pad of absorbent cotton applied with care to the surface of the film while the water is running upon it. If this is at all troublesome, add a little more acid to the developer.

An insufficiently acid state of the silver bath is one of the most frequent causes of fog. If the bath is suspected, test it with blue litmus paper, and, should it be in this state, the litmus paper will only slightly discolor. Add, drop by drop, a ten per cent nitric acid solution to the bath solution until it turns the blue litmus paper a decided red color. The bath requires more acid in hot weather than in cold to keep it in clean working condition, but too much acid prevents the bath sensitizing at all.

Fumes of some chemicals, and fresh paint, are likely to produce fog, as also is smoke. Ammonia and ammonium sulphid fumes sometimes make their way into the darkroom and cause fog.

Aprons upon which sodium sulphid or ammonia have been spilled will cause, especially in hot weather, a fog to appear on that side of the negative that has been held near the body. Fingers stained with these chemicals will give fog in the portions of the plate which they have been near.

The above are called "chemical fog," being caused by the reaction of chemicals out of their proper places. "Light" fog comes from stray light getting into the camera, plateholder or darkroom, and that, of course, should never occur with apparatus and darkroom in good condition.

Keeping Copy Clean When Engraving It.

Edmund G. Gress, the esteemed editor of *The American Printer*, scolds the photoengraving fraternity in the following harsh manner: "When the average photoengraver receives copy for reproduction, the first thing he does is to paste an instruction label on it. He then writes an order number on it, and when the camera man gets it he puts tack holes in it. Sometimes this is all that happens to the copy, but the re-etcher, if he thinks of it, will add a yellow spot or so of acid."

Photoengravers are suffering from demoralization of the shop through men enlisting for war; from price-cutting, though the cost of everything that enters into an engraving has increased; from long periods of dull times; bad accounts and numberless other trials, but this lambasting by the usually genial Mr. Gress is what Artemus Ward would term "2 mutch." Complaints like these, after all the safeguards to keep copy immaculately clean, are inexplicable. When copy is received it is put into a large, clean envelope, with all the instructions written on the order printed on the outside of the envelope. So it is unnecessary to mar the copy. At the camera it either goes into a glass-covered "copyholder" or is secured to the board by adjustable clips fitting into perforations in the board, no tacks being used. How the re-etcher could get a yellow stain on it is another mystery, unless he chews tobacco, and the present-day re-etcher is too ladylike for that. Photoengravers have started in business without adequate facilities for taking care of copy or competent workmen to handle it. It may be that Mr. Gress has had dealings with such places, and the lesson to be learned by his experience is to do business only with responsible engravers.

Facts Worth Knowing.

Fading of Autochromes.—"Engraving Company," New York, tells the following experience as a warning to others in the trade: They were given an autochrome from which to make a set of three-color blocks larger than the autochrome copy. The color-record negatives were made by illuminating the autochrome from the back with a flaming-arc electric lamp, the light going through a piece of ground glass before reaching the autochrome. The exposures were, of course, prolonged, and before they were completed they found that the color had faded out almost entirely from the autochrome, being bleached out by the electric light. The customer threatened a suit for damages, claiming that the autochrome was valued at a large sum of money. This engraving house will not receive autochromes as copy hereafter.

Metol Poisoning.— Cold weather brings on the cracking of the skin, usually on the ends of the fingers, of those suffering from metol poisoning. The skin seems to thicken, then get hard and crack, the sensation being more painful than if a needle were sticking in each crack. *The British Journal of Photography* gives the following ointment as being the best prescription thus far found to relieve the sufferer: Ichthyol, 10 grains; lanolin, 40 grains; boric acid, 40 grains; vaselin, 30 grains. This mixture is applied two or three times a day, and rubbed well into the affected skin before retiring at night.

Distilled or Boiled Water for Albumen Solutions.— When using albumen solutions, either for a substratum on glass or a sensitized albumen solution on zinc for line-engraving, much difficulty is encountered with bubbles forming on the glass and zinc. It is not generally known that these bubbles can be avoided by using either distilled or boiled water. Boiling water liberates the oxygen, with which water in some localities is charged to a greater degree than in others, and it is generally the oxygen in the water that causes the bubbles.

Photographs That Will Not Stretch or Shrink.

"Publisher," New York, writes: "I have made the study of the photomechanical printing processes a hobby. Have read your book and keep it near me for reference. Have also read your department in THE INLAND PRINTER for years. I have several hundred Japanese prints in color that I want printing-blocks made from in solid color; that is, I do not want them reproduced in three or four color half-tone blocks, though engravers tell me that is the only way without redrawing them. Is there not some way by which an orthochromatic negative could be made, and prints made from it which could be touched up by an artist and the line color-blocks made from such prints?"

Answer.— The prints from the orthochromatic negative of the Japanese color-prints must be made on a non-stretchable and non-shrinkable photographic paper obtained in the following manner: The orthochromatic negative should be an enlargement, so that the prints may afterward be reduced. Take sheets of sixteen-gage zinc, the size of the negatives, and etch both sides of these zinc sheets so as to grain the surfaces. With fish-glue, mount sheets of wet paper, such as that used for making blue-prints, on both sides of these sheets of zinc. Sensitize the paper on both sides of the zinc with the usual ferro-prussiate solution and, when dry, make prints on both sides from the orthochromatic negative and develop in water. Then you will have prints which will neither stretch nor shrink, as they are secured firmly to the zinc. On these blue-prints an artist can, with India ink and a brush, paint a separate color for each print. Line-negatives can be made direct, as the blue in the print will not photograph, and in this way you will get flat-tint color-plates that will fit in perfect register.

Etching Steel.

"I am desirous of etching upon a polished steel plate, using iron perchlorid as the etching solution and the carbon process for the resist. At present the steel oxidizes badly, which prevents a good etching. Could I use a substratum upon the steel to prevent the oxid formation, still using the carbon resist and iron etching solution?"

This is a query in *The British Journal of Photography*, to which the editor replies as follows:

"We should think the only coating which could be applied to the steel would be a thin film of copper by electro deposition. We do not know of any other coating which will leave the steel susceptible to etching and, at the same time, prevent oxidation of the metal. Possibly you might get along better with an alternative etch, such as the mercury etching-bath recommended some years ago by Mr. Horgan (INLAND PRINTER). It is: Bichlorid of mercury, one ounce; powdered alum, one-fourth ounce; water, sixteen ounces.

"Put the water in a glazed earthenware pot. Grind the bichlorid of mercury and put it, as well as the powdered alum, in the water. Put on the fire and heat the water until all are dissolved. Stir with glass rod only. Take off the fire, and when the mixture is cool add one-half ounce of alcohol, and the mordant is ready for use. Keep in a glass-stoppered bottle marked "Poison." This solution should be used full strength. It etches rapidly and cleanly."

COMMISSIONS AND GRATUITIES ELIMINATED IN SELLING INK.

BY WALDON FAWCETT.

WAR conditions, which get the blame or the credit for almost everything that transpires these days in business circles, can not be said to be in any degree responsible for the radical reform which has just been brought about in the methods of marketing printing-inks in the United States. However, the innovation with respect to selling ink may truly be said to be in harmony with war-time ideals of conservation and economy, inasmuch as it is designed to eliminate a business custom that necessarily involves loss or waste.

That the giving of commissions or gratuities is to be eliminated in selling ink in the United States is due, mainly, to voluntary action on the part of the leading ink manufacturers of the country — firms that manufacture, in the aggregate, fully ninety per cent of the printing-ink produced in America. The Federal Trade Commission, Uncle Sam's aptly nicknamed "supreme court of business," was, to be sure, instrumental in establishing an understanding on the part of the ink manufacturers, but there was, on the part of the leading interests in the trade, a voluntary effort to correct a trade abuse that has gradually grown to the proportions of an evil.

Probably every reader of THE INLAND PRINTER is familiar with the insidious growth in the printing-ink field of what are known as "graft methods of selling." The custom of offering inducements to pressroom foremen and other buyers of ink, or to operatives in the printing-trades whose recommendation is law when it comes to ink contracts, began in a small way with the offering of "entertainment" by overzealous ink representatives. As time went on, however, these persuasive methods passed beyond the control of the ink manufacturers, who had, perhaps, condoned them in the beginning. Under the spur of competition in the ink-trade the "graft" program expanded tremendously. From the distribution of such modest perquisites as theater-tickets and invitations to dinner, the practice progressed until it embraced the giving of definite monetary commissions and the donation to influential buyers of considerable sums, thinly disguised in some instances as wagers, or as losses at poker, etc.

For years past many, if not all, of the ink manufacturers have deplored the spread of the "graft" activities which figured so heavily in their overhead, but, as one of them expressed it, "None of us knew how to let go." Obviously, it would be flying in the face of fate for a lone manufacturer to attempt to cut out a trade practice to which all his rivals continued to adhere and which had come to be looked upon by its beneficiaries as a traditional privilege if not an actual right. At the same time, the ink manufacturers realized that they faced the growing unrest and resentment of many of the men who paid the ink bills and who felt themselves hapless victims, helpless in the face of an unjust trade custom and prone to blame the selling interests that condoned it.

Such was the situation when the influence of the Federal Trade Commission began, a few months ago, to make itself felt. During a year or more past, this governmental body, which is charged with the duty of keeping competition fair and open, has made no secret of the fact that it looks with disfavor upon the custom of distributing gifts or offering special inducements to employees in order to persuade them to recommend or dictate purchases in a quarter where it has thus been made "worth their while." Several months ago, the Trade Commission, in expression of this policy, filed a formal "Complaint" against the Fleischmann Company, of Cincinnati, manufacturers of yeast, in which indictment one of the counts charged that the firm in question was attempting to stifle the competition of other yeast manufacturers by giving Christmas presents, special holiday gifts, meals, drinks, cigars, theater-tickets, etc., to operative bakers and other yeast users.

Following the establishment of the interesting precedent in the notice to the yeast manufacturer to "cease and desist," the attention of the Federal Trade Commission was called to the parallel conditions represented to obtain in the printing-ink field. There was no filing of charges by an outsider against any specific ink manufacturer, as had been the case with respect to the Fleischmann Company, but it was intimated to the Commission that on general principles there seemed to be need of a housecleaning in the printing-ink trade. Thereupon the Commission started a preliminary investigation, which was under the personal direction of the chairman, William J. Harris.

To what extent the inkmakers may have been influenced by knowledge that the Federal Trade Commission was on their trail only the manufacturers themselves can say, but at any rate a large proportion of them recently came forward and asked for a conference with the Commission, with the object of voluntarily correcting such abuses in their sales methods as might be found to exist. The Commission had given no intimation as to whether or not it would take action in the premises — a formal "Complaint" is not forthcoming in every case, by any means, that the Commission investigates — and the initiative of the ink producers was warmly commended at Washington. So many business men are prone to resist any such governmental interference in their affairs that a favorable impression was created in official circles by the spirit manifested by the inkmen. However, the impression conveyed by the representatives of the printing-ink industry who assembled in Washington was that they were as pleased and relieved to be rid of the burden of the "graft" system as the Commission was to have this unhealthy condition eliminated.

What the ink manufacturers actually did was to sign a "Stipulation," formally agreeing to discontinue the giving of commissions, bonuses, etc. This "stipulation" was in the nature of a consent agreement or voluntary compact. By affixing their signatures to it, the inkmakers virtually acknowledged that they had been guilty of the various trade practices which had been cited against them by the attorneys of the Trade Commission. Although some ten per cent of the printing-ink manufacturers of the country were not represented in the recent negotiations at Washington, it is assumed that they will fall into line promptly.

For all that the Trade Commission is so pleased with the spirit of coöperation and compliance that the printing-ink manufacturers have manifested in this effort to uproot a trade evil, the impression should not be gained that the recent love-feast in Washington ties the hands of the Commission in the event that the ink manufacturers, or any one of them, should revive or continue the "graft" practices. Trade Commissioner Fort, the chief legal light of the Commission, made this clear during the recent conference. Commenting on the fact that the rather harsh term "bribery" had been used freely by some critics of the ethics of the ink-trade, Commissioner Fort remarked that he was not prepared to venture an opinion as to whether so strong a denunciation was justified, but he did

desire to emphasize that the Trade Commission would feel free to proceed with any complaints now pending or that may hereafter be filed against ink manufacturers without regard to the stipulation just accepted. In other words, nothing that the ink manufacturers had admitted in this incident would be used as incriminating evidence against them, but, on the other hand, the voluntary action of the ink producers could not be relied upon to insure them an "immunity bath."

There has been current in printing-trade circles a report to the effect that the roller manufacturers had joined with the ink manufacturers in turning over a new leaf in business policy, with the approval of the Federal Trade Commission. However, officials of the Commission will not admit that they have entered into negotiations with the roller manufacturers. Unquestionably there is a feeling, though, that now that the ink manufacturers have broken the ice, they may be followed to the "no commissions" platform by manufacturers of various classes of printers' supplies and accessories who have yielded more or less frequently to the temptation to give inducements to subordinates who have been in a position to influence the placing of contracts. Incidentally, it may be mentioned that two of the members of the Trade Commission, namely, William B. Colver and Victor Murdock, have had extensive practical experience as newspaper publishers and are consequently qualified to take an intelligent interest in every move for a higher code of business morals in the printing-field.

SELLERS OF PRINTING.

BY A BUYER OF PRINTING.

THERE are two classes of men I don't care for: The man who is a "friend of the boss and ought to get all his business," and the cuss who "has an account at our store, and as he does business with us, we ought to reciprocate." My dislike is a "big-town" dislike and in no way applies to the methods of doing business outside of the big cities — and, incidentally, remember I buy lots of printing for a man who has many other things more important to do than worry about price-leaves, pin-tickets and advertising matter. That is why I have a job.

The first man is a man who, when he tries to sell me on the basis of being a friend to the man who pays me to discrimiate between good and bad printers, or those who can do our work the way he wants it, and those who can not, admits that he can not sell his product. He presents no argument why I should buy his printing, his ability, his service, in place of the service, quality, and multitudinous other things I am now buying.

I am the kind of a man who likes to conduct his business with his friends, or, rather, who likes to be on friendly terms with the man with whom he has business relations. It saves time, argument and differences of opinion. I could not call up a stranger and ask him to lunch with me while I planned with him some new method of handling our work. I can impose on my friends and thus get their views and the value of their experience, without wasting their time and my own.

A man who suddenly has an attractive proposition to offer based on a good paper buy, offers to his friends first. That is natural. I feel that I am a gainer by being friendly. Besides, a good printer is the best friend a man has, if he treats him right. Think of the suggestions a printer can make that will save me money. He will make them if he feels his suggestions will be taken in the right spirit; otherwise he will keep his own counsel, and will not suggest that by increasing an order ten per cent there will be enough for a mill order of paper, giving me a size without waste, and saving a cent a pound on the paper. Neither will he take the time and trouble to suggest wax-engravings to take the place of the cheaply ruled and printed forms I use.

And then the man who wants to "trade accounts." He is the man who solicits your business, learns that you have enough for one, but not for two; that everything is satisfactory and you do not care to change; and then he says: "Well, I've had an account here for a long time. I buy a lot, my family buys a lot, and I ought to have your business."

Now, a man who has had an account at any store for a number of years and has been satisfied, does not change any more than I change printers when I am satisfied. He does not change, because it is more convenient not to. Because he either gets better service, better values, or more satisfaction from trading at the store at which he has an account than from another down the street; and I am glad to have him feel that he likes to have an account at our store. But he knows that so long as I am satisfied with business in the plant where I am buying, it is no more fair to the man with whom I deal to withdraw my business for no reason at all, than it would be for me to do it were he the man who had the account, who had built it up by service and quality, and from whom I was withdrawing my account.

Remember this: Every man in the world is in business for himself. He may have printing to sell, he may have only his time to sell, but in either event his success will depend primarily on just how he markets his product, whatever it may be. If you have good time to market, sell it; don't peddle it or beg people to take it off your hands. That is not salesmanship.

In a like way, if you have printing to sell, see that it is first-class, and sell it; don't trade it for something, for usually in a horse trade some one is dissatisfied, and you can not afford to have any dissatisfied customers advertising your business.

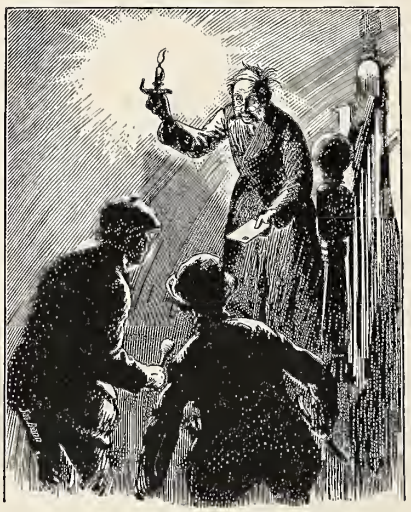


Illustration reproduced from wood-engraving by James Bann.

Guileless printer, to burglars who are ransacking his home: "Sorry to interrupt you, gentlemen, but when you go please mail this letter for me. It is important that it arrive at its destination quickly, as it contains my check for the premium on my burglar-insurance policy, which will expire tomorrow."

IMPROVING THE PRINTER'S WORK

How several specimens sent in for review might be made better by greater attention to simplicity and proper emphasis.



The INLAND PRINTER
CHICAGO, ILL.



GUARDIANS OF OLD GLORY

Company 29, Michigan State Troops

WILL GIVE A

Military Ball

IN THE

AUDITORIUM, CHATHAM

FRIDAY EVENING, AUG. 24

MUSIC BY THE MUNISING MILITARY BAND

ALL ARE WELCOME TICKETS $1.00

(A)



Military Ball

Given by

Company 29

Michigan State Troops

Guardians of Old Glory

—

Chatham Auditorium

Friday Evening, August 24

—

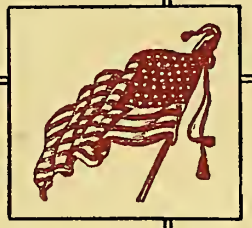
Music by the Munising Military Band

All Are Welcome

Tickets, $1.00

(B)

For critical comparison of designs shown on these pages, see page 498.



Menu:

BOUILLION EN TASSE

CELERY BRANCHES RADISHES

BROILED WHITEFISH, SARATOGA CHIPS

ROAST CHICKEN, GRAPE NUT DRESSING, GIBLET SAUCE

RAINBOW LIQUER DELIGHT

SNOWFLAKED NEW POTATOES

WHITE ASPARAGUS ON CROUTONS

HOT FINGER ROLLS

LOBSTER SALAD, MAYONNAISE

TOASTED WAFERS WITH PIMENTO CHEESE

CANTALOUPE A LA MODE

COFFEE CIGARS



(C)



MENU

Bouillon en tasse

Celery Branches Radishes

Broiled Whitefish Saratoga Chips

Roast Chicken Grape Nut Dressing Giblet Sauce

Rainbow Liquer Delight Snowflaked New Potatoes

White Asparagus on Croutons Hot Finger Rolls

Lobster Salad, Mayonnaise

Toasted Wafers with Pimento Cheese

Cantaloupe a La Mode

Coffee Cigars

(D)

CHESTER E. WOFFORD IS AGAIN ACTIVELY ASSOCIATED WITH *THE ROUNDUP TRIBUNE*, IN THE CAPACITY OF SUPERINTENDENT OF THE MECHANICAL DEPARTMENT ¶ HIS EXPERIENCE IN DESIGNING & EXECUTING THE BETTER GRADES OF COMMERCIAL PRINTING & THE PREPARATION AND ARRANGEMENT OF ADVERTISING COPY OF ALL KINDS IS AT THE DISPOSAL OF *THE TRIBUNE'S* PATRONS



CHESTER E. WOFFORD is once more actively associated with THE ROUNDUP TRIBUNE in the capacity of Superintendent of the mechanical department. His experience in designing and executing the better grades of commercial printing, and the preparation and arrangement of advertising copy of all kinds, is at the disposal of the TRIBUNE'S patrons.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Optical Horizontal Balance.

WHILE, of course, mechanical methods of measurement are adequate for determining center on regular forms such as symmetrical ornaments, illustrations and squared blocks of type, which, because of equal length of lines thereon, are also symmetrical, the fact remains that irregular forms can only be centered, or correctly balanced horizontally, by the eye. In looking over the specimens received during the past few months, we note to a greater extent than usual the placing of unsymmetrical ornaments, illustrations and irregular type-groups in the center, horizontally, as determined by the limits thereof, rather than in relation to their extent, or weight, as is correct. The compositors of such designs are always particular to have the space from border, or edge of sheet, to edge of illustration, type-group, etc., on one side equal to space from edge of illustration, type-group, etc., to border on the other, regardless of the fact that such units are irregular in shape, larger or heavier, or both, on one side than on the other. Perhaps the reason we note this error to greater extent than usual at this time is due to the increasing use of the flag. Now, the flag is not symmetrical and it is not balanced from the center. The side where the staff appears covers more space on the paper, and because of the greater strength of tone of blue in which the field of stars is printed over red in which the stripes are represented, the flag is heavier on that side than on the other. Such an ornament or, say, illustration should not be arbitrarily centered from side to side according to its limits. The small, light end must be placed nearer the border on its side than the larger and heavier end on its side, so that the former will have an advantage in leverage to overcome the advantage of the latter in weight, thereby maintaining good equilibrium or balance. Bring to mind the seesaw. Does the 150-pound man sit as far from the fulcrum on his side as the 90-pound boy does on his? He certainly does not, if they balance each other. The same is true as regards the horizontal position of an irregular mass, as, for example, the flag. We realize that the most effective illustration of such a point is an example showing violation of balance in this respect with the same design, corrected, for the purpose of comparison and also to demonstrate the improvement which results when the measuring-stick is laid aside and such irregular forms are balanced by the eye — that is, optically centered.



FIG. 1.

Fig. 1 and Fig. 2 furnish such a comparison. Note that in Fig. 1 the space from the farthermost point of the flag at the right to the border on that side is equal to the space from the edge of the illustration at the left to the border on that side. The block was centered arbitrarily — so many slugs and leads on one side and an equal amount on the other, in spite of the fact that the illustration touches the boundary line of the block on the right at one point only, whereas it is flush at all points on the left. Note the line drawn through the center from top to bottom, dividing the page into two equal sides. Where do you find the most white space? On which side is the greater weight and extent of the flag? The line helps you to see it, but a trained eye sees it without. Scratch out the line and see how true your eye is as to balance. The flag proper,

you will note, is about equally divided, but it is apparent that all the blue field is on the left — and blue is stronger in tone than red (almost as strong as black) and, consequently, heavier in "weight." This preponderance of weight is increased by the staff, also originally in blue. In spite of this logical, plain demonstration of truth, printers who have worked blindly for years will continue to arbitrarily center irregular objects by mechanical methods instead of centering them optically. Now, turn to Fig. 2. What do you see? Here the flag has been moved slightly to the right so that the smaller, lighter end has the advantage in leverage to counteract the effect of greater weight and extent on the larger left side. It is manifestly better balanced, from the horizontal standpoint. (It is not correctly balanced perpendicularly in either case. Since perpendicular and horizontal balance are governed by different considerations — and as we are writing of horizontal balance only here — we do not want to cloud the issue, so to speak, by the introduction of irrelevant factors.) The fact that the margins from block or edge of plate to border on the sides are not the same is not noticeable, and if it were, the improvement in balance would more than compensate. The appearance of the design as a whole is manifestly improved by this one small correction.



Fig. 2.

The same error is frequently made in the paneling of poems, or in their placement on pages without borders. The left side of a poem in type is always regular. Alternate lines may be indented, but the fact that corresponding lines begin flush makes it safe to say that the left side of a poem in type is "regular." Not so with the right, however. Ordinarily, there is a great variation in the length of lines in a poem and, consequently, the right side, or end, is irregular. Notwithstanding this fact, compositors will consistently place poems in a border, or on a page, in such position that the space from the beginning of lines to border on the left is equal to the space from the end of the longest line to the border on the right. The short lines, therefore, allow a greater amount of white space on the right than on the left, and such blocks of type are not only overbalanced in weight on the left, but the larger amount of white space on the right contributes to the poor effect of the whole. As an example, look at Fig. 3. Note the whole design is too heavy — is overbalanced — on the left. The remedy is the same as in the case of the flag. The eye must decide.

The mass must be moved to the right, even though the long line comes closer to the border on the right than the beginnings of lines are to border on the left. The white space on the left should be equal in extent and amount to that on the right. Arbitrary margins are taboo.

When there is one extraordinarily long line, as in Fig. 3, the problem is not easy, for, to obtain good balance and whiting-out, that long line must crowd the border at the end very closely. That crowding, however, is as nothing compared to the poor effect caused when the whole design is out of balance. (Note "Pay Till It Hurts," page 390, December issue of The Inland Printer, for a case in point.) Sometimes, where there are but two or three lines of extraordinary length in a poem, the long lines may be carried over and indented in order to obtain a more nearly regular and thereby more pleasing shape in the mass as a whole.

We have another little example to illustrate this same point (Fig. 4). Note that the line, "Chas. S. Hall," is centered; also that the matter in the lower left-hand corner just about balances that in the lower right-hand corner. Note, further, that the line, "Jitney Service," is also centered, but note particularly that the initial "J" is much larger and heavier than anything else in the design. It has the preponderance and overbalances the design on the left. Fig. 5 illustrates how better horizontal balance was obtained by moving the line "Chas. S. Hall" to the right, that line counteracting the effect of the large "J."

The ideas here outlined may be applied to many things. They are not arbitrarily applied to flags, poems, etc. It is not these examples in themselves that we want you to consider — it is the ideas, the fundamentals illustrated thereby. If readers do not think, do not see their application in other instances, they are allowing themselves to become — or remain — just as slavish to mechanical centering as the men are who designed these several forms.

Remember the old, commonplace seesaw of boyhood days. Consider what is essential to balance thereon. Hold proofs at arms' length, and if they appear too heavy at one side or the other, move the part contributing to that fault whichever way is necessary to secure equilibrium.

Improving the Printer's Work.

The critical comment herewith submitted is intended to supplement and make plainer the changes made in the designs reproduced in the specimen insert preceding this department. The original designs appear in each instance at the left, the resettings at the right. No claim is made that the rearrangements offer the best possible solution of the problems in hand, the idea behind their design being simply to illustrate through comparison the most prominent

faults in the original designs submitted to us.

The designer of the window-card (A) made a mistake closely akin to the common error referred to in the preceding article. Readers will note that he was careful to have the space from the point of the flag at the top to the upper edge of the card equal to the space from border to edge of card on the other three sides. Unmindful of the fact that the flag comes to a point, and that it occupies but little space along the top of the card, he so placed it — and shortened his border in depth — that there is entirely too great a difference between the margin at the top and those on the other three sides. The flag, coming to a point, as it does, could have reached almost to the top edge of the card, allowing the border to come almost as near the edge at the top as it does at bottom and sides. The effect of such wide marginal space at the top, moving the bulk of the design down, as it does, is to overbalance the design at the bottom and create a displeasing appearance because of the lack of equilibrium. Units which come to a point should be extended into the margin, and, although some consideration must be given the space they occupy, the idea must be to create uniformity of white space and good balance in the design as a whole. The same point demands consideration, for example, when the capitals " T " and "L"— in large sizes — are placed at the ends of lines in squared groups, when the extending elements must be moved slightly into the margin so that the extraordinary amount of white space in those particular letters will not affect balance or make contour irregular.



Minnesota to Berlin

On the road from Minnesota there's a place that's vacant still,
There's your rifle lying idle, there's your uniform to fill,
True, at home they hate to lose you, but the march will soon begin;
On the road from Minnesota, with the army to Berlin.

In your easy chairs of homeland, are you there content to stay,
While others guard the nation's honor, while the Germans boast the day?
For your kin and country need you, and we want to count you in,
On the road from Minnesota, with the army to Berlin.

Have you not heard of lonely crosses over boys who'll n'er come home
Will you linger while they're calling, will you leave them there alone?
For they're calling, calling, and they want to hear you sing,
"On the Road From Minnesota, With the Army to Berlin."

When from Mons they fought each footstep, when with pain their lips were dumb,
'Twas the hope that held those trenches, never doubting you would come;
Through that frozen hell at Warsaw, midst the shrapnel's wreaking din,
They have waited, never fearing, that you'd join them in Berlin.

On the road from Minnesota, there's a crimson death to pay,
There's a land of fearful suffering, haggard faces, tired and gray,
Ruined girlhood, murdered infants, strew the trail of colored sin,
Don't you hear the call for vengeance, won't you join us in Berlin?

On the road from Minnesota, sleep the boys whose days are done,
Don't you hear their voices calling to complete their work begun?
There are ghostly fingers beckoning, there are victories yet to win,
On the road from Minnesota, with the army to Berlin.

On the road to Minnesota, when the boys come home at last,
Won't you wish that you had listened, ere your country's call had passed?
The gates of manhood still are open, your part is yet to begin,
Start today from Minnesota, join the army for Berlin!

(Compliments of the Detroit Record.)

FIG. 3.

We have often called attention to the fact that lines of type to be printed in the weaker color of a design should be set in proportionately bolder types so that the finished two-color job will be as near uniform in tone as possible. Red, orange and all warm colors are much weaker in tone than black and the cold colors—blue, green, etc. This may be easily seen. Obviously, then, the last line printed in red in "A" should never have been so printed. Instead of being emphasized, it is weakened. It appears almost lost, and would be hard to read at a distance. It breaks up the tone of the design as a whole.

In sending this specimen to us, the compositor who designed it stated that he had been told too large a portion of the design was printed in the warm color. While on ordinary work a small portion only should be printed in red, or any warm color, in poster work such as this considerable license is allowable. We would not say that there is too much of the warm color, but will say that the red is poorly arranged. The main line — the largest mass of red — is too near the center of the design, and, as a consequence, the arrangement of the color is not good. In the resetting (B), the faults pointed out in the original have been largely overcome. There are others of less importance, of course, and the resetting may not please all, but a comparison of the two should serve to emphasize the reasons for the changes.

The trouble with the menu (C) is that the designer appears to have made up the decoration first and then set out to make the type fit his scheme. This method is, in

JITNEY SERVICE

CHAS. S. HALL

HOUSE PHONE 87-R
OREGON HOTEL PHONE 44

Cottage Grove, Oregon

FIG. 4.

JITNEY SERVICE

CHAS. S. HALL

HOUSE PHONE 87-R
OREGON HOTEL PHONE 44

Cottage Grove, Oregon

FIG. 5.

effect, analogous to putting the cart before the horse, a procedure that was never known to result in success. The type is the thing, and decoration should be the secondary thought. It should be used simply to embellish and make the type more effective and the form more appropriate. In the case of "C" the intricate border arrangement overshadows the type, makes the whole design complex and

Dear friend:

Please make a special effort to attend the Young Peoples meeting at Cambridge, Columbus Day, Oct. 12, 1917.

An attractive program is promised, and a special surprise is due the society with the best attendance.

We anticipate meeting YOU at the Brockton Station in time for the 12:41 P. M. train.

Please come and help win the prize.

COMMITTEE.

FIG. 1.— "Paragraph Indention."

makes impossible that nice distribution of white space along symmetrical lines which is so essential to pleasing typography. The position of the paneled flags made the use of leaf border units necessary to fill the irregular white spaces inside the border proper at top and bottom. The resetting (D) is appropriately decorated, but it will be noted that the ornamental features are simply arranged in such a way as to balance the page without subordinating the type or making the design complex because of multiplicity of parts.

The one big fault in "E," the announcement of *The Roundup Tribune*, is the use of capitals for such a large amount of matter. The crowded appearance — and the fact that people have been trained for generations to read lower-case, and can not read capitals as easily and with the same degree of comprehension — makes the announcement a failure, for it is all but illegible. Another fault is that the design is top-heavy, due to the too-high position of the main group. Still another pronounced fault is the lack of shape harmony between the type-block and the page, the page being narrower than it is deep, whereas the type-block is wider than it is deep. Pleasing results are only obtainable when the type-mass approximates the proportions of the paper-page. The reader will note that the corrections suggested have been made in the resetting (F).

Paragraph Indention.

We are in receipt of the following letter from Edwin G. Norling, Brockton, Massachusetts: "Kindly state in the next issue of THE INLAND PRINTER whether it is incorrect to indent the paragraphs as far as is done in the accompanying card, and oblige."

The card is reproduced on this page (Fig. 1) so that all may see it. As a general statement, we will say that it is incorrect to indent paragraphs as far as they are in this instance. In support of our opinion, we quote from De Vinne's excellent work, "Correct Composition":

"The one-em indention for the regular paragraph is most frequent, but indention changes with varied forms of composition. For solid matter, one em at the beginning of a paragraph is enough to give the intended distinction of a change of subject. When the matter is wide leaded or white-lined, and the white space between lines is thereby made larger, two or three em quadrats are often used. These wide indentions are striking, but they have disadvantages. If the preceding paragraph ends with a single syllable, it is practically separated from its following paragraph by a full white line of irregular shape which makes an awkward gap (Fig. 2). The very wide indentions made by penmen, who sometimes begin a new paragraph in or near the center of the sheet, should not

they see it. A blunt statement, perhaps, but true.

Your good work continues to interest us; the distinctive treatment given the unique

FIG. 2.— "Paragraph Indention."

be imitated in print. They are unpleasing even in script type. Indentions of three ems or more in a narrow measure are almost as wasteful of space as a full white line. A pleasing appearance can be given to open composition by one-em indention and full white lines between paragraphs. The object of indention, the leading of the eye to a noticeable white space that indicates a break in the discourse or writing, is defeated when that blank is made too wide, compelling the turning over of too many short lines. The proper adjustment of indention and of breaks at the ends of paragraphs is as important as even leading and even spacing."

From the foregoing it will be seen that Mr. De Vinne discourages even two and three em indentions, whereas the example in question is indented five ems. The point made by the eminent printer regarding short lines ending paragraphs does not apply to the card shown (Fig. 1), for the last line in each paragraph is rather long in each case. However, indention is too far, we are sure all will agree. On exceptionally wide measures two, or even three, em indentions are often desirable, but the measure in which this particular example was set could not be considered wide. It is our judgment that two-em indentions would have been satisfactory in Fig. 1, but surely not five ems.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

ED KYSELA, Sapulpa, Oklahoma.— You are doing good work, the specimens sent us being correctly designed and nicely printed as well, a combination all too infrequently attained by most printers.

CARL J. H. ANDERSON, Amherst, Ohio.— Quaint, dignified and pleasing — all these words are useful in describing the character of your work. We admire it, and want to see more. Come again.

WE have received from Rogers Job Print, Plymouth, Massachusetts, several copies of a little house-organ, *The Rogers INKubator*, and some blotters, all of which are characterized by simple, neat and, especially, readable typography.

JOSEPH H. PETTY, Highland Park, New Jersey.— The folder sent us for review is satisfactorily designed and composed. The gray-tone type should never have been used on such rough stock. Read review of *The Gackle Republican*.

EDWIN H. STUART, Pittsburgh, Pennsylvania.— We continue to admire your pleasing and dignified typography. The specimens for the People's Bank and the bill-head for The Schenley Press are representative of the best quality of printing.

L. M. HERRMANN, Atlantic City, New Jersey.— The announcement concerning reservations for the holiday period at The Breakers is exceptionally chaste and pleasing in design. The lettering is clever, but the lines are crowded a little too closely.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.— Specimens of your work are always dignified and pleasing, and, set in legible type-faces, are all that they should be. Some may be doing more elaborate work than you, but none better work. Given a full series of Caslon Old Style, with its companion italic — and perhaps some swash characters for their decorative value — good white paper, good black ink, and a little red-orange, too, a skilful compositor and designer such as you need not worry about the other fellow. When you meet up with the opportunity to do the elaborate you will have no trouble doing it justice, and that sanely. Several of your specimens are reproduced.

SAUL H. GOMPERS, New York city.— The specimens you have sent us are all of a good grade, some of them being particularly original and pleasing in design. The card, "After hibernating fifteen years," etc., would be much better if set in lower-case, for the mass of capitals is very difficult to read. Read other reviews on this point.

ALLSTRUM PRINTING COMPANY, Tacoma, Washington.— The office forms which you sent us indicate that you do business in the right way — that is, with system. They are a little too elaborate in design, we feel, but the ideas are there and we will use them as a basis for suggestions to other printers in a future issue. Thank you.

H. A. SKINNER, Philadelphia, Pennsylvania. — All the specimens you have sent us are neat, readable and attractive. Good taste in selection of colors for printing the dignified, yet not severe, designs, coupled with clean presswork, makes the various examples of your work quite pleasing. Nothing more could be expected; certainly no more could be demanded.

CAHILL-CARBERRY COMPANY, Chicago, Illinois. — We admire the cover-design for the menu-booklet of the dinner tendered the boys of the Grant Park Naval Training Camp very much indeed, especially as regards the unusual, yet pleasing, colors used in printing it. Artist and printer alike deserve commendation for the excellent results. The inside pages are nicely designed and well printed.

JOHN W. SODEN, Milford, New York.— The letter-head for O. A. Weatherly & Company, Incorporated, is very pleasing and effective. The complex letter-head on which you wrote should have been as simple and attractive. The italic capitals, crowded as they are in the mass at the left side of your office letter-head, are illegible in themselves, and crowding makes them more so.

MIEHLE PRINTING PRESS & MFG. CO., Chicago, Illinois.— The booklet on your Miehle Pony is exceptionally pleasing. We admire especially the clever cover-design, which combines originality, beauty and effectiveness to a high degree. The inside pages are fit companions for the outside dress, too, and our judgment is the booklet will accomplish all that it can be expected to accomplish.

Pleasants County Leader, St. Marys, West Virginia.— A plain, dignified announcement would be preferable to the rather too complex, rule-ornamented folder issued to announce the Christmas number of your paper. Stunts with rule are not only time-consuming, but they handicap the efficiency of type in its mission of conveying information and have a tendency

NEW YORK
BOSTON

BOND STREET SHIRTS

SAN FRANCISCO
CHICAGO

ATKIN & HARTMAN
MAKERS
44 EAST FOURTEENTH STREET
NEAR BROADWAY
NEW YORK CITY

TELEPHONE
STUYVESANT 4321

LEW S. GROSNER
SPECIAL REPRESENTATIVE

NEW YORK
BOSTON

Bond Street Shirts

SAN FRANCISCO
CHICAGO

MADE BY

ATKIN & HARTMAN

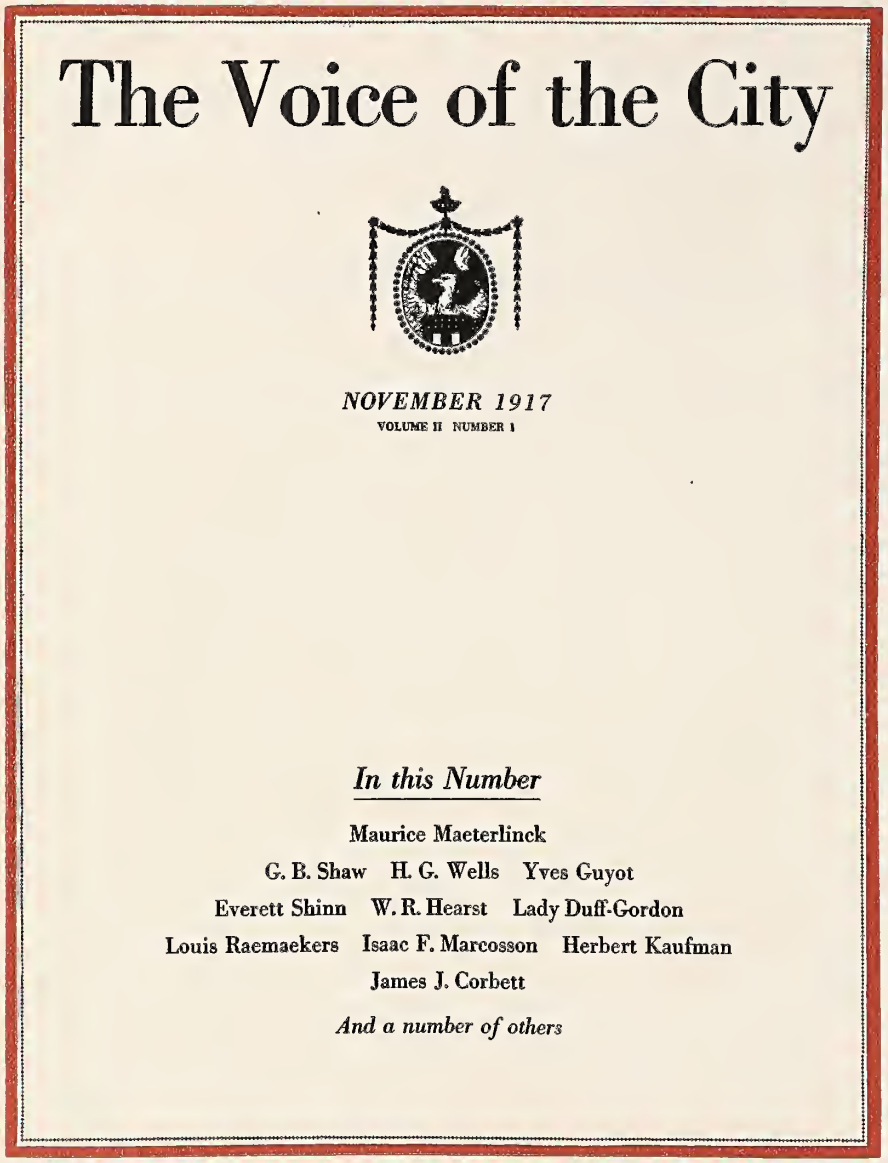
44 EAST FOURTEENTH STREET · NEAR BROADWAY

NEW YORK CITY

TELEPHONE
STUYVESANT 4321

LEW S. GROSSER
Special Representative

Two arrangements of the same business-card copy. The use of large and bold type in the first one has resulted in a crowded, cheap and undignified design which could hardly be expected to impress business men of standing and worth. The resetting (below) by Arthur C. Gruver, Pittsburgh, Pennsylvania, is not only neat, dignified and pleasing, but the lines thereon are as prominent as they need be for business-card display. Then, too, size alone does not give prominence.



Cover-design of a distinctive booklet designed by Benjamin Sherbow and printed by William Edwin Rudge, New York city, for the *New York American*. (See text page opposite.)

to make designs complex, except when properly used for borders, cut-offs and panels.

HARRY W. LEGGETT, Ottawa, Ontario.— Your latest collection of specimens is made up of delightfully pleasing examples of the typographer's art. The third page of your little folder, entitled "Types," is reproduced on this page. The thought expressed therein is one that many printers could commit to memory and apply to good effect. A hand-lettered folder title-page is also reproduced.

TWIN CITY PRINTING COMPANY, Champaign, Illinois.— Typographically, *The Illinois Magazine* is exceptionally fine, the advertisements being neat, and effective as well. The consistent use of Cloister Old Style for both display and text of advertisements produces an effect that is decidedly pleasing to the eye. The work furnishes a refutation to the argument, all too often heard, that many and varied type-faces are necessary to give each individual advertisement proper display value.

The Gackle Republican, Gackle, North Dakota.— Your stationery forms and the rate-card are both interesting and pleasing in design. The type-face used for display, however, is one which we have never admired, and one, as well, that is unsuited to printing on rough bond. Gray-tone types and borders are pleasing on smooth papers where the amount of ink carried will not cause them to fill up and where the evenness of the stock allows the fine lines to print uniformly sharp and clear.

M. C. HENDERSON, Pittsburgh, Pennsylvania.— You are turning out some exceptionally good, plain typework for Stewart Brothers, the kind that, for pleasing effects, best results and economy of production combined, has not been improved upon. You apparently do not have much opportunity to accomplish elaborate results in printing, but, if you could only realize how many fall down in doing the ordinary, everyday run of work, you would feel quite satisfied with yourself.

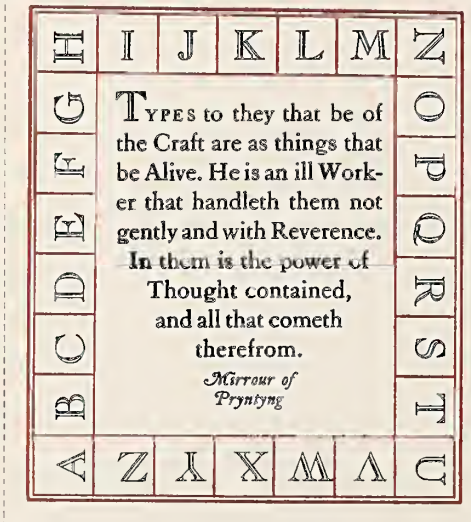
FROM William F. Burmester, instructor of printing classes in the Ralston Industrial School, Pittsburgh, Pennsylvania, we have received some very good examples of students' work. The specimens are well arranged and displayed, and good taste is evident in the selection and arrangement of type-faces. Taken all in all, we feel that you are efficient as an instructor, especially in so far as inculcating in the young minds ideas of harmony and good taste are concerned. On the wall-card, "Flag Day, 1916," neither enough ink nor sufficient impression was carried.

E. B. PAYNE COMPANY, Hutchinson, Kansas. — The portfolio of letter-heads sent out by you to regular and potential customers will prove good advertising, we feel sure. The specimens are bound in nice shape; and, as a whole, we consider them good. We note one bad tendency on your part — the use of larger sizes of type than are necessary, thus losing dignity and pleasing dress, so essential in a letter-head design. A little more restraint in type sizes and your work will bear comparison with the best, for in design and display it is good.

ALVIN E. MOWREY, DuBois, Pennsylvania.— The specimens sent us are especially neat and pleasing. Of the two arrangements of the letter-head for the DuBois Glass Company, we prefer — in so far as arrangement is concerned — the one in which the block italic is used, as its general shape and balance are better, but, for other reasons, we would prefer the consistent use of regular, upright characters throughout, as shown in the other design. Taking everything into consideration, we admire most the one in which the italic is used, although really there is not much room for choice.

SOME time ago an edition of "The Voice of the City," a brochure issued by the *New York American*, and produced by The Cheltenham Agency of New York city, was reviewed in this department. It was quite distinctive, as all will remember who saw the specimen pages reproduced at that time. Now comes another issue, this one produced by the press of William Edwin Rudge, Inc., of that city. The brochure — or booklet, as some might term it — was designed by Benjamin Sherbow and is as distinctive as was the first one, and wholly interesting, attractive and readable. The cover is reproduceed on this page and an inside page is shown opposite, in order to give our readers an idea of its character and to suggest, perhaps, adaptations for their own work. As the reproductions suggest, the border in orange was "bled." The copy for the booklet is composed of special articles which have appeared in the *American*, the idea of the production, we presume, being to impress advertisers with the character of news-matter which appears in that paper.

ONE of the handsomest printed things we have seen in some time is a facsimile reproduction of Abraham Lincoln's famous letter to a



Good advice for the typographer, from a folder designed and printed by Harry W. Leggett, Ottawa, Ontario. In the original, the letters in the border were printed in gray, the other type-matter in black.

Mrs. Bixby, who had lost five sons in the Civil War. Above the letter, which is outlined to show a curl at top and bottom and is surrounded by a background made by a Ben Day screen, a line portrait of the great emancipator is printed on a hot-stamped panel, the oval surrounding the illustration also standing in relief to the gray background. Printed in gray ink on rich, antique white stock, with a deckled edge at the bottom, the effect is almost lithographic and surely very pleasing.

I. A. CERNICKY & COMPANY, Milwaukee, Wisconsin.— The blotter on which you make an "Unusual Printing Offer" of letter-heads, billheads and envelopes is well designed and white space is effectively used therein. The orange ink used for the second color, while satisfactory for printing the background of the border, is too weak in tone and carrying power for printing the one small line, "Try our leader," and the initial. The weaker the tone of a color the stronger, proportionately, the letters should be that are to be printed therewith. Compare the effect of the large lines and the small lines printed in orange on this blotter.

THE INLAND PRINTER is in receipt of a handsome booklet from The Sterling Press, New York city, commemorating the tenth anniversary of the establishment of that firm. The cover-design is striking and the work throughout is of high order. The only fault we could point out, and that is largely a matter of taste, is that the title on the cover, "You have helped us reach the —," is an incomplete thought, the remainder of the sentence being found at the beginning of the text on the fourth inside page. While this idea may have some value as a curiosity-arouser, its indefiniteness would no doubt cause it to be cast aside by many recipients. We do not commend such ideas.

GEORGE H. GLENN, Duluth, Minnesota.— The business-card for the Rankin-Denton Printing Company is pleasing in design, although, for the sake of better harmony, we would prefer to see the name of Mr. Denton, which appears in the lower left-hand corner, set in the same style of type as used for the main group, as the two type-faces are not pleasing in combination, due to their great difference in shape. There is not much room for choice between the two shades of gray used for the outside border, but the red-orange is preferable to the lake red suggested by the pressman for the rule.

A Word on Circulation

Benj. Franklin and Fingey Connors—What Hodley said—A Steam Shovel and a Swiss Watch—Either or—The Shallow Both Tub

BACK in the days when, despite, or maybe even on account of, his mother-in-law's protest against his entering a profession so overcrowded, Benjamin Franklin founded the fourth newspaper in the United States—back in those good old days, there dwelt in a nearby township a certain job printer, Uriah Smallbreeches by name.

Emboldened by his neighbor's success, Uriah straightway founded him also a newspaper. Almost every day it appeared, morning or afternoon; and its circulation and advertising departments became quite naturally a perquisite of the official Town Crier.

But that dignitary, by his very profession, being too diffident to succeed as a Circulation man, the sheet soon reached the point where it began to quote circulation in "readers" rather than buyers.

Finally the Town Crier gave up in despair.

"Uriah," he said, "I haven't got ye a subscriber in a fortnight."

"Never mind," answered the publisher, cheerfully, as he thumped off the day's edition. "Go get me a lot of thick, glossy print stock; and—say—on your way out, double our advertising rates!"

"But," gasped the Town Crier, "that young Quaker in Philadelphia hath ten times our circulation!"

"Yes, and by that same token, our circulation has ten times his quality!" answered the imperturbable Smallbreeches.

Right then and there was born the immortal "Quality-instead-of-Size" circulation argument!

"Them that has 'em, mostly wears 'em," is reported as Fingey Connors' answer to some captious comment on the vulgarity of too many diamonds in one's personal adornment. So with circulation!

I once knew a publisher who did spend his days trying to keep down his circulation—but he spent his nights trying to beg, borrow or steal another ton of paper. The vast majority of publishers are frankly, openly—and quite properly—after all the circulation they can get; the others remind one of President Hadley's definition of a small college as an institution eagerly advertising its advantages as a small college in order to attract enough students to turn it into a big one.

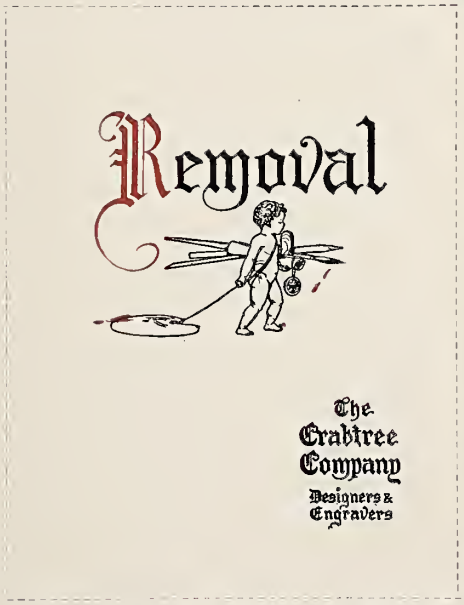
A publication is known by the circulation it keeps. But even more accurately may it be judged by the *new circulation it attracts*. If five thousand—or five hundred thousand—readers are keenly enough interested in a magazine or newspaper, they not only keep on reading it themselves, but praise it to their friends, and that publication *must* grow proportionately.

TO go forward is, as a matter of fact, the only natural course for any live publication. To fall off in circulation, or even to stand still, is a symptom of incipient dry rot at the very heart—reader interest.

Mightn't a buyer of advertising, then, make a good deal worse rule than to take space only in publications showing continually a certain percentage of circulation *gain*?

This gain percentage is, as a matter of fact, the only fair criterion, for little basis for comparison is to be found elsewhere. As well compare a steam shovel and a Swiss watch

Text page from a handsome booklet received from the *New York American*. The border in red appeared on all pages, "bled," and, with wide margins inside, made both a pleasing and striking effect, without handicapping the prominence of the type.



Hand-lettered folder title-page by Harry W. Leggett, Ottawa, Ontario. Original printed in shade and tint of yellow-green on India Japan stock.

KABLE BROTHERS COMPANY, Mount Morris, Illinois.— *The Kablegram*, your house-organ, is excellent in every way. Contrary to the usual printer's paper, *The Kablegram* is issued in newspaper form, there being eight pages of four standard thirteen-pica columns. The publication is issued in this shape, presumably, because of its appropriateness to the character of the firm's business, which is the production of papers for fraternal organizations. The paper appears to be ably edited. Kable Brothers have built up a large plant and are doing a big business in their line in a small town, the character of the business enabling them to get away from the marts of trade, where expense of operation is necessarily high and where conditions are not as good for the workmen as in the small towns.

ARTHUR STYVERSON, Ridgefield Park, New Jersey.— The bank-checks are satisfactory, but on the statement for the Safety Deposit Vault Department of the Fifth Avenue Bank you have used three altogether different styles of type — text, script and block — and the result is anything but pleasing, for there is no harmony between them. A rearrangement of the lines could be made, with the result of improved balance, as the heading proper is overbalanced at the bottom. The curved and straight lines making the half circle — "safe deposit" on the curve, and "vaults" on the straight base-line — should be raised to the top of the design, on a level with the top of the first line. The line "M....." and the date should be raised slightly, and the line bearing the name of the bank should be raised also and centered from side to side on the sheet.

THOMPSON PRINTING COMPANY, Philadelphia, Pennsylvania.— Specimens of your work are of a very good grade, being examples of ordinary, every-day work which indicate good taste in composition, design and in the selection of colors. The main display group on the interesting title-page of the menu for Boothby's Restaurant could be raised without affecting balance materially, but with great improvement to margins — as the side margins at the ends of the main line are altogether out of proportion to the marginal space above that line. The menu for Girard College, in which the type-matter is printed in red, is quite unusual in design and color, but the use of capitals in a squared block of rather too narrow measure, considering the size and width of the type,

New York
Union Printer

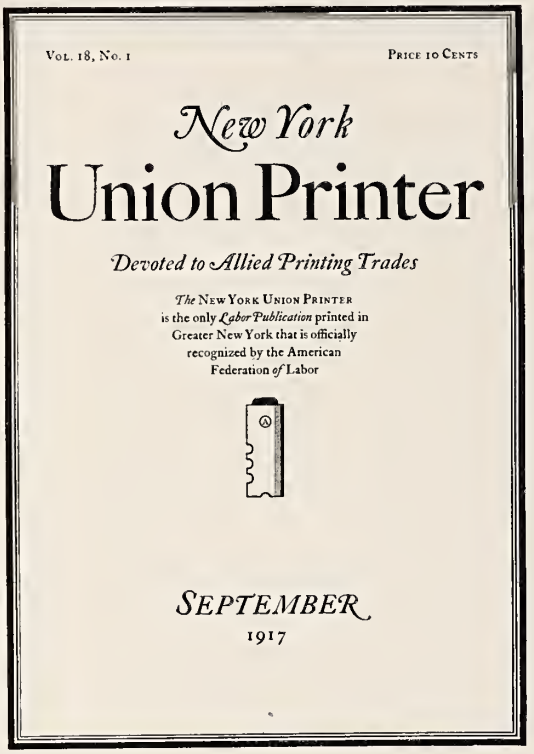
Devoted to Allied Printing Trades.



¶ Volume: *Eighteen.* ¶ Number: *One.* ¶ Price: *Ten* Cents.

SEPTEMBER
1·9·1·7

¶ The New York Union Printer is the only labor publication printed in Greater New York that is officially recognized by the American Federation of Labor.



Two cover-designs submitted in a recent contest in New York city. Presented here through the courtesy of Stanley Smolka, Jersey City, New Jersey.

made bad spacing unavoidable. The "rivers of white" running through the mass are not only glaring and displeasing in themselves, but break up the unity and tone of the mass. We discourage the use of capitals for further reasons, which you will learn from reading other reviews in this department.

From Stanley Smolka, Jersey City, New Jersey, we have received a number of specimens of cover-designs, which, we understand, were entered in a recent contest. There are a number of excellent and unusual designs in the lot and we would like to show them all, but have space only for the two which appear at the top of this page.

H. B. Woodruff, Plymouth, New Hampshire. — We do not consider your letter-head good. In the first place, it is complex — not so much as to arrangement as to the number of parts of the design and their widely separated positions. Best results are obtained when the lines of a design are massed closely — not crowded in spacing, of course, but, rather, grouped into few parts — so that comprehension will be easy. While we would not criticize the use of three colors thereon, we would prefer to see the lines inside the border printed in the black rather than in the light tint from which the border also was printed. For practical results, the lines are too small to be printed in a weak color. We suggest that you examine what Mr. Trust has accomplished with one color, black, on white stock, and also without recourse to rules. Strange to say, the best work requires the least time for composition. Simplicity is the rule of the hour, not only because it results in best work, but, more especially now, because it conserves time, labor and money.

The striking cover-design on this page is from the last issue of *The Artisan*, a monthly publication by students in the State Trade Education Shop, Bridgeport, Connecticut. It follows out the service flag, by which the number who have enlisted from any family, factory, office or school is indicated. In this instance, it represents the number from that particular

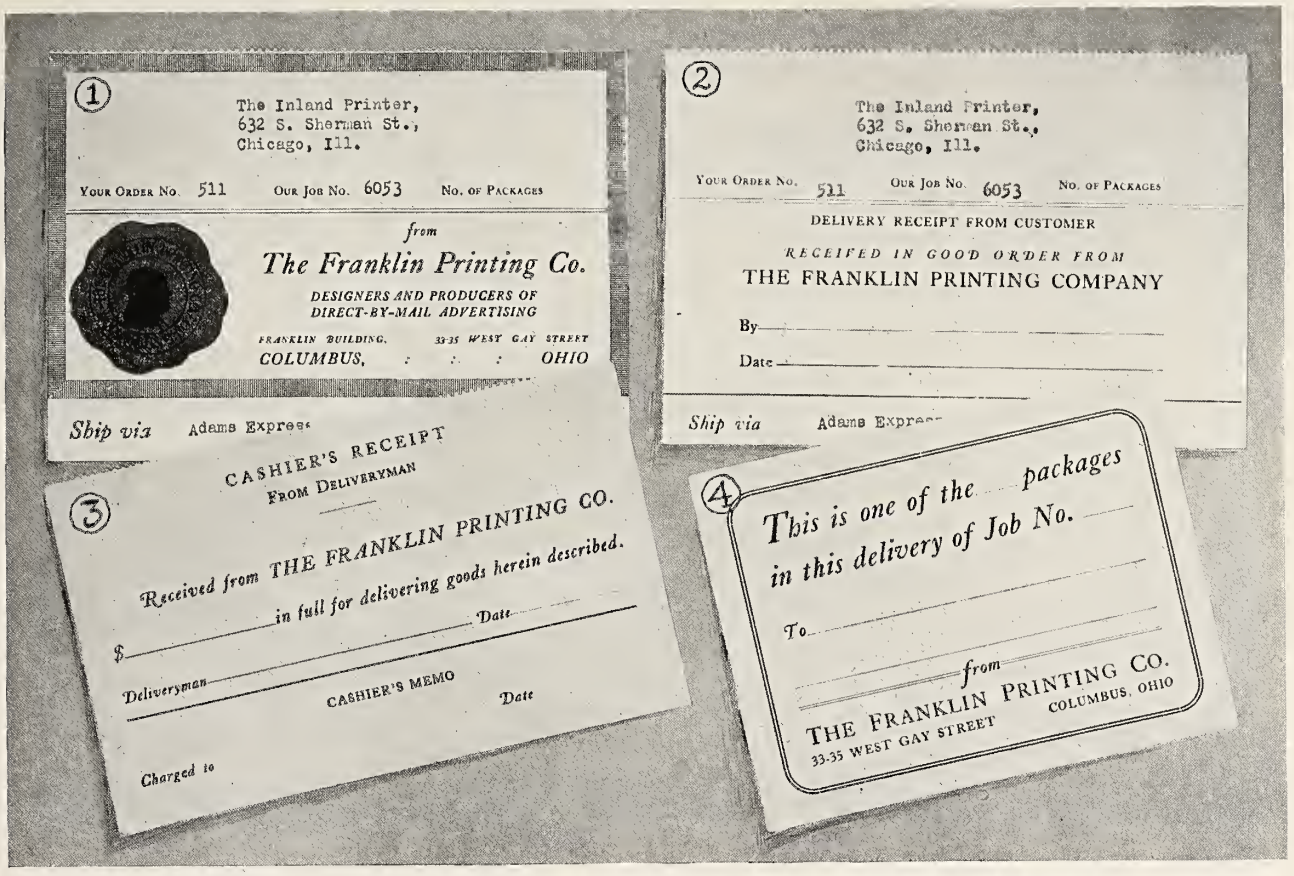


Cover-design in the form of the national service flag, a very appropriate and striking idea from *The Artisan*, State Trade Education Shop, Bridgeport, Connecticut.

school who have entered national service, and it makes an admirable, striking and appropriate cover-design, which could be adopted by other publications with equally satisfactory results.

We have received from W. H. Parker, Major, U. S. M. C., retired, in charge of the Recruiting Publicity Bureau of the United States Marine Corps, a small booklet entitled "The Story of the Shoulder Strap," which is especially interesting at this time when all are endeavoring to know what this and that emblem stands for. In it all the shoulder straps are illustrated, the base pay of the rank indicated by each is given, and pertinent little paragraphs concerning the different grades make up the text. A unique feature of the booklet is that there is not a line of type on the eight inside pages and the four cover-pages, all of which are printed — the text, as well as display, being lettered and illustrations drawn by Corporal Paul Woyshner, who deserves praise for their interesting appearance. We have only one suggestion to make to the Corporal, and that is to avoid separating parts of one sentence or title so far apart that connection is not clear and immediate. On the cover he has placed the words "Story of the" at the top, immediately below which an illustration of a marine appears, the remainder of the title, "Shoulder Strap," appearing at the very bottom of the page.

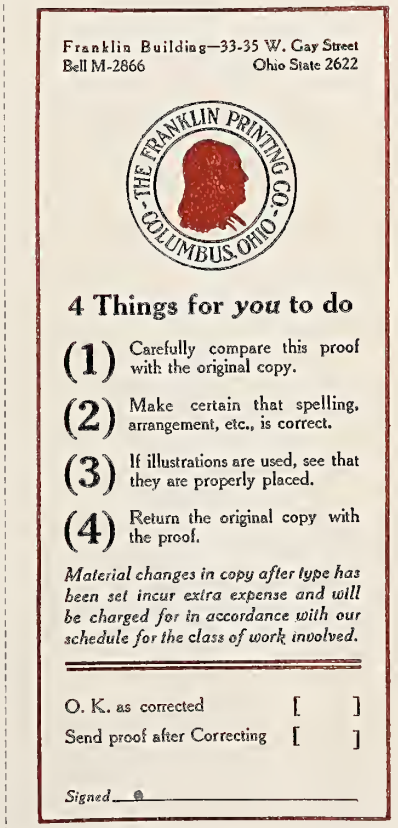
From Thomas P. Nichols & Son Company, Lynn, Massachusetts, we have received a number of office forms and informative envelope-stuffers that are not only satisfactorily designed and printed, but which, at the same time, constitute good advertising for the firm. One of the stuffers carries out the new postage rates which went into effect on November 2. This stuffer, sent out in the company's letters, invoices, etc., previous to that date, could not but be appreciated by recipients, and as a conse-



For information as to how these office forms are used, read review of The Franklin Printing Company, which appears on this page.

quence establish good will for the house of Nichols. Proportion and balance are violated in the placing of the type-groups on the inside pages of *Typographica*, being centered from top to bottom. Read other reviews in this department for more thorough information on this point. The rules used for decoration at top and bottom of these groups, and to give the page greater depth, are not pleasing. Better by far have raised the type-groups to the point of balance, and to have had only one ornament of pleasing design in the lower part of each page. The lines set in capitals, constituting the heading on the left-hand page, are crowded too closely. As there are no shoulders at the top of capitals, they must be spaced wider than lines of lower-case.

THE FRANKLIN PRINTING COMPANY, Columbus, Ohio, uses an exceptionally good label for pasting on proofs going out to customers. In sending THE INLAND PRINTER a copy, the company wrote us as follows: "Knowing that you are interested in print-shop customs, we enclose a sticker that is attached to proofs before leaving our office. Obviously, we adopted the heading and its subsequent copy in order that our client's attention might be especially directed to these four very important features in reading proof." The idea is worth adapting and to give readers a better idea of the sticker, and to show the copy as well, it is reproduced on this page in two colors. We are also showing specimens of delivery receipts and labels (Nos. 1, 2 and 3 in group above) utilized by that company, the use of which is described in the letter as follows: "We enclose specimens of labels and delivery receipts that we are now using. The buff and the white labels are identical, except that the white has additional space for shipping instructions and is therefore used only on out-of-town shipments (No. 1), while the buff label is used for local deliveries. We have addressed these labels with your name, to show you how a double address is made at one writing, this appearing on the customer's receipt (No. 2) for the goods, as well as on the label. The other side of that receipt (No. 3) is for money paid the deliveryman, as we have no wagon or motor delivery of our own, but hire this done. The small label (No. 4) is used where several packages constitute one delivery, and, of course, is attached to each package except the one bearing the main label. These shipping-labels are made out in the office when the job is entered. When the goods are packed ready for delivery or shipment, the label itself is detached where perforated and pasted on package. The receipt portion is carried by the deliveryman in a small spring binder until the customer's name is added. The receipt is then delivered to the office and filed away in the job-envelope covering the goods on that delivery."



Label for proofs.

COMMERCIAL PRINTING COMPANY, Middleport, Ohio.— In many ways the program-booklet for the local literary club is pleasing, but it is subject to improvement by application of the fundamental principle of proportion. Briefly, proportion is the pleasing inequality of parts. That means there should not be too great a variation or too little variation, the latter condition resulting in monotony. The monogram used as the cover-design is placed too high on the page, dividing the page above and below in two parts of too great variation. The correct position would be above center in such position that the space above would be as two parts to a corresponding three parts of space below. Balance and proportion go hand in hand, for it is on the line dividing the page on that ratio that a single group is properly balanced. The position of the short inside pages also violates proportion and balance, for, placed in the exact center from top to bottom, monotony results. The title-page would have been more

pleasing had smaller type been used for the unimportant lines, for, as printed, the design appears crowded from top to bottom. On the inside pages, the small Wedding Text does not harmonize with the Cheltenham capitals, either in design or shape. Text characters can only be used with roman capitals when the latter are considerably smaller than the former, when the variation in shape is not so pronounced. The design on which the flag appears is below center, and the page, therefore, appears bottom-heavy.

It seems strange that business men who will not question a doctor when he suggests an operation that may mean death will persistently make demands upon competent printers which are inimical to their own best interests. They do not profess to know anything about medical science, as a rule, and, while we must admit the parallel is not exactly true, the great bulk of business men, no matter how successful they have become in their chosen lines of work, are not competent judges of quality in printing. The large amount of inferior work used not only indicates that the printer responsible for it was not up to scratch, but demonstrates as well that the customer was no judge of printing, else he would not send it out to represent him. The lack of appreciation of good printing on the part of the average business man is more emphatically emphasized, however, by those instances which come to light here and there where a really competent printer, desirous of increasing his customer's prestige, improves on the quality of his printing and receives for his pains a refusal of the order, perhaps, and a demand that the printer follow previously printed work of poor quality. Down in Pittsburgh, Pennsylvania, there are, no doubt, many competent business men in every line. Fortunately, if these business men but knew it, there are a number of competent printers. One of these, Simon Trust, a young fellow just starting out to win his spurs in the printing business, has a grievance — and it is a just one, too. Mr. Trust admits that he is starting out in a small way — that he does not have a big plant — and we presume that there are printers who have much stronger financial backing. We all had to start in a small way, so that point is beside the fact. Many large plants do inferior work and many small ones turn out the very best grade of work. What is pertinent to the fact, however, is that few — large or small — have the ability to create the superior grade of work that Mr. Trust does. We admire his dignified typography. We commend his good judgment in the use of readable type-faces. We are elated with the success he has achieved in being able to take white paper and black ink, and with them produce for his customers printing that, from every standpoint on which printing may be judged, must be proclaimed the best grade. None are doing small work better than he. Mr. Trust, as stated, has a grievance, and in order that other readers who have run up against the same proposition may know they are not alone in gloom — and that the facts may be laid before our readers — his letter is reproduced on this page. Read it. Then compare the business-card on the left with the resetting on the right. Given the one on the left as copy, Mr. Trust sought to improve upon it for Mr. Sheinman's best interests, and the result of his labors is shown by the reproduction on the right. Was Mr. Sheinman pleased with Mr. Trust's interest? No. He refused the order and demanded that the original, in bold type, crowded to suffocation, inappropriate to the character of his business, undignified and inartistic, should be reproduced. We have no quarrel with Mr. Sheinman. We only state that he does not know good printing when he sees it. He no doubt knows what he wants, but that is another matter. Mr. Trust does know good printing. To emphasize the point, we will state that in the package of specimens received from Mr. Trust were a number of others, both originals and resettings by him, and in every instance our correspondent has brought about improvement — in some more striking than on Mr. Sheinman's card, as, for example, the business-card for the Fort Wayne Tailoring Company, shown on the following page.

SIMON TRUST · *Printer*

Distinctively High Grade Commercial Printing

1850 BEDFORD AVENUE, PITTSBURGH, PA.

BELL GRANT 6610-J
P. & A. PITT 1981

Pitteburgh, Penneylvania,
November 21, 1917

Dear Inland Printer:

I read your valued publication regularly end enjoy it very much. I have been etudying typography for two years, having originally been a pressman.

Recently I started a ehop of my own and installed 471 Caslon and New Caslon and their italics. I have high ideals about composition, having studied with Elleworth Caiet and Edwin H. Stuart, Pitteburgh's leading typographere.

But I am having a good bit of trouble in selling my style of typography and eend some originals and reeettinge, the reeettinge by myeelf.

Notice the Sheinman letter-head. The original wae in bold Gothic type, from my point of view not appropriate for dreee goods, silks, etc. More appropriate for a blackemith ehop or an iron foundry. However, the customer wanted the black type.

Same with the Sheinman card. I had to reprint this 1,000 order because I ueed light-face type.

Probably you are aware that a low etandard of typography prevails in the Pitteburgh district, generally speaking, as this is a tariff and publication center. Thie condition is reflected in the commercial field and many customers have become so used to black type and poor design they will have no other etyle.

If you could see fit to publish this letter, and perhaps reproduce one or two epecimens to illustrate the point, it would help me in my humble efforts to elevate the standard of typography, as I could then ehow my customers unquestioned authority--the leading printing trade journal of the world.

Yours moet cordially,

Simon Trust.

BELL GRANT 4328

WILLIAM SHEINMAN

JOBBER AND IMPORTER OF

DRESS GOODS, WOOLENS
SILKS AND EMBROIDERY

MAIN OFFICE
PHILADELPHIA

1203-1205 FIFTH AVENUE,
PITTSBURGH, PA.

REPRESENTED BY

Is the customer always right? If you think so, read the letter from Simon Trust shown above, compare the business-card at the left with Mr. Trust's improved design at the right and read our comment in the review of his work shown on this page.

Office Phone, BELL GRANT 4328 *Res. Phone*, BELL 2198 W GRANT

WILLIAM SHEINMAN

JOBBER AND IMPORTER OF

DRESS GOODS, WOOLENS, SILKS, & EMBROIDERY

1203-1205 FIFTH AVENUE, PITTSBURGH, PA.

Presented by BENJ. B. SHEINMAN

SIMON TRUST · *Printer*

SPECIALIZING IN

DISTINCTIVE COMMERCIAL
PRINTING

BOTH PHONES

1850 BEDFORD AVENUE
PITTSBURGH · PA

Mr. Trust's dignified and pleasing business-card.

EUGENE J. VACCO, Pittsburgh, Pennsylvania.— Your specimens are of the usual good quality. We quote from your letter regarding your difficulty in pleasing the salesman with an unconventional invitation: "I want your criticism on the Navajo Girls' dance-card. I was told to follow my own layout on this job. I set it as enclosed and pulled a few press-proofs. The salesman was dissatisfied with it and later had it reset in a text type with additional copy. Unfortunately, I do not have a sample of one. It was the usual "You are cordially invited to attend," etc., kind. Which do you think is

I AM producing in my new and modernly equipped plant, high grade printing of distinctive design. A moderate price and prompt delivery guaranteed. My printing will stimulate your business, create confidence in your product and please both you and your trade. Try me on your next order. Notice the readability of this blotter—the good presswork.

Your Printing Appropriation is an Investment

PRINTING is the lifeblood of commerce. The successful business man realizes that printing is an investment—not an expense. And the returns are in proportion to the investment. I will help you in the preparation of your stationery, booklets, folders, and direct by mail advertising literature.

Simon Trust
Printer

Bell Grant 6610-J
P. & A. Pitt 2981



1850 Bedford Avenue
Pittsburgh, Pa.

A blotter that is both pleasing and readable, representative of the character of typography produced by Simon Trust, Pittsburgh, Pennsylvania.

best? Personally, I think that a dance invitation set in a text type is too commonplace and lifeless, while one set in a roman type-face, with a dance-ornament in it, puts more "pep" into the card. It causes the recipient of the invitation to fall into the swing of the affair, so to speak." We are inclined to coincide with your views regarding the inadvisability of slavishly following the conventional, the result of which makes every job commonplace to a degree, no matter with what excellence it is executed. We believe, however, that you could have obtained the unusual more effectively had you gotten away from the style you did follow, which is similar to a title-page. The thought raised, however, should set many of our readers thinking and good should result.

J. L. DRAGOO, Kansas City, Missouri.— When the average compositor is called upon to get up in type a design such as is usually done by an artist, as, for example, a sheet-music cover, he feels that it must be decorative, and as a general consequence makes it over so. The very nature of the artist's work makes it possible for him to make his work decorative to a greater degree, without violating the tenets of good taste, than the printer, who must work with ornaments and borders of fixed shape, size and character. Therefore, the repeated advice in these columns to practice restraint in the use of rules, borders and ornaments. Your title-page for "I'm Looking for a Girlie" is too elaborate; it appears complex; and the lack of harmony between the different decorative units thereon makes it displeasing. The panel around the titular lines at the top does not follow the shape of the lines, nor does it leave pleasing margins around the type, as it should. You will note that the marginal space at top and sides of the first line are quite satisfactory, but, because the second line is short, an extraordinary amount of white space is apparent at the sides there, and because the space below this line is smaller in extent than that around the top line, the margins throughout the panel present quite too wide a variance for pleasing results. Of course, printing in colors would help, and we are quite sure the finished design will be more pleasing than the proof submitted to us — that is, provided the many rules are printed in a weak tint in order to make them less prominent.

GEYER PRINTING COMPANY, Dallas, Texas.— An attempt to be elaborate got the designer of your letter-head into difficulty, and the result is a complex, too decorative design that has little value from a publicity standpoint. It is not attractive, notwithstanding the fact that three colors were used in printing, and the decoration subordinates the important type-matter, which is the important thing in any design. Discriminating buyers of printing, blessed with an average degree of good taste, would hardly entrust their orders of printing to you on the strength of that letter-head. The line printed in red, immediately below the name of the firm, seems to have been placed there as an afterthought, as the panel was not made to allow for it, and that line crowds the main line altogether too closely. Study the simple one-color letterheads by Mr. Trust, which are reproduced on these pages. They are excellent, dignified examples of the printer's art, and, notwithstanding the fact that they are printed in one color only, while yours is printed in three — and in spite of the fact that practically no rules or ornaments are used in their design, whereas in yours decorative features predominate — they are much the superior. Then stop and think, if you will, that their cost was probably one-third that of yours. Here, indeed, is food for thought. Your business-card comes nearer the right idea, for it is simple, and the name stands out because the decoration is not so prominent. The check is also good, but the green used is too dark, especially for printing the insides of outlined letters. A color is darkened in effect when surrounded by a black or dark-colored line and must be made proportionately lighter to give the desired brightness and contrast.

RALPH E. CAIN, Erick, Oklahoma.— The specimens of letterheads you sent us are not at all bad, but they are subject to improvement in several ways. The effect obtained by setting a display line on a curve is hardly worth the time required to accomplish it. The Charles Molter letter-head would be improved if the letters

FORT WAYNE
TAILORING CO.
MERCHANT TAILORS.

Suits Made To Order from $25 up.

CLEANING, PRESSING & REPAIRING
Our Specialty . .

405 FEDERAL STREET - PITTSBURGH, PA.

SUITS MADE TO ORDER *from $25.00 up*

Fort Wayne Tailoring Co.
Merchant Tailors
CLEANING, PRESSING AND REPAIRING
OUR SPECIALTY

405 FEDERAL STREET PITTSBURGH, PA.

The business-card at the top was given Simon Trust as copy; and the one below it is the result of his efforts toward improvement. These two examples present a wonderful comparison for justifying those who claim that one series of type not only results in more pleasing and harmonious work, but that adequate display may also be given the work by variation in size and the use of companion italic.

of the name had been lined up at the bottom, allowing the larger letters used to begin each word to extend above the smaller capitals as capitals ordinarily extend above lower-case. The rules used below the smaller letters of the name only serve to make the effect confusing, and they take away somewhat from the dignity of the design. Had the main group been lowered somewhat, say a pica, and the matter in the upper left-hand corner raised that amount of space and moved about six points to the left, the two groups would not run together as they do. The whole design would then be whited out more uniformly and better balanced. The address should also be raised.

To print satisfactorily on bond-paper the following conditions should be present: (1) The best grade of job-black ink must be used, with firm, fleshy rollers. (2) Form should be locked up with bearers. (3) Tympan should consist of a top sheet of hard manila, four or five sheets of French folio — or thin, hard manila — and a thin sheet of hard packing-board. Make the form ready with the tympan arranged as above. When make-ready gives a good print, which may slightly indent the paper, you may then withdraw the hard packing-board and place it just beneath the top sheet. This will give increased sharpness to the printing and will at once reduce the indenting. Much depends on ink and rollers.

THE A. L. SCOVILLE PRESS, Ogden, Utah, is equipped for the production of lithographic work as well as letterpress printing, and, with good judgment, uses both lithographed and printed stationery. The last letter received from that company by THE INLAND PRINTER is reproduced on this page. Lithographed in green and black on white stock — the border only being in green — an especially pleasing effect was obtained, and it is certain to influence some business houses within the sphere of the Scoville Press to favor that kind of stationery. One opportunity for improvement is suggested to us: The small space left within the design for writing suggests that had the border been run closer to the edge of the paper all around, a more practical and pleasing letter-head design would have resulted.



Lithographed letter-head used by The A. L. Scoville Press, Ogden, Utah. In original the border was in green and the lettering and illustration in black.

The Journal, Gordon, Nebraska.— You made a remarkable improvement in the letter-head for the First State Bank of Hemingford. The original copy from which you worked was not at all in keeping with the dignity of the banking business, and in the gaudy type-dress appeared quite too cheap for a financial concern. However, with a dignified, legible and pleasing type-face, the lines arranged in an orderly manner and well printed, the letter-head is remarkably good; and this is all the more refreshing for the reason that there is considerably more matter than letter-head space will ordinarily admit in good display. The envelope-slip, "Please Pay Bill," is remarkably interesting in conception, the method of carrying the idea that a wolf is at the door by printing a wolf's head, none too pleasing in appearance, "bled" at the left edge of the sheet, is novel. The motto-cards would be improved in appearance had the matter been set in smaller type, for, as printed, the type is too large in proportion to the size of the cards. The Thanksgiving cards, on which a bust portrait of Mr. Clark appears, represent a good idea in format, and typography is good, but the colors used in printing are very poor. The effect, instead of being harmonious, is bizarre. The one on which the mount is salmon, the printed sheet goldenrod and the tipped-on portrait is in brown on yellow-tinted stock, is about the most violent clash we have ever seen. The other is little better, for the light purplish cast is not good for a portrait. Had the portrait printed in light brown been mounted on the one where the purplish portrait was tipped, the appearance would not be bad, as you may see for yourself by reversing the portraits as we did. You can learn the principles of color harmony easily and quickly from several books which are on the market, and, as you are weak in that respect, we suggest that you get busy at once. It is too much for us to tell you in the space available, but when you have the fundamentals well in hand we shall be glad to correct your little mistakes as they appear to us.

THE MOUNT CARMEL PRESS, New York city. — While the evident intention appears to have been to get out something above the average in the production of the book, "Soleme Dedicazione, 14 Ottobre, 1917," the poor quality of presswork and several faults of design and typography handicap the very pleasing format, an excellent cover-design and good stock. The gold on the cover was evidently dusted over a base ink, and, after drying, of course, some of the gold was not attached to ink and has become scattered over the page, littering up the deep brown ink and contributing to a rather displeasing effect. Had the plate been printed in some color for a base and then printed again with gold ink, there would be no dust to scatter and spoil the effect. The cover-design of THE INLAND PRINTER for December was printed in the manner we have detailed. You will find no gold on other parts of the design than those intended for gold. The illustration on the cover is too low on the page, not only presenting displeasingly unequal margins at the bottom, but making the design bottom-heavy because of too much weight below the center of balance. Presswork on half-tones inside is very poor indeed. The border around the inside pages is too heavy; much better results would have been attained by the use of plain one-point rules or, at most, a light-toned decorative border. The fact that the corners do not come together is a contributing cause to the poor appearance of the work. As a rule, the displayed advertisements are good, but if you will compare an advertisement wherein light-face type is consistently used with one in which some of the lines are brought out in bold characters you will, we are sure, agree with us that the consistent use of one series makes for the most pleasing appearance. We question whether any advertising value is gained by the extra emphasis of the few lines, and certainly not enough to compensate for the loss in appearance. The eye will linger longer on the thing that is pleasing — and that has its value in advertising just the same as emphasis has. Then, too, the very size the important lines are made gives them, in our opinion, sufficient prominence, especially for a book such as this.

H. FREDERICK HAYES, Houma, Louisiana.— You need to obtain an understanding of the application of art principles to typography. As a start, we suggest that you read "Design and Color in Printing," which may be obtained from THE INLAND PRINTER for the small sum of one dollar. Violation of fundamentals, such as shape harmony, proportion, etc., are apparent in most of the specimens sent in by you. Briefly, shape harmony means that all of the elements of a design shall be of the same shape and proportion. An extended letter is not of the same shape or proportions as a letter of regular or condensed form. The application of these principles can be made in many other instances. Red, or any bright color for that matter, should be used in relatively small proportions; the colder color should dominate any design. A violation of this point represents a decided fault in the envelope corner-card for the Bijou Theater, wherein at least half the units are printed in orange. With the two colors used, blue should have been used for four-fifths of the design, one-fifth being printed in the orange. It might be possible to stretch the proportion of orange to one-fourth. Too much color makes a design bizarre and cheapens its appearance. The red you have used with the black on the Bordeaux letter-head and with the blue on the F. A. Theriot & Co. envelope, the same red, is too dark for those colors; it is, in fact, almost the correct red to form harmony of contrast with green.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising.

The Salesman on Paper.

Last month a salesman from George W. King & Son, designers and printers, of Worcester, Massachusetts, entered the offices of several hundred business firms that buy printing; discussed briefly but to the point with the heads of these concerns the value of good printing and advertising, and where to buy it; and, when he had finished, left his card. He was no ordinary salesman, costing his employers a lot of money for railroad fares, hotel bills and salary, but he traveled on paper by mail, thus covering a wide territory in a short time at little expense. If the plant of George W. King & Son is not busy now filling the orders for printing from the firms this salesman visited, the company can feel assured that it made some new acquaintances, for few persons would fail to take a keen look at the representative as he appeared on the cover-page opening the door (Fig. 1), then read what he had to say about printing on the inside pages of the folder, and finally glance at and most probably preserve his attractive card, which is almost handed out at the close of the discourse on the third page.

This piece of publicity which the Worcester company has sent out falls into the novelty class. Too often novelty publicity has a tendency to become freakish. Whether a printing-firm, or any other business, issues it as an advertising medium, there is always the danger of overstepping the bounds of good taste, or merely attracting attention without having the essential quality that brings results. There can be no criticism of this sort on the folder issued by George W. King & Son. The company has evolved the original idea of having a real salesman enter the office of a prospective buyer as near as it can be done by the use of type and photographs, and the excellent execution of the idea should make the folder particularly effective as a publicity medium for that house.

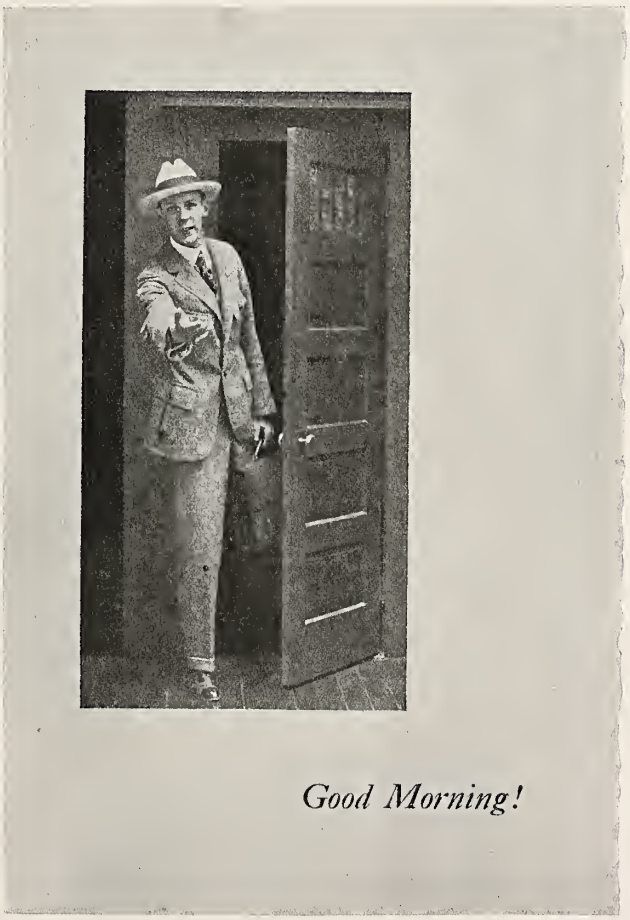


FIG. 1.

On the front cover there is a reproduction of a photograph — an excellent reproduction it is, too — of a young salesman just entering your office door, with the greeting: "Good morning." On the first page within the folder he introduces himself and wastes no time in telling you his errand; that he has come to talk to you a minute or so about printing and the kind of printing that his plant is prepared to turn out for you. You find him saying, for instance:

"The printer with advertising experience, one who makes a study of advertising — who can appreciate your standard of quality, and knows how to express it fittingly on the printed page — is the type of printer you need. We call this creative printing; and the difference between it and commonplace printing is just the difference between an original idea and a quotation."

A few more words about printing and then he says:

"I'd like to tell you more about this, but I know your time is valuable. Oh, by the way, before I forget it, here is one of my cards."

The card of the firm is here inserted in a slit. With a request to call by telephone when in a hurry for printing, and a "Goodby," the salesman is gone.

This folder, ingeniously gotten up and attractively printed in colors on good stock, not only commands the attention that advertising literature should, but it is a forceful example of how direct-by-mail advertising can be used to supplant the salesman in these times when salesmen are scarce in any line of business.

William S. McMath Printing Company.

It was Arthur Brisbane who said that a good picture is worth a million words. If this is true, the William S. McMath Printing Company believes that the advertising booklet it has just issued is worth at least ten million words, for it is a pictorial

story of the work that is being done in that company's plant in El Paso, Texas. There are ten good illustrations of scenes in the various departments of the establishment, not a single one of which has that posed, "look pleasant" appearance. The reader gets a good idea, from the pictures



Fig. 2.

alone, not only of the size of the plant and the amount of business it is doing, but an insight that ought to be interesting to the average person outside of the printing business as to the mechanical equipment of a printing-plant.

A printing-plant, like many other industries, may be established in a community for years without the people of that community, including the buyers of printing themselves, having the remotest idea as to the character or size of the industry. Buyers of printed-matter know that when they want work done their copy goes to the plant, where it passes through some machines of some kind, about which they have the haziest notion, and it is transformed into a sale bill, folder, letter-head, or something else necessary to their business. Such a booklet as the McMath company has issued ought to go a long way toward acquainting the people of El Paso and surrounding territory with the importance of the printing industry in general and bringing about a deeper interest and closer relationship between its own patrons and its plant.

"Candidly, now, did you know before that there was a real, up-to-the-minute printing-plant right here in El Paso," asks the company in concluding the story of the plant's growth and present business. That indicates the reason the McMath company had in circulating the booklet.

While effective use is made of pictures, the booklet contains much interesting description, both as to this particular plant and the printing business in general. In connection with its pressroom and stock, it gives its readers this thought:

"You have all seen a well-tailored, fine-fitting suit, the whole effect of which was spoiled because of the inappropriate cloth selected. Just so the effectiveness of a piece of printing is impaired, if not entirely spoiled, by using inappropriate paper and ink. An illustration, even the finest, is absolutely dependent on the quality and tone of the paper background and the ink selected for the work. We know paper and ink, and the paper and ink market, as a machinery manufacturer knows steel and the steel market. We have to, because paper and ink are our most important raw materials, just as type is one of our biggest tools."

Throughout there is an exposition of the printing industry from the layman's point of view, and the McMath company deserves commendation for its efforts in giving publicity not only to its own plant but to the industry as a whole. The booklet itself is a creditable piece of printing, with a discreet use of color and an attractive cover of better



Fig. 3.

than the average stock. "The Business That Service Built" (Fig. 2) is the embossed title.

More Firms Using House-Organs.

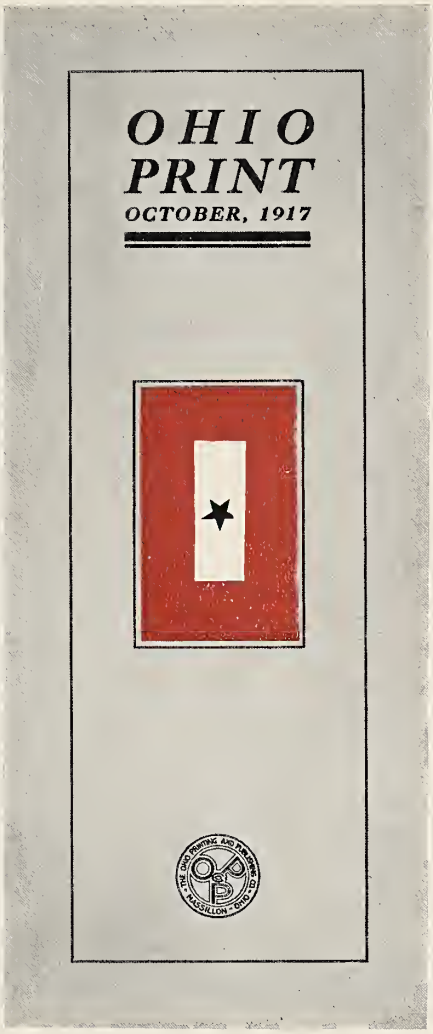
Practically every month sees some printer join the ranks of the users of house-organs. It is the natural thing, and the future will see the number employing this method of

gaining new business and keeping in touch with old customers increase; for the printers, producing such publications for those in other lines of business, have had an excellent chance to judge of their effectiveness. Not only the increased number, but the statements of editors made from time to time, attest the real success which these publicity mediums issued regularly have attained for the producers. Those house-organs reaching THE INLAND PRINTER are, as a whole, a credit to the printing business. A majority of them show the seriousness of purpose necessary for such publications, and all, it would seem, show more originality, both in typographical make-up and contents, than those issued by business concerns outside of printing. This is natural, also, for what printer can afford to distribute advertising for himself that does not come up to a high standard and could not be considered as a model of the kind of advertising service that he could furnish a client?

The Imprint (Fig. 3) is among the new printers' house-organs. It is issued by the Cootey Company, Minneapolis, Minnesota, and the company calls it a journal of information. The editor says in the first issue:

"Realizing that a mere catalogue of our departments would be interesting principally to ourselves, we have tried rather to make this a booklet of helpful suggestions; to indicate in various ways how the printing industry may be properly employed in the upbuilding and expansion of your business; to introduce to you new processes and methods you may be glad to make use of in connection with your advertising matter."

The Cootey Company has grasped at the start the educational value of a house-organ and the field that such a publication can occupy in a creative way, that is, the dissemination of ideas and suggestions that will result in a wider and a more advantageous use of printing. The booklet is distinctive, well illustrated and most attractively printed on stock of good quality. The cover was designed by the head of the company's art department, Thomas Cairns, and is lithographed in three colors by the offset process. There is a four-page insert in the center of the booklet showing views of the various departments in the plant, an example of photolithographic work. The heavy black type used for headings is not altogether pleasing, but otherwise the first issue of the house-organ is a worthy one. We hope to see others.



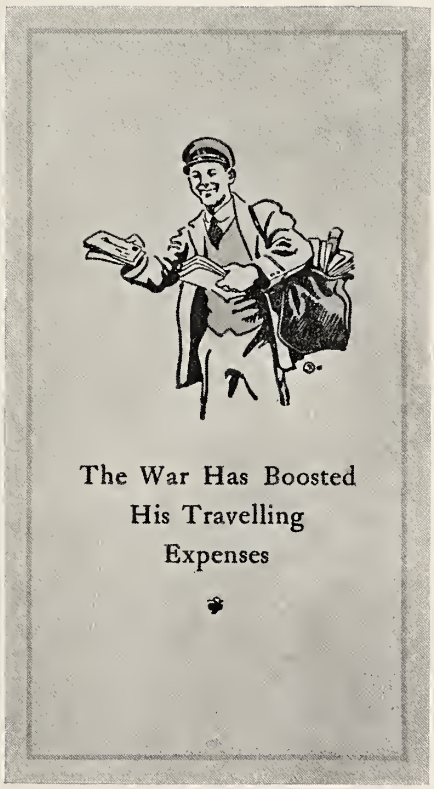


Fig. 4 at top. Fig. 5 at bottom.

While on the subject of house-organs, it is worth noting that *Ohio Print*, issued by the Ohio Printing & Publishing Company, Massillon, Ohio, a publication somewhat different from the ordinary run of such publications, last month rounded out its first year. *Ohio Print* each month is filled with advertising and printing hints of value in tabloid form. There is considerable irrelevant material besides, but the latter may add interest to some. The organ has proved to be worth while to the company, for the editor says in the November issue: ". . . likewise the diversified subject-matter has been so prepared as to interest every reader to some degree. The many unsolicited expressions of appreciation with which we have been favored will incite us to still more strenuous endeavors."

While *Ohio Print* maintains a uniform size, the company has hit upon the happy idea of varying each number as to color of stock and inks, cover and other designs, and using original illustrations. In this connection one of the most attractive covers it has designed in the year was that for the October number (Fig. 4), showing a service flag in colors through a cut-out. The flag bears a star representing an employee, Harold G. Smith, who has joined the army, and who will contribute interesting articles to the house-organ occasionally.

Selling by Mail.

Judging from the advertising and publicity material issued last month by the printers in every part of the United States, the advance in the cost of distributing direct-by-mail advertising has caused no worry on the part of any of them that there will be an appreciable falling off in the production of this particular line of printing. In fact, there is a general effort to maintain not only the normal amount of it, but to create more. Printed-matter must be used as a sales force, they point out, more than ever before, because of war conditions. Many firms are concentrating their arguments in their circulars, booklets and house-organs on the opportunity at hand at the present time for making a greater use of direct advertising, and probably at no time has there been so much attention directed to the efficacy of this method of selling by the printers as now. Their emphasis on this phase of printing forms a combined campaign that will undoubtedly prove of great value in keeping business going generally, and it will have much effect in overcoming the hesitancy of those who

are inclined to stop advertising or to cut down the amount because of the small advance in the cost of production and distribution.

The need of advertising, particularly the direct kind, and the idea of using printed salesmen to offset the scarcity of regular salesmen — these are the main points driven home in the minds of prospective buyers. There will be new converts to the direct-advertising idea and more business will come to the printers as a natural result.

As to the advance in the cost of distribution of printed-matter, The Davis Press, Incorporated, Worcester, Massachusetts, in a small folder (Fig. 5), states it this way:

"If salesmen's expenses were doubled it would be more necessary than ever to have the best men available. The traveling expenses of your mail advertising have been greatly advanced by the War Revenue Bill. Some shorter-sighted firms will cut down on their publicity, but thoughtful men will see that raising the quality of their 'printed salesmen' will give additional effectiveness and more than offset the added postage."

The Davis Press follows up its argument by sending along with the circular some especially well-printed specimens of printed salesmen that it has just issued for firms in its territory.



Fig. 6.

A few of the other publications that are devoting much space to this campaign are: *Dash* "———," issued by the Quinlan-Fricke Printing Company, St. Louis, which urges business concerns to send out "paper salesmen" every month; *Ideas*, issued by Buckley, Dement & Co., Chicago, which takes up in detail the merchandising and selling problem in relation to mail advertising; *Northern*, the house-organ of the Northern Engraving Company, Canton, Ohio, giving new ideas as to the use of direct advertising; *The Advocate Junior*, from the Advocate Printing Company, Newark, Ohio, with reasons for use of mail advertising; and *Graphica*, by The Herald Press, Montreal, Quebec.

Humor and Publicity.

Humor can always be depended on to appeal in advertising or any other sort of printed-matter, I suppose, but I am of the opinion that much that is put forth under the guise of humor in some of the publicity material issued by printers — fortunately, by only a few of them — miss the target by a wide margin. You find it most frequently in the house-organs of some firms where it is employed to brighten the contents and throw a lighter vein into the more serious discussions of business details. There it serves a purpose, providing it is the kind that amuses, and one can find no objection to its flow, except where it flows too freely and overshadows the real purpose of the publication. But it sometimes occurs in other forms, and a little circular issued by Victor A. Chaney, printer, of Canton, New York, affords a good example.

Mr. Chaney's piece of publicity consists of the line on the front page of the folder: "Why I Lost a Customer." Opening the folder you find in heavy black type in mourning border the answer to the old saw: "He Died." That's all, except that in his shop over Bullis' store you learn that if you want tags, sale bills, envelopes, or anything else in the way of printing, you can get it in "the best style, and in an artistic and up-to-date manner, at the lowest prices."

May the time never come when humor can not find its rightful place in all forms of writing, including advertising and publicity, but may it always be real humor! The effort of Mr. Chaney is not only aimless, but savors of cheapness, both in its contents and quality of production. It has not even the saving grace of being in the novelty class. There are some forms of advertising publicity which printers can well afford to avoid, and this is one of them.

"Soak It!"

Glance at the accompanying illustration (Fig. 6) of the folder being distributed by the Bookwalter-Ball Printing Company, Indianapolis, and you can readily see why most people will turn to the succeeding pages to find out what it's all about. The title and the striking way in which it is displayed get the attention, and when you open the folder you find the "soak it" advice, in part as follows:

"You — the American business man — are like a smith whose iron is hot. The season, market conditions, everything, have combined to present unparalleled business opportunity. . . . If you wait — well, you know what you'd think of a blacksmith who let his iron get cool before he struck. Act now. . . . A folder, booklet, circular, catalogue — the right kind of printed-matter — is an ideal tool. . . . Opportunity is here — waiting. Take advantage of it! 'Soak it!'"



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

A Country Publisher's Trouble.

A Pennsylvania publisher writes: "Enclosed find the first page of our publication. We are submitting this sample to you in the hope that you can tell us what is the matter with the presswork. In the opinion of the writer, the impression is not as sharp and clear as it should be, and the appearance is somewhat mottled. By using a heavy, quick-drying ink, this condition is partially overcome, but we think that should not be necessary to get the desired results. We have the cylinder down on the bearers, the tympan about a manila sheet higher than the cylinder bearers, and the bed bearers are type-high. The packing used is a felt blanket, with two sheets of heavy manila paper on top of the blanket, and a muslin draw-sheet. The press is a country ———, about twenty years old, but in good condition, with none of the parts badly worn. The press has two form-rollers. We have tried setting the rollers on the form both light and heavy, without improving the appearance of the impression. If you can suggest a remedy we will greatly appreciate it. Assuring you of our appreciation of the work you are doing."

Answer.— We consider the sheet fairly well printed, but would suggest that you add one sheet of print-paper and one sheet more of the manila, well oiled. Stir into your fountain about one ounce of bronze-blue ink. This will intensify the color of the ink and will permit the use of a lesser quantity without reducing the blackness thereof.

Half-Tone Work Needs Overlaying.

(1899) A California pressman submits several samples of half-tone work. The following letter accompanied the specimens: "I am enclosing herewith a sample of printing. I have been studying everything that I could get hold of. I bought two of your books, one is 'Modern Presswork.' I read that through two or three times. My work does not seem to improve, so I thought I would send you a sample. Perhaps, with your wide experience, you can quickly tell where I am making mistakes. I use good ink, good rollers and a firm, hard packing. If you can be of any assistance to me, I would highly appreciate your kind favors."

Answer.— The printing appears to lack finish in make-ready. Probably no overlays were used. If you have been printing the half-tones flat, that is, without any material make-ready, you can effect an improvement by using any of the various mechanical overlays now on the market. If you have the desire to improve your half-tone work, you should employ one of the overlay processes which are on the market. We suggest the following method of arranging the tympan on your platen: (1) Top sheet of hard, smooth manila. (2) Sheet of thin press-board. (3) About five or six sheets of thin print-paper. The plates appear to be good specimens of the engraver's work. In default of an overlay process, you may improve the work somewhat by double-rolling the form, using a trifle less color, and by washing out the plates frequently.

Electricity in Stock Due to Heat.

(1901) W. E. B., from the southern part of California, writes as follows: "Owing to the excessive heat here, the thermometer reaching from 100 to 116 degrees, we are having more than our share of trouble with paper; that is, electricity in the paper, especially with the 'news stock' fed through the cylinder. The electricity is so pronounced that it is impossible to feed the first fifty or one hundred sheets after the first run has been made on reverse side, the sheets adhering to each other as if glued. Electric sparks actually emit from the paper as it comes in contact with the guide-pins. This would sound 'fishy' to me had I not seen the electric sparks myself. I have oiled the tympan thoroughly; piled or stacked my stock; wet down; and have done everything I know of to relieve the trouble, with but little success. Any information you may give me regarding this matter will be duly appreciated. I take great pleasure in reading each issue of THE INLAND PRINTER and find it a great boon to the printer, but find nothing in recent numbers relative to the trouble mentioned above."

Answer.— Perhaps the remedy suggested below by another correspondent will help. C. J. Doherty, publisher of the *Journal*, Dunn Center, North Dakota, writes as follows: "Some time ago I subscribed for THE INLAND PRINTER and with it took advantage of one of your book bargains, 'Modern Presswork.' I purchased it mainly to learn how to do away with electricity in paper. The method described in the book gave me no relief. However, I think I have solved the matter as it pertains to the country shop, and, inasmuch as I have lost my soul several times while trying to get electrified paper through the cylinder, I thought it would be advisable to pass the hint along in an endeavor to save the souls of others. Three weeks ago I had such a fearful amount of electricity in the paper that it was practically impossible to feed it, and I nearly broke the throw-off stopping the press with suddenness and general cussedness. At that time I swore that I would take the papers out next week after the first run and throw them in a snowdrift. But, unfortunately for me, the snow was all gone the following week. So, in place of laying the papers in the snow after the first run, I laid them on the stone, which was cool. I left them there until I had the other side made up and ready to run and then I threw them on the cylinder and the electricity had disappeared. I tried the same stunt again this week, but did not leave them there as long — however, they fed through, although you could

notice the electricity. It seems that the stone draws out the electricity if the papers are left on it for about fifteen or twenty minutes, and less time will make it easy to feed compared with what you get otherwise. Your book on modern printing suggests keeping everything warm, but it seems to me that in a country shop, with a good coal-stove going, things get too warm and this causes the electricity. My imposing-stone is an ordinary one, purchased about three years ago, so I think that it does not contain any special qualities and that other stones will have the same effect in drawing out the electricity. I have never tried this, but it seems to me that in case the stone was close to the stove — and thus warm — that, if it were sprinkled freely with cold water before placing the papers thereon, it might also help. Bear in mind, though, I have never tried the latter plan and will not guarantee results as with the other method. The *Journal* is a small North Dakota weekly with a circulation of about six hundred. We do not have steam heat, but use good coal and have a good stove. Steam jets and gas jets are impossible with us, and with hundreds of our fellow workers."

Printing of Pennants.

(1900) A St. Louis printer asks how pennants are produced. The following plan will help him: Have a suitable block made, preferably of wood, deeply cut and with no fine lines, or letters, to fill up. Lock up in platen or cylinder chase. Use special felt-ink (black or color), which is made by several ink-dealers, and use as many rollers as possible, carrying as much ink as can be safely distributed. The make-ready will usually be a few pieces of muslin, covered by a sheet of oiled manila. As the ink does not dry rapidly, the printed felt may be laid out loosely, or hung up over twine stretched about the room.

Another method employed to produce pennants is to have a suitable stencil, made out of regular stencil-paper, which can be procured from a wholesale dealer in painters' sundries. The stencil is cut, and the insides of letters like "O," "P," "Q," "R," etc., are secured to the main body of the stencil by the use of webbing. The stencil and the webbing are glued, and they are pressed together with the inside parts of the letters held in proper position. The stencil is attached to a smooth table with a cloth hinge, so it can be raised or lowered as desired. The felt to be stenciled is placed up to guides, or to pencil-marks, and the stencil is dropped over it. The operator takes a brush with stubby bristles and daubs a paint-like mixture on the felt through the interstices of the stencil. When this is done the stencil is raised and thrown back, the under side being wiped off by an assistant. The felt piece is removed and placed in an adjoining paper box to be covered with flock through a sifter. The flock, being sifted over the freshly stenciled felt, will then assume a relief aspect as it clings to the paint. The felt is laid out on a smooth board (or table) and a hard rubber, or a wooden, roller is rolled over it to affix the flock to the paint. The felt so treated is laid out or hung up for about twenty-four hours and is then shaken and brushed off to remove the surplus flock. The following are additional details regarding the stencil method: (1) Some place a frame around the stencil to give stability and make the work easier. (2) The paint may be made from dry colors, heavy varnish and drier. Always use a color of paint that will match your flock and use it as thin as consistent with securing the flock to the felt. (3) The flock may be secured from wholesale paint dealers. Your ink-dealer may carry some of the colors you can use. If you desire, you can mix a heavy varnish with powdered magnesia and suitable dry color, or printing-ink, to match the flock. (4) A paper or wooden box, 2 feet square by 1 foot 6 inches (or less) deep, may be used to hold the flock to be sifted over the freshly painted felt. The sifter may be made of a cigar-box, with the bottom removed and covered with fly-screen wire. A short handle is added for convenience in handling. As the flock costs about 75 cents a pound, and as it can be used to the last particle, a box is used to prevent undue waste. (5) Some use a clothes-wringer to pass the felt through instead of the hand roller. (6) The brushing off of the felt should not take place until the paint is dry, or some of the flock will be detached from the design. (7) The webbing may be finer or coarser, as desired. The aim is to avoid fabric marks appearing, as the paint may not always run together so as to form an unbroken design.

Web Breaking on Rotary Press.

The Duplex Printing Press Company, in a circular, gives the following causes for the breaking of the web: A high spot or high edge in a plate, or a high or low plate. Cylinders out of alignment will cause the web to break from the drag at one end of the cylinder. The unequal setting of the friction rolls or too much tension will cause the web to break. The following advice is given regarding damaged rolls: Rolls of paper are often received in bad condition. They may be spongy at one or both ends, or tight at one end and loose at the other end. If the web can be made to unwind easily it can usually be carried through the press. If the web sticks at the ends, the end surface may be scraped with a knife or coarse sandpaper; or the roll may be beaten near the end with some flat instrument. This beating is often effective when there are high and low spots in the circumference of the roll, due to careless handling in transit.

The idler over which the web runs when first leaving the roll helps to take up the slack when the web is full at one end of the roll.

Slight moistening of the end of a damaged roll with steam or warm water will help it to unwind more readily, and also helps to dispel electricity.

THE LINOTYPE MACHINE.

I am the means by which the world is kept informed.

I breathe into solid matter the news of today, the stories from yon Europe's battlefield, the songs of victory and sacrifice.

I form the backbone of the printing industry; out of my mouth I speak that which is read by millions.

I am the Government's best friend today; with my thousand intricate parts I am almost human and I do marvels.

I hunt the slacker; I point an accusing finger at the traitor, and foremost in every patriotic move I am the headrunner.

I call soldiers to the colors; I back the Liberty Loan; I aid the Red Cross. I do what the country bids me to do, and while I am subject to abuse also, I eventually smoke out and punish the plotters behind me.

I believe in what is right. I was the means that declared war, and I shall be the means whereon peace terms will be written.

Few people know me. My deeds are done under cover and my home is in a modest corner of a printing-plant; nevertheless, I am doing the biggest bit for your country.

For I am the linotype machine.

— Art G. Leisman, Operator, Merrill Daily Herald.

MA ENTERS THE GAME.

"What do you want, ma?"

"You must go to the grocery store at once and get a pound of butter."

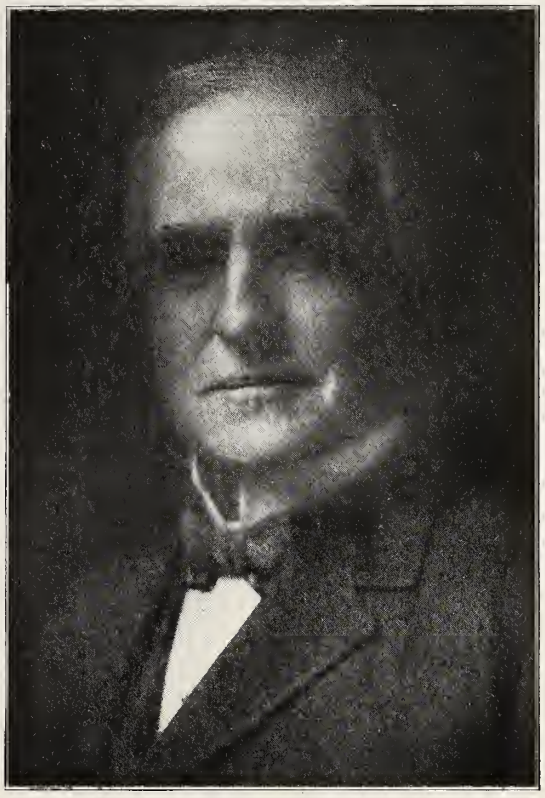
"But, ma, we're playin' war, an' I'm leadin' our army against the enemy."

"Never mind. Play the commissary department has been shot to pieces and go after that butter."— *Birmingham Age-Herald.*

I. L. STONE—PIONEER PRESS-BUILDER.

BY CHARLES STEPHEN.

IN times like the present, when over half the world is torn by the strife of war, practically our whole attention is concentrated upon that one subject — it must be, and it is well that it is, for the principles at stake are great. Democracy must flourish if the peoples of the earth are to continue their advancement. We can well pause occasionally, however, to reflect upon some of the things that have played an important part in the forward movement



I. L. Stone,
Chairman of the Board, of the Duplex Printing Press Company.

of democracy and, with it, the advancement of civilization to its present stage, and it goes without saying that no other single factor has been of greater importance than the printing-press. History records the fact that where and when printing has been allowed to flourish, people have most rapidly become more intelligent and civilization has made rapid strides forward; when printing has been suppressed, humanity has suffered thereby. All honor, then, to the printing-press, and especially to those pioneers who have given of their brain and energy to create it and bring it to its present stage of perfection.

Among those who have been responsible in late years for the development of the newspaper printing-press, probably none stand out more prominently than the subject of this little sketch — I. L. Stone, founder of the Duplex Printing Press Company, of Battle Creek, Michigan — and those he has gathered about him as his associates, for credit is due Mr. Stone for the introduction and development of the flat-bed newspaper web perfecting presses.

To the present writer, it is always interesting to learn just what has led to the success of any man who has gained a prominent place in the world's history. This is not always an easy task, for men of that type are generally reticent about telling of themselves and their achievements. The sum and substance, however, can be stated in very few words — constant application to purpose; and herein is set forth the real secret of the success of Mr. Stone.

Born in Vermont in 1841, and moving to Illinois in 1852, locating in the central part of the State, Mr. Stone spent his early days as a farmer boy, receiving the advantages of schooling that usually fell to the lot of boys on the farm in those days. It is evident, however, that whatever opportunities for schooling he received were grasped and used to the fullest extent, for at the age of twenty-six years he was appointed principal of the schools of Battle Creek, Michigan, retaining that position for twelve years, until 1879. He then turned his attention to the manufacture of school furniture, later including bank furniture. This business was continued until 1893.

A few years after starting this work his attention was attracted to the methods of newspaper-printing from typeforms in use at the time, and in 1884 he founded the Duplex



Irving E. Stone,
President, Duplex Printing Press Company.

Printing Press Company for the manufacture of Duplex flat-bed web perfecting presses, which have become known practically the world over, and which have opened the way to employment for many hundreds of men as pressmen and helpers, as well as in other branches of newspaper work, besides making their work easier and bringing about improved conditions for them. Considering this latter fact, labor owes much to the untiring efforts of this pioneer in the press-building field; and so also does the reading public for the wider dissemination of news and other information.

Mr. Stone recognized superior possibilities in a flat-bed press, printing newspapers on both the forward and return

strokes, from flat forms, and it was to the introduction of that type of press that he devoted his attention. He realized the idea was revolutionary; in fact, the idea was so contrary to the methods of printing newspapers in those early days that experts in the field considered it impracticable, if not impossible. Nevertheless, undaunted, Mr. Stone, in the face of opposition and discouragements, continued his efforts at great financial expenditure; and what this press meant for the country-newspaper publisher can be seen when it is stated that a complete newspaper, from four to twelve pages, was printed, cut to size, folded and delivered ready for the mailing-room and the newsboys in one complete operation of the press — and this on a flat-bed press — whereas but one-half of a newspaper could be printed at one operation of any flat-bed press then on the market, and printed more slowly, and then it was necessary to fold it by hand or on a separate folding-machine.

To the inventive genius of one of Mr. Stone's associates — Henry F. Bechman, for years superintendent of the plant and now vice-president of the company — is due no small part of the credit for the stage of perfection to which the press has been brought up to the present time.

In addition to the Duplex flat-bed newspaper web perfecting presses, the company is also manufacturing the Duplex tubular-plate rotary press, the invention of Mr. Bechman. To this press also, and its accompanying stereotyping equipment, several years were devoted in experimental work before it was placed upon the market. One of the most difficult problems that confronted the makers was a method by which the stereotype plates could be produced rapidly in tubular form. This problem was finally solved, and the first press was installed and put in operation in 1909, proving a success from the start. Further developments have been made for the purpose of increasing the efficiency of the press, among the most important being the positioning of the units so that double-width (four-plate-wide) rolls of paper can be used. The first press of this type, named the Metropolitan tubular-plate press, was put into operation in the plant of the Detroit *Times* in 1915.

The work of managing and financing a business of this character, developing it from a small and obscure beginning until it now ranks among the largest concerns of the kind in the world, is no small task; it requires unbounded faith in the possibilities of the product, indomitable courage, a keen foresight — and that these characteristics are comprised in the make-up of Mr. Stone is evidenced by the success enjoyed by his company today. In bringing about this development of his company, Mr. Stone has made several trips around the world, and has sold presses in nearly every country.

Although now at the ripe age of seventy-six years, Mr. Stone still takes an active part in the affairs of the company, being chairman of the board. For the past fourteen years his son, Irving K. Stone, has also been associated with him in the work of the company. Born in Battle Creek, completing his education at and graduating from the University of Michigan, Irving K. Stone entered the company, learned the business thoroughly, was made secretary, then passed to the position of assistant general manager, and now holds the office of president. Inheriting the characteristics of his father, he is working and planning with him, determined to make the work of the company a still greater factor in the printing industry.



THE LARGEST BOOK IN THE WORLD.

Made by the Government Printing Bureau, at Ottawa, Ontario, and erected in Connaught Place in connection with Ottawa's Victory Loan campaign. The book was 15 feet high, 8½ feet in breadth, and 3 feet thick. The two gentlemen standing at the platform are the "bookmakers," W. C. Allen, foreman bookbinder, at the left, and C. J. Baldwin, chief mechanic, at the right.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Eccentric Needs Resetting.

An Illinois operator writes, briefly, to the effect that on a Model 14, when changing from one magazine to another, he finds it necessary to pull forward on the right-hand locating-bar to release it so as to permit the crank to turn. At times it seems to jerk just as the crank is turned. He asks for a remedy.

Answer.— It is quite likely that he will find the nut loose on the eccentric which fits in the slot in the locating-bar lever. At any rate, the resetting of the eccentric, so as to give the locating-bar a more complete releasing stroke, will remedy the trouble. Tighten the nut on the eccentric after making the change.

Mold-Keeper Out of Position.

An Illinois operator submits a slug with capital letters which are slightly out of alignment on the right-hand side. His letter reads: "Enclosed is a slug made on our machine. The last letters show up above the line, despite all methods to adjust same, and this spoils alignment for double slugs. The matrices used are new. What can we do to correct adjustment?"

Answer.— From the appearance of the face of the slug at the right-hand side, we judge that the mold-keeper is down a trifle at that end. We would suggest that you send a line of matrices in the auxiliary position and cast one slug; then cast a slug from the same line in normal position, and examine the faces of both slugs. If the slug cast from the matrices in the auxiliary position shows the face to be correct, it is our opinion that the mold-keeper is not up tight against the under side of the mold. Examine the right-hand side of mold-keeper, and drive it up firmly into place if it is not fully up to position.

Tight Lines Cause Damage to Matrix Lugs.

A letter from a linotype machinist in a religious-publication house reads as follows: "We are having some trouble with our Model 14. When the mold advances to cast the line, the ears of the matrices are sheared — sometimes the lower part of the ear and at other times the upper part, as you will see by the enclosed matrices. Thinking that the first elevator did not descend low enough, the screw was raised a trifle, but neither raising nor lowering the screw seems to have any effect on it. At times it will run all right. It acts as if something might be loose, but so far nothing has been located. What, in your opinion, is the probable cause and the remedy for this trouble?"

Answer.— The appearance of the matrix ears indicate that the trouble was caused by sending in tight lines, or else the assembler-slide block was set too wide, which permitted the entry of tight lines into the first-elevator jaws. As a proof of the foregoing, we suggest that you count the hyphens in the magazine that is used the most and observe how many have perfect lower lugs. Where an operator persists in sending away tight lines you will invariably find the hyphens have defective lower lugs, and a scarcity of characters in the channel is often an indication of the care of the operator in regard to tight lines. We can state that, originally, there was no necessity for altering any screw in the head of the first elevator. Any change made there was a wrong move. But since you have altered the screw both up and down, you may reset it correctly by the following plan: (1) Turn up on the back set-screw about one complete revolution. (2) Send in a line of matrices without spacebands, and when the second justification lever rises the second time push back the stopping and starting lever. Now examine the space between the under side of the back screw in the first elevator and the top of the vise cap. Here, and at this position of the cams, there should be the space of one point. Alter the screw to that effect and tighten the lock-nut. This will complete the operation of readjusting the down stroke of the first elevator.

How to Return Cams to Normal When the Mold-Disk Is Bound with Metal.

A Missouri operator wants to know if there is any way to return the cams to normal without backing the clutch lever, when the mold-disk is locked with metal from a back squirt. He states that on several occasions he found that he could back the cams to normal where he failed to have them go forward.

Answer.— The following procedure will permit the cams to return to normal position when the disk is bound with metal and a complete revolution is prevented: (1) Push back stopping and starting lever. (2) Pull mold-disk pinion forward and, while holding it in this position, draw out stopping and starting lever; push lever back again when first elevator reaches full height. (3) Lower mold-slide lever handle, raise the ejector pawl and move ejector lever back so as to bring the pawl behind the cam. (4) Draw out on stopping and starting lever and the cams will come to normal position, where it will be an easy matter to remove metal from behind the mold-disk. To explain the reasons for the various steps: As the metal binds the disk, it also prevents the turning of the cams; hence, when the mold-disk pinion is drawn forward off the flange pin it will permit the cams to rotate, which you proceed to do when the stopping and starting lever is drawn out. By stopping the cams before the mold-disk advances, its forward movement is prevented by lowering the handle of the mold-slide lever. The forward movement of the ejector-blade is also prevented when the pawl is raised and drawn

behind the cam. So, finally, when the clutch is thrown into action the cams complete their interrupted movement to normal position without the disk changing from its position. In trying this procedure be certain that no part of the operation is omitted.

Ribless Slugs from Linotype Mold.

A Virginia linotype machinist submits a number of thirty-em slugs cast from a linotype mold. These slugs have border faces, rule faces, and some are blanks. All show sharp printing characters and measure accurately. The accompanying letter reads, in part: "I have recently perfected an appliance to be used in a standard linotype mold for producing a ribless slug, and we are now casting all the borders, rules, etc., thirty ems long, smooth on both sides. We find it a great convenience, as the product works as well as brass material and has the advantage of being sawed to any desired measure — and an unlimited quantity always at hand. Do you think there would be a market for it? I have been told that the idea is new. Have you ever heard of any one using anything of this kind? If it is an old idea, I am of the opinion that you would be more likely to know of it than any one else in the country."

Answer.— Ribless slugs from linotype molds have been used as far back as twenty years ago. Recently we examined slugs produced from an ordinary universal mold in which a piece of brass or steel rule was used as a facing for the mold cap covering the rib grooves. The slugs produced were ribless and measured fairly accurate. As you know, the lead-and-rule caster molds produce ribless slugs that measure very accurate. As you have not described your method, we are unable to state whether it is wholly new.

Lady Operator Remedies Leaky Pot Mouthpiece.

An Iowa publisher writes as follows: "About the time I wrote you about the leak in the metal-pot at the right end of the mouthpiece I also tried a remedy suggested by a linotype machinist. I have delayed telling you about the results until I had something to report. I made three attempts to get results with the liquid glass and powdered asbestos, as was recommended. I then tried — or, rather, between times I made two attempts — to get results with the lye and salt put on with a rag. Being rushed myself, I put it up to my lady operator to use the lye and salt combination, which you recommended, by applying the putty lip that I wrote you about. The results have been fine. There is still a minute leak, but it is hardly noticeable and gives us no trouble. Pretty good for the lady. Thanks for your suggestion."

How Many Hours Should an Operator Work?

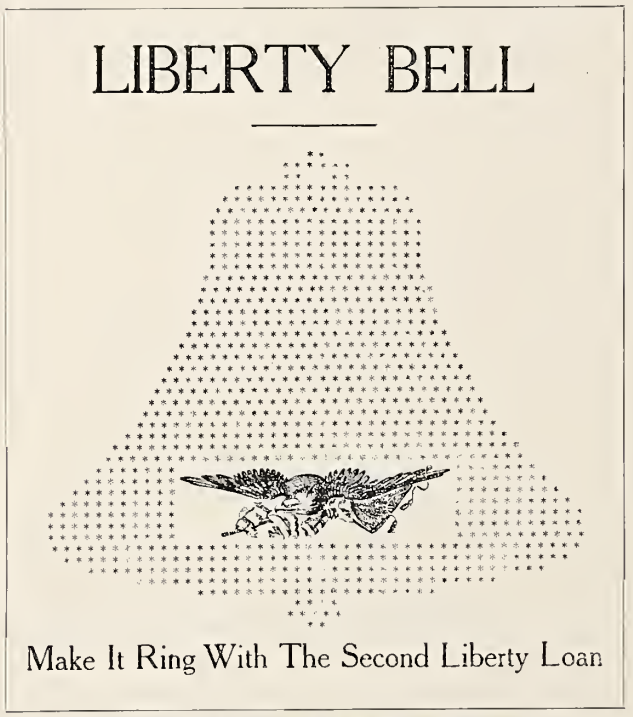
A Wisconsin publisher writes: "You have been kind enough on previous occasions to give us information and suggestions. We take the liberty of again referring a question to you. In your opinion, how many hours a day will the average operator on a linotype give normal production? We have an operator who works ten hours a day and is inclined to insist on longer days if we have the work. It seems to the writer that the long days are detrimental both to his health and quality of work produced. If you have any definite information from results in other shops we shall be glad to receive them."

Answer.— We do not know whether any test has been made to determine the amount and quality of work that can be done by any individual on a linotype machine. However, it has been considered a well-established fact that any one who works hard, both physically and mentally, for more than eight hours a day soon plays out and eventually resorts to artificial means to brace himself. It has been said of typesetters that, owing to long hours and hard work, they had to drink whisky to keep up. Whether or not this is true we do not know, but it is certain that in this period of the almost universal eight-hour day in printing-establishments there is much less drinking among printers. It is our opinion that eight hours is the most that a machine operator should work. Of course some individuals are so constituted that they can stand more work than the average without appearing to impair their health. We feel certain, however, that it can not be continued indefinitely. We would like to have the opinion of operators on this question.

Removing Escapement on Model 4.

A central Illinois operator writes as follows: "I am having some trouble with several characters in the upper magazine. When the key is depressed the matrix does not move beyond the back pawl, although the keyrod moves full distance. The same characters deliver from the lower magazine on each touch of the key. Would like your opinion regarding the cause of this trouble, and the remedy if possible."

Answer.— The cause is doubtless due to the verge-springs being off the verges, and, as a consequence, there is no releasing movement of the verges. To overcome the difficulty you will have to remove the escapement and then attach the springs in position. The following are the steps: Lock magazine and keyboard. Remove the magazine. Lock the lower magazine and pull it back out of the way. Lock the lower magazine escapement, then disconnect the link, and lock the escapement for upper magazine. Disconnect the keyrods from the verges and remove the screws from the lower escapement. The escapement may then be lifted off and the springs placed on the verges.



Specimen of Intricate Machine Composition.

Produced by Arthur G. Leisman, Operator for the *Daily Herald*, Merrill, Wisconsin. Cut in lower portion of bell was a stock ornament.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Unreasonable Style.

As an instance of illogicality in setting a typographic style I know no better exemplar than the newspaper reputed to be the best in the country, though not so well entitled now to such reputation as it once was. I doubt whether a newspaper is to be found that would not disclose similar unreasonableness of this kind, but the instance I now note is to me so impressive that it seems worth while to offer it by way of hinting at the value of a little reasoning in such matters.

This particular oddity consists in the typographic form of signatures, as those to letters. On the paper in which it occurs the style for signatures is caps and small caps, so made simply because they are signatures. But any word additional to the name is printed in lower-case, as in "Professor JOHN SMITH, Jr." When a man signs a letter thus, the simplest little bit of reasoning should prescribe small caps for each word, if used for any, for they are all parts of the signature.

Proofroom Problems.

No proofreader needs to be told that many details of the work of proofreading are, and always must be, from a general point of view, problematical. Almost every possible question of form in language, whether in grammar, spelling, capitalizing, or other matters, is decided differently by different writers, and necessarily corresponding differences must appear in the work as done by the various printers. Exhaustive statement of all disputed points is impossible, because no person can ever truthfully say that he has gathered all of them. Perhaps the most satisfactory method of dealing with the subject would be to include all the items as constituting one problem — an everlastingly insoluble one, since it must in the last analysis reveal itself as that of mind-reading. Proofreaders are the one class of persons (if any such class exists) who have to make the nearest possible approach to accurate reading of other men's minds. In the majority of instances this nearest approach can be nothing more than a guess — though often a good guess. Most proofreaders have to change their place of employment, some of them, and some really good ones, frequently; and many of these changes come through failure in guessing correctly how to read the minds of many other men. The great problem is how to lessen this evil, which is most frequently encountered in offices where a number of readers are employed.

Just one way to master this condition suggests itself prominently, but it would certainly produce an intolerable confusion in its result. It is the establishment of a universal rule of following copy literally. This can not be done, of course. But such following of copy is practically the basis on which wages are determined, and any added responsibility is somewhat unjust without added pay. But while literal adherence to absolute reproduction of whatever is found in copy can not become universal, it can and should be the understood general rule with some added clause, not too inclusive, prescribing correction of merely accidental errors in copy. Responsibility for correctness, even in literal details, primarily attaches to authors and editors, and we shall have a condition of full justice only when it is made imperative for them to furnish copy just as carefully prepared as the printed work should be.

The general problem can never be solved universally. Since this is so, some personal action seems necessary, unless proofreaders prefer to follow the line of least resistance and allow present uncertainty to remain unchallenged. It is worth while to suggest that each reader keep a convenient note-book and form the invariable habit of writing therein every authoritative decision of doubtful points when made, thus having on record the itemized practice of the office. Much more would need to be recorded in some offices than in others, but some record would be convenient in any place where two or more readers are employed.

A Question About Capitals.

F. B., Missoula, Montana, writes: "In a paper that has the 'down' style, but capitalizes Republican, Democrat, and Socialist, would you capitalize scout, referring to Boy Scouts, as in saying, 'Word was passed from scout to scout'? Could scout be considered in the same manner as Mason, Elk, Eagle, inasmuch as they are all members of societies that are nation-wide?"

Answer.— This is one of the many bothersome little points on which no one is entitled to give any dogmatic answer, except one that clearly acknowledges that the answer tells his own careful decision, without implying that others may not correctly enough decide otherwise. For it is positively certain that different persons will continue to think differently on such matters as long as the world lasts, and that one thought will be as good as another. An instance is afforded in our correspondent's first sentence. He probably had a clear conception of some sort of style denoted by his phrase "the 'down' style," but I have only the haziest glimpse of a meaning for it. To me, without detailed contrary instruction, "the 'down' style" would mean no capitalizing of such words as those mentioned in the letter. If that is not meant, the only way I know of securing what is actually wanted would be the making of a list of all words that are to be capitalized and giving a copy of it to each worker, other words to be added to the list when necessary.

Now for my direct answer to the question asked. The word should not be capitalized. Such is my dogmatic decision, so far as my own practice is concerned. But many other people think otherwise, and among them are some who

would just as positively choose the opposite practice. And some of those who so decide are probably at least as well fitted for decision as I am. We have no hard and fast universally accepted rules for capitalization, and numerous cases must be determined individually. My determination of this case is that the word "scout" used alone is not properly capitalized; but I would never criticize such capitalizing except in such circumstance as the present.

That "scout" can be considered as ranking with the other words mentioned is clearly confirmed by the fact that it is often so considered, particularly in the special publications made for Boy Scouts. That I do not so consider it is not at all likely to influence their practice. They are fully and freely entitled to do as they please. And then, what of the people who print democrat, republican, etc., instead of Democrat, Republican, etc.? They are ignorantly wrong, as I think, but who shall make them think so?

THE MISTAKES WE MAKE.

BY F. HORACE TEALL.

LET us never imagine that we make no mistakes, for such pretense is about the worst mistake we can make. I once knew a man who was actually an excellent worker at any kind of work with type, especially stonework. He had such a reputation that eventually he really believed that he could not do anything seriously wrong, and acquired the habit of boasting that he never made a mistake.

One night the firm for which both he and I were working kept a dozen men, including both of us, all night to get a new periodical made up and imposed for letterpress. It was a colossal blunder, for less than half so many good men would have done the work well within the time. The dozen were practically all of them idle much of the time, because their work interfered so much, necessitating that one should wait for another to get through before he could step in. Well along in the work, when the strings had been removed from most of the pages in a form, some one discovered that the place for a page he had made up was occupied by another page, which had been untied. Being a large page of two columns of small type and leaded with new leads, its removal was not easy and consumed much time, besides keeping a number of men waiting.

I don't know any quicker way to tell about this clearly, or I should not have said so much. The point comes now. This really stupid blunder was the work of the one who had the habit of boasting that he never made a mistake!

Such an occurrence may be classed with the "bonehead" plays of great ball-players, of which no season fails to make a disclosure, and which so often unjustly militate against the player.

No man is justified in asserting that he never makes a mistake. The man never lived, and never will live, who can always do what is best, though some do come almost miraculously near it. That the average proofreader is more or less liable to this failing than any other class of men is not at all probable. He is, however, peculiarly subject to disastrous results from failure to detect and correct error, and frequently suffers when the real responsibility belongs elsewhere. More particularly the preceding remark applies in cases where the actual blunderer is the author or editor; for authors and editors do make errors, and, what is worse, insist that they are right. An instance of this kind was the insistence of a city editor that asphyxiate invariably meant to kill, which cost an assistant his place because he said a person could be asphyxiated and not killed. Such is the too common result of ignorant obstinacy on the part of those who have a little authority. Much too often are subordinates unjustly victimized through crass ignorance and wilfulness of their positional superiors.

One of the most useful functions of the proofreader, from the self-interest point of view, is the practice of ready submission to authority in matters where the proofreader knows absolutely that what he is told to do is wrong. By this we do not mean abject compliance in all cases, for many authors and editors are glad to have advice and courteous suggestion from a proofreader. On the other hand, many of them consider a query to be impertinent interference. Plainly, the easiest method would be to leave everything to the author or editor, who is the naturally responsible person, and simply follow his copy. But this can not be done always, as most copy is likely to contain errors that are evidently accidental, and those which are plainly mere accidents should always be corrected by the proofreader.

Nathan Haskell Dole compiled a book on "The Mistakes We Make," published in 1898 by Thomas Y. Crowell & Co. In the preface he said: "Solomon says, 'Faithful are the wounds of a friend.' This manual tries to take the place of a friend, good-natured and yet critical. The captious, carping criticism that finds fault in a selfish, egotistical, pharisaical, and condescending spirit does little good. Nor does it advantage a man to have his faults pointed out in the presence of others. This little book is the counselor for the closet. We all make mistakes of every kind. The old pessimistic philosophy says the greatest mistake is living. But since we are here in this world it is our duty to improve ourselves, and, when our faults are brought to our notice, to amend them. There is not one man, woman, or child in this wide country that does not occasionally perpetrate some of the blunders in fact, grammar, style, here held up to comment. Undoubtedly hundreds more might have been added to advantage."

Much of what Mr. Dole here says is impeccable. But the most impressive truth contained in his remarks is that he personally is included among the mistake-makers. I have no intention of criticizing his book, which is really a good one of its kind, but one mistake he makes is so naturally human, withal so fraught with danger, that it is well worth while to note it. It is just such a mistake as Richard Grant White made when he said there never was such a verb as "loan," although the word was so used centuries ago and such use has persisted steadily. Mr. White would have been absolutely correct if he had said that "lend" is better than "loan," but the remark he did make is not true.

Mr. Dole makes many unqualified assertions which may not be accepted as positive fact, and in regard to which he should have admitted some uncertainty. Neither he nor any one else should assume positive knowledge contrary to long-established historical facts, as he does in some cases, even if only for the reason that such assumption is sure to be violently opposed by others who may know fully as much as he does. Many things that are called mistakes by some people are upheld as positively correct by others at least equally well qualified to judge.

Proofreaders are probably more often than anybody else, certainly as often as anybody, confronted with the problem of mistakes on which they must make some kind of decision. I should be delighted if I could offer any specific general advice on the matter, but I simply can not. Circumstances vary about as much as individual mistakes do, and must be dealt with individually.

Let us all beware of the supreme mistake of imagining that we can not make a mistake.



"MONARCH OF ALL I SURVEY."

Printed by The Henry O. Shepard Company, Chicago, from three-color process plates made by the Hicks-Chatten Engraving Company, Portland, Oregon. Ault & Wiborg process inks used.

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Business Literature Wanted.

This department is very anxious to receive copies of business forms used in various newspaper offices. There is much more to the successful conduct of a newspaper than a cost system, and nearly every successful publisher has some plan that, if more widely used, would be of benefit to the craft. For that reason we ask our friends to gather up samples from their own offices and send them to us; samples, for instance, of circular letters sent out to get subscriptions, collection letters, advertising literature, advertising contracts, rate-cards, commercial surveys, office forms, house-organs — in fact, any blank or piece of business literature which you have used. Sometimes a promising circular fails to produce satisfactory results, but send these along, too. They will all be sorted over, and no doubt many valuable suggestions found which can be passed along to the craft.

How One Paper Met Increased Costs.

Last spring, Jason Rogers, of the *New York Globe*, sent out to the newspapers of the country a pamphlet entitled "Newspaper Efficiency, Showing How One Newspaper Met the Heavy Increased Cost of Print-Paper Through Definite Knowledge of Costs." The pamphlet would have been reviewed in this department long before this, but for the press of other matters. In my opinion, it is one of the most valuable contributions ever made on the perplexing subject of newspaper costs, and it is so simple and direct in method and treatment that it may be studied with profit by either the editor of a small country paper or the publisher of a metropolitan daily. Since the pamphlet contains sixty-two pages and many plates of tables and forms, it is impossible to present even an abbreviation within the space available, but I do wish to discuss a few of the points made by Mr. Rogers, in the hope that greater interest in this important subject may be aroused. The print-paper situation is now somewhat relieved, but increased costs from various sources necessitate constant watchfulness.

In an introductory way, Mr. Rogers speaks of publishers, confronted with increased costs, being more inclined to fight than to deal with the situation by rational treatment, and he deplores the fact that advertising rates are established largely by competitive conditions and represent what we think we can get, rather than what we should insist on as a necessity of continuing solvent. Cost knowledge is therefore imperative, and Mr. Rogers uses the well-recognized "quantity method" and figures that the cost of a line of advertising is gross operating expense (including fair depreciation), less circulation receipts, divided by the number of lines of paid advertising printed. This is practically the same method as that which I have so often advocated in this department — that is, subtracting the receipts from legals, locals and subscriptions from the gross cost (with profit added) and dividing by the number of inches. Mr. Rogers adds a manufacturer's profit of 10 per cent, but for a small paper a profit of 20 or 25 per cent should be added. This is the simplest and best method for a straightaway newspaper enterprise, and when it comes to a country weekly, doing both a newspaper and a job business, Mr. Rogers is not confused, but apportions the overhead — rent, depreciation, etc.— according to the gross amount of business of each department. Perhaps a better apportionment would be according to the wages paid in each department, or in part according to the wages and in part according to the investment (it being understood that neither Mr. Rogers's method nor the suggested ones are scientifically exact), but even according to Mr. Rogers's method it will be found that a fairly accurate adjustment can be made. "All that any complicated accounting system can give you," says Mr. Rogers, "is further detail regarding expenses, receipts or costs. All that a small business needs is a fundamental system which will be faithfully carried on month by month and year by year."

Mr. Rogers then shows how he kept data in a "little black book," and how this data, kept through a period of years, immediately notified him of increases in costs in any department, and how he could by simple calculation determine just what change in rates was necessary to put the balance on the right side. The impressive thing to me about the showing he makes is how rates can be kept adjusted to changing conditions, rather than letting things slide along until wholesale advances must be made. He divides new expense by the average number of lines carried and knows immediately how much rates should be increased.

The discussion of the "Proportion of Reading and Advertising Matter" is also especially good, and, as I have before pointed out, this matter is so closely connected with the advertising rate that the two can not be considered separately. Mr. Rogers says: "After carefully checking up the best newspaper experience in the case of successful properties, I figured out that the sane solution of the problem was to hit upon a fixed standard of reading-matter and then let the advertising make the paper as large as it would." In the schedule which he gives, for instance, Mr. Rogers lets the reading-matter vary only between fifty-two and fifty-six columns, even though the size of the paper increases from ten to twenty-four pages. His theory is to figure the cost of adding extra pages and

to cover such extra cost by adding two to four columns of additional advertising before going up. This makes a large paper carry page after page of solid advertising, but that is the rule which is being followed by successful papers. The older theory of increasing the reading-matter as the advertising load increases is rapidly going into the discard. There is constant danger that increased business will carry with it such a burden of increased expense that the gain is blanketed, and this is even more true for a country weekly than for a metropolitan daily.

Finally, this careful, constant study of costs is more important than its financial phase, because the newspaper, run as a business, has the greatest possibilities of usefulness to its community.

Sell Service, Not Space.

Now, while I strongly advocate the study of costs to determine what space is worth, I like to couple with it the thought of what it is worth to the purchaser. In this



Interesting panel appearing on the first page of the Craig (Mo.) *Leader*, designed to encourage the sending in of news items to the paper.

connection I quote a few paragraphs from a most excellent contribution by Herbert E. Miles, of the *Atchison County Journal*, Rockport, Missouri, setting forth the service which the publisher should perform.

"To successfully cope with this problem of the non-advertising country merchant," he says, "we have simply got to become advertising experts. We will have to sell the merchant something besides space — we will have to sell him service — advertising service that will make his advertisements sell goods. No man is such a fool as to refuse to advertise when he knows it pays, but just telling him so don't prove it to him — you have got to show him the hard cash profit — and why shouldn't you? You don't want to subsist on his charity, do you? Then you've simply got to write his advertisements for him and write advertisements that will make people "hitch up" and come to his store and go down in their pockets and get the hard cash for him. I don't care what you charge for this kind of service — he'll pay it. You ask him if he won't.

"Get away from the inch rate — from selling 'space.' Sell him efficient, money-getting advertisements. Apply the law of averages and percentage. If you want to sell $100 worth of shoes for your advertiser, give him $3 or $4 or $5 worth of advertising service — don't just sell him a 'quarter-page' advertisement. He won't stop to measure the advertisement if he sells the shoes.

"A merchant seldom tells me how much space to use for his advertising. And I don't suppose there are many of them here who know my inch rate. They tell me what they want to sell, and as much about it as I want to know, and tell me to run an advertisement that will sell the goods. I believe I am doing it — at any rate I am handling all the advertising I can in the size of paper I am able to print with my equipment, and I am satisfied that it is about all there is here to get. I also have a good competitor who coöperates with me, and he gets just as much as I do."

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

O. EUGENE BOOTH, Cherokee, Iowa.— The advertisements are very good indeed. Clean set and readable — with Cheltenham Wide for display — they disprove the contentions of many that bold-face types are essential to advertising effectiveness.

AN especially commendable holiday edition has been received from *The Allen County Journal*, Iola, Kansas. The most pleasing features of the paper are easily the simple and readable advertisements, which are effectively displayed and arranged. Cheltenham Bold is consistently used for display, with the usual result — an improvement of the general appearance of the paper.

FROM far-off Australia we have received a very interesting publication, *The Queenslander*, published at Brisbane, Queensland. Typography of advertisements is not what it ought to be, but some consideration should be given these papers which must get their type from across the seas. An especially interesting feature of each issue is an eight-page pictorial insert, printed largely from half-tones on smooth stock. The presswork on this section is very good indeed.

The Boyceville Press, Boyceville, Wisconsin.— You publish an interesting paper, and, in a general way, it is well gotten up. Advertisements are fairly well handled. Why did you place the group of items in the advertisement for the Daigneau Mercantile Company (your August 3 issue) close to the border at the left? This group should have been in the center or close to the border at the right, so that the white space would appear at the beginning of the items and cause them to stand out.

St. Peter Herald, St. Peter, Minnesota.— The copy of your November 23 issue demonstrates to us that you are alive to the best ideas of make-up. Not only are the prominent head-lines on the first page properly balanced, but the arrangement of advertisements on the inside pages follows the pyramid form, which is in all ways best. Advertisements are effectively displayed and nicely arranged. We suggest that you avoid the use of twelve-point rules for borders. Such heavy borders not only make the advertisements unattractive in themselves, because of the great contrast of tones, but because of the strength of the border, the type — the important thing — is subordinated. If you would standardize, say four-point rules for borders, the appearance of the paper as a whole would be improved. Presswork is quite satisfactory.

Pleasant County Leader, St. Marys, West Virginia.— You should investigate the causes of your poor presswork. We can hardly determine the trouble here, as it might easily be one of several things — perhaps all of them combined. Advertisements are well designed and set, and satisfactorily displayed, but the use of so many styles of display type of varying forms and tones, together with a variety of decorative borders, takes away considerably from the appearance of the paper as a whole. The most pleasing newspaper — and the one wherein advertisements, too, will be most attractive and bring the greatest returns — is the one where one style of display type is standardized, and wherein one style of border, plain rule, is used throughout. Some of the borders are so prominent in themselves, because of their highly decorative character, that they handicap the prominence and effectiveness of the type, and hence its efficiency in advertising.

ONE of the best special editions we have seen during the past year is the "Financial and Industrial Edition" of the *Morning Republican*, Findlay, Ohio, which was issued on November 28. While, of course, the editorial and advertising staffs must be praised for the excellent matter they supplied in such abundance, we must also give due credit to the composing-room for the excellent handling of the display advertising and the make-up of the pages. Findlay's public institutions and business enterprises, as well as the men behind them, are interestingly covered, and half-tone illustrations in splendid array add interest and value to every feature of the publication. Apart from its present value from the standpoint of advertising, the edition will prove a valuable souvenir to the citizens of that city — something they can look through in after years with considerable satisfaction and joy. An interesting feature is the group picture of the publisher and members of the editorial and business staffs. In this group each portrait is surrounded by a round border representing a gear or cog wheel, and the various gears fitting into each other

give the idea of an organization all the parts of which are working in unison. It is a clever idea, and one which we have never seen before, but, happily, one that can be adapted to a variety of uses.

The Jeannete News, Jeannette, Pennsylvania.— We admire the careful make-up of the first page of the copy sent us. The balancing of illustrations and head-lines thereon produces an especially neat and orderly


Dyersville Commercial.

CORN IN NORTHEAST IOWA HIT BY FROST

COUNTY MAN WILL LEAVE DYERSVILLE WEDNESDAY

MORE MEN READY FOR ARMY SERVICE

SHORT MESSAGE FROM EDWIN CURRINGHAM

OVER FIVE HUNDRED SCHOLARS ENROLLED

MISS CALLAHAN IS WED AT WATERLOO

PROF. J. L. CAHILL PRINCIPAL SCHOOL

DELAWARE COUNTY VOTES TO REORGANIZE

MORE EXEMPTIONS BY THE DISTRICT BOARD

OLD FIRE ENGINE IS GIVEN A TEST

LEO HOFFMANN OF OMAHA HONORED

BALANCE OF FIVE PER CENT TO CAMP ODDS

Well-balanced, orderly make-up of first page of an excellent Iowa paper, the *Dyersville Commercial*.

appearance which is worth considerable to any paper. Most of the advertisements are well designed, but the great variety of display types and decorative borders used, between many of which there are no features in common, results in a rather complex and inharmonious appearance. This makes it impossible for any of them to accomplish the greatest possible results. The tendency to use larger display lines than are desirable, or necessary, should be overcome, and a tendency developed to utilize the advantages of liberal white space instead. When advertisements are crowded — and they are generally made so by overlarge types and insufficient white space — reading is made difficult, one advertisement conflicts with another and it is generally impossible to read them with that concentration which is so essential to complete comprehension and satisfaction. Almost every advertisement in your paper has a different style of border, and this fault detracts considerably from the appearance of the paper as a whole. Presswork could be improved in one way by seeing that all cuts are exactly type-high before they are put on the press; if not made so then, they should be before make-ready. Whether the pages are made ready or not, however, the cuts should at least be built up or planed down to proper height.

The Macon Republican, Macon, Missouri.— We admire your clean and interesting first page. The top-headings are just the thing for a small-town paper. We would like to see larger headings on some of the stories appearing in the lower part of the page, but these, of course, should be secondary to those at the tops of columns. There are pale spots on several of the pages which suggest that the tympan was worn at those places. We also urge a little more impression and ink. Do you change your tympan each week? You realize, of course, if a cut that is a little high is run it will wear down the packing on the cylinder so that whatever strikes there the following week is bound to appear light, because of lack of impression. Advertisements are nicely arranged and displayed. Too many styles of display type and borders can not be made up into a paper of pleasing appearance. We suggest, particularly, that you discard the heavy, wave-line border you use so frequently. By reason of the great strength of this border, and its peculiar character, it is too prominent, subordinating the type enclosed therein. Uniformity of display type and borders is one of the most certain means of obtaining a pleasing paper. Some argue that variety in type-styles is essential to give each advertiser distinction, but that is a fallacy. The argument is based on the fact that it is the thing that is different that attracts attention, but when everything is different there is, in effect, no contrast. If all advertisements in a paper, save one, were set in a uniform style of light-face, or medium, display type and that one in bold type, it would, of course, stand out most prominently. But when all are different, none stand out. A parallel to this argument is found in dress. If, of a crowd of women, all save one are dressed in black, and that one in white, the latter will be very conspicuous, but if all are dressed differently — in slight variations of colors, of slight gradations of lightness and darkness also — none will be particularly conspicuous.

The News Messenger, Marshall, Minnesota.— The two pages from your paper are excellent in every way. We admire the orderly, balanced make-up. Advertisements are nicely set and well displayed. The letterhead used by your company is very pleasing, the colors of ink and stock blending into a harmonious and artistic effect. We do not admire the combination of type-faces used, as they are not harmonious in structure or shape, but the handling is so good this fault is scarcely objectionable.

The Plains Journal, Plains, Kansas.— Most of the advertisements sent us are nicely arranged and effectively displayed. We feel that you are making the most of your limited type-equipment. One fault is the use of too large sizes of type, thus unnecessarily crowding the advertisements.


SPECIAL THANKSGIVING NUMBER

The Marshall Messenger

SPECIAL THANKSGIVING NUMBER

CABINET MEMBERS SEND THANKSGIVING MESSAGE

"NOT THANKFUL FOR WAR OR MEETING GOD OF WAR."

NOT FOR DESPOTISM.

PLANTS SEIZED BY THE GOVERNMENT

THANKSGIVING DAY—1917

SUBMARINE TOLL ON SEA TRAFFIC MUCH HEAVIER

TROTZKY NOT TO BE RECOGNIZED

FEW SMALLER ONES

ENLISTMENT IN ARMY TO END

"Thanksgiving"

SUSPEND FREIGHT LINES IN THE EAST

College Teams Battle Today for Gridiron Championships

Ask for Dismissal of Texas & Pacific Injunction in Louisiana

Model first page of the Thanksgiving Day edition of *The Marshall Messenger*, Marshall, Texas. The page size was 11 by 16 inches, the columns being only eight picas in width. The issue was admirably printed on smooth book-stock. We presume that the paper was issued in this miniature size for the one issue only.

To crowd an advertisement results in an effect of congestion which is not pleasing, and which makes them difficult to read with the proper degree of comprehension. In ordinary advertisements it is wise to bring out the main lines strong so as to catch the eye of the reader and interest him. Then, the next important thing is to set the explanatory matter, the text of the advertisement, in type of a size that is easily read. Type can be too large to be easily read, as well as too small. The result of practicing restraint in type-sizes is to increase the proportion of white space, and this not only serves to make the advertisements and the paper as a whole more attractive, but causes the type to stand out more prominently because of the contrast afforded. When text of advertisements, the matter that need not be prominent, is made too large, the display lines — through lack of contrast — do not stand out as they should, even though in large type. In the "Saving Money" advertisement for the Plains State Bank, the small matter should have been set in narrower measure, so that it would occupy more space in depth and less in width, thus conforming more nearly to the shape of the advertisement and

permitting a more pleasing and uniform distribution of white space. In future, gage the space your type will fill and set the measure at a point where the type-block will approximate the shape of the advertisement. A case where type is too large is that alongside the cut of the Victrola in the advertisement for the Parsons Merchandise Company. Had this type been smaller, and a lighter face, the important line — the line that would secure greatest attention, "Grand Emperola to Be Given Away" — would have stood out more prominently. "All display is no


MOUNT MORRIS INDEX

Store News

The Women Read 'Em

I Buy Veal Calves

Barney Manfield

I'm a Buick Agent

Dexter Grady

Gifts In Jewelry

Encrick & Ringer

MENU

For Thanksgiving

Stone's Cafe

Coffee and Tea

F. A. Middlekauff

Some Winter Needs

Better Have it Done Now

Otho Baker

Rocking Chair for Sale

Miller's Furniture Store

Dr. Hess Poultry PAN-A-CE-A

Dean's Drug Store

Horse Blankets, Too.

Rough & Davison

What You'll Catch

Earthenware Bargain

Grocery Prices Reduced

O. S. WATTS

BUSER CONCRETE CONSTRUCTION COMPANY

J. P. Holsinger

Special page from the Mount Morris (Ill.) *Index*, which presents an idea to other publishers. For suggestions of possible improvements in handling, read review of that paper appearing on this page.

display," and for this reason the dodger, "Ye Olde Time Dance Tonight," has little value from a publicity or an artistic standpoint. We realize that more lines must be made large in dodgers than in advertisements, but, at the same time, there should be a nice variation in size between the large lines and the small lines, so that the thing as a whole will not speak in a monotone. Too many lines in capitals also handicap the effectiveness of this dodger. Presswork could be improved on your paper. You do not seem to carry either enough ink or impression, and we believe, too, your rollers are old.

Ashley News, Ashley, Indiana.— You can improve your paper in several ways. First, do not run the professional cards, or any display advertising, for that matter, on the first page. Inasmuch as these particular advertisements are run from week to week without change, you could arrange with the house that prints your patent pages to place them inside. This would relieve the congestion on your home-printed pages and obviate the necessity of placing display on the first page. Your news-headings are too weak, and, as a consequence, the first page is uninteresting. We suggest the use of twenty-four or thirty point condensed head-letter for the top-headings, and eighteen-point of the same style for "No. 2" headings, to be placed over shorter and less important items appearing in the lower part of the page. Prominent boxed headings should be placed either at the tops of columns or beneath advertisements, for in the position surrounded by reading-matter — known as "island" position — they are too prominent, and serve to cut up the page, making it rather displeasing. You make up the inside pages without order, and we suggest the adoption of the pyramid make-up of advertisements as described and illustrated in past issues of this journal, to which you are referred. From the appearance of the advertisements, we infer that you have a great variety of type-faces, but not much of any one. We count eleven in the "Steuben County Fair" quarter-page, appearing in your September 6 issue. This equipment not only makes it impossible to set pleasing and effective advertisements, but, owing to the small fonts, makes it necessary to reset many lines and pick for numerous sorts, and causes loss of time in other ways to an amount that would shortly pay for a complete series of some good display letter in large weight fonts. With five fonts of twenty-four point of any display letter, the compositor will not have to reset lines after he finds he is short an "e" or some other character, for, being all the same style, results are the same as from a machine having parts that are interchangeable. With five fonts, each a different letter, being short a letter means the workman must throw in the line he is setting and start all over again out of another case of another series. The paper appears to be well edited, and whether the news is properly covered depends of course on the size of the place and what is going on. Presswork would be better if more impression were employed and if more ink were used.

Mount Morris Index, Mount Morris, Illinois— We especially admire the clean presswork by which your paper is characterized. We also consider make-up of inside pages satisfactory, but believe you will agree with us when we state that the first page of your November 8 issue could have been more attractively arranged by placing the cartoon at the bottom of the page, thus allowing a more orderly and better balanced positioning of the large head-lines. The special "Store News" page is reproduced as a suggestion to other publishers by which they may be able to get new business. We would prefer to see a border around each advertisement — the borders to be uniform throughout the page, with some white space between type and border in each instance. This would, of course, necessitate smaller type for the body-matter, but, with the added white space, equal if not greater prominence would be obtained, and thereby a more pleasing and readable advertisement would result.

Sikeston Standard, Sikeston, Missouri.— Your splendid issue of November 30 is one of which you may feel very proud. Seldom have we seen a country newspaper so good from every standpoint. We admire especially the clean presswork, the handling of ink being commendable indeed. The advertisements average well, though some are a little too elaborate owing to the excessive use of rules and ornaments. Purely decorative ornaments are out of place in a newspaper advertisement, and rules should be used only for borders, cut-offs and panels — and then only to the extent that the purpose is served. Take as examples the two advertisements at the bottom of the first page of the first section: The borders here overshadow the type, and, so doing, weaken the prominence of the type. A single plain rule is preferable to the double rules with diamond-shaped linotype border between as a cut-off inside an advertisement. We admit that a fine rule inside a heavy rule often adds finish, and such use is not to be criticized too adversely, but care should be exercised that the combination does not cause the border to appear too prominent. Had three-point rule been used instead of six-point, and one-point rule instead of the two-point, in the borders of these two advertisements, the same effect would have been obtained without the border being made too prominent. These particular advertisements are also too much like job-printing. The attention seems to have been given the frame and not the picture. On the larger advertisements the combination of your diamond-shaped linotype border, outside, and two-point rule, inside, makes a very good combination, but we would suggest simply the two-point rules on the smaller advertisements. You could standardize on this plan and the appearance of the paper would be improved. Border made up of distinct units needs a rule inside, not only to add finish, but to give an appearance of unity and security. We note, too, that your compositors use larger type than they should in many instances, and as a consequence some of the advertisements are crowded, therefore complex in appearance and difficult to read. Smaller type, and more white space, would help such advertisements, an example of which is the display for the Sikeston Mercantile Company. The advertisement for The Buckner, Ragsdale Company would be improved if the matter had been set in narrower measure so that more of the space from top to bottom would be taken up and less from side to side, resulting in a more uniform and pleasing distribution of the white space. Litho Roman is not an economical type-face for newspaper advertising. The fine hair-lines wear quickly, and the great variation of width of light and heavy lines is responsible for the fact that the letters are difficult to read. A letter on the order of Cheltenham Bold, in which there is not so great a variation in width of elements, makes a more effective, readable and practical advertising letter. For best appearances, also, condensed and extended display types should not be used in the same advertisement. The lack of harmony of shape between them can not result in pleasing effects, and one of the important requirements of an advertisement is that it will please the eye, and prove inviting to the readers. We suggest that you try the pyramid style of make-up on inside pages, by which, you probably understand, the advertisements are grouped in the lower right-hand corner of the page, thereby forcing the reading-matter toward the upper left-hand corner. To cut up the reading-matter into groups makes it difficult to follow. An advertisement is more likely to gain a hearing that will result profitably for the advertiser if it does not stand in the way of what the reader wants most, namely, news. The brusque, too-insistent salesman in the flesh prejudices his case at the outset, and good advertising is necessarily good salesmanship. All in all, however, your paper is an excellent one.

A MODERN NEWSPAPER PLANT — THE NEW HOME OF THE "DETROIT NEWS."

BY ALBERT G. BRENTON.

REPRESENTING an investment of two million dollars, embracing practically every mechanical device of proved merit in facilitating the efficient, rapid production of a newspaper, and including personal and operating conveniences unique in this institution, the new plant of the *Detroit News* is heralded as being, in many respects, without a superior in the world. Architecturally, the home of Michigan's leading newspaper — and indeed one of the leading newspapers of the Central West — is regarded as so near the ideal that the need of improvements is not felt. The present achievement is the culmination of many years of planning, of many trips to the leading newspaper homes of the country for suggestions, and of three former efforts — which were carried to the stage of complete drawing of plans — to obtain a building over which, when finished, there would be no regrets, no desire to change even the smallest detail. Needless to say, cost was not allowed to be a consideration so long as utility and convenience were obtained, and the ambition of the paper's present managers to erect a monument representing the ideals of its founder, James E. Scripps, is realized.

It was decided early that no other interest but the newspaper should share the new home. Thus, at the beginning, the designers had the advantage of being able to concentrate on the peculiar structural needs of the newspaper without having to sacrifice any desirable objects for outside considerations.

Facing Lafayette boulevard, the principal artery of auto traffic in the business district, with Fort street, also a prominent thoroughfare, at the rear, and Second avenue on one side, the building occupies a site having the dual advantage of being near the heart of the city without actually being inconvenienced by the congestion, and of being free from the rush and turmoil characteristic of the crowded marts. The structure covers a full block and provides 149,000 square feet of floor space — possibly the largest exclusive news-plant anywhere.

The type of design, in the main, is full reinforced-concrete construction, the only departure from this being in the top story, where the middle third of the building is devoted to the composing-room, and where monitor construction of structural steel was used to insure the abundance of daylight especially desired. It should not be taken for granted, however, that light was sacrificed to structural demands in any part of the building. Viewed from the interior of any room, the outer walls seem to be extraordinarily near to solid glazing, yet from the exterior no vast expanse of fragile glass is noticeable; in fact, the impression is contrariwise.

Indiana limestone composes the outside walls and is exposed in ornamental effects in parts of the interior. Architecturally, the structure is medieval inspiration, though essentially American, and locally Middle Western in its working out. Interesting mottoes in raised stone letters on the Lafayette and Fort street façades, carved devices and heraldic characters on fluted stone spandrels, with carved figures at the heads of four stone piers on opposite ends of the building, form attractive decorative features that are noticeable contrasts to ordinary commercial buildings.

Following are the legends graven in the façades and legible from the pavement:

"Mirror of the Public Mind — Interpreter of Public Intent — Troubler of the Public Conscience."

"Reflector of Every Human Interest — Friend of Every Righteous Cause — Encourager of Every Generous Act."

"Bearer of Intelligence — Dispeller of Ignorance and Prejudice — A Light Shining in All Dark Places."

"Promoter of Civic Welfare and Civic Pride — Bond of Civic Unity — Protector of Civic Rights."

Heraldic characters forming a part of the exterior decoration are the reproductions of the private marks or monograms of famous printers, including such masters as Albrecht Dürer, Philipe le Noir, and others. Heroic statues at the head of the stone piers represent four pioneers of the printing art — Gutenberg, Plantin, Caxton and Franklin.

Roughly, the departments are located as follows:

Basement.— News-print storage, paper tunnel, remote-control electrical station, press spindles, newsboys' room, down-town circulation distribution depot.

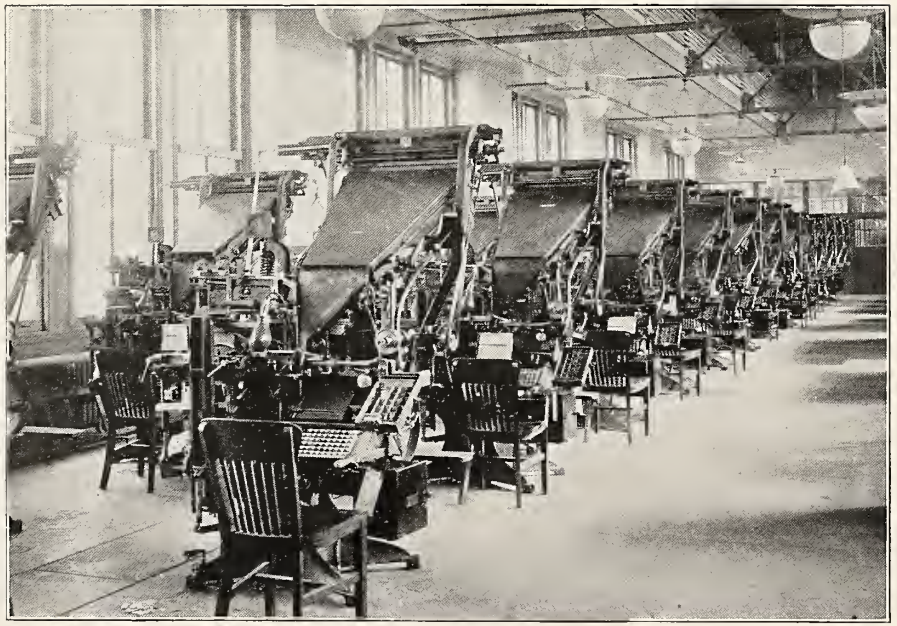
Ground floor.— Grand entrance lobby, pressroom, mailing-room, shipping department and garage.

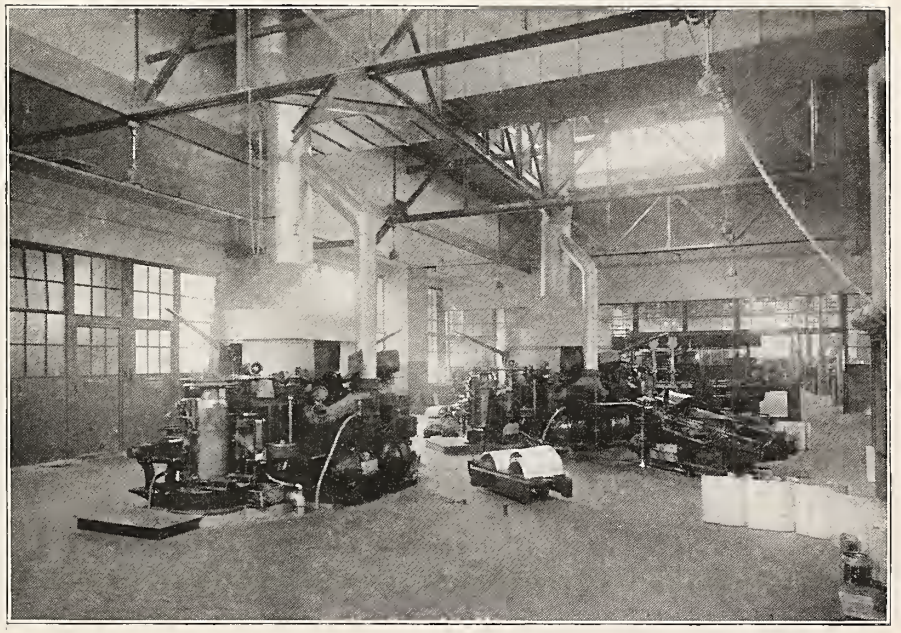
Balcony or mezzanine.— President's suite, library, scraparium and balcony corridor.

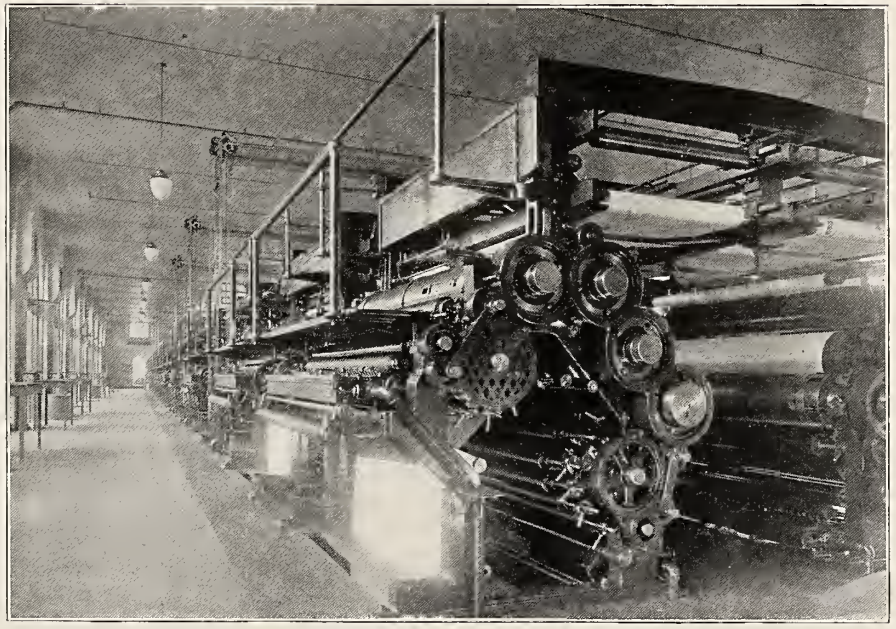
Second floor.— Executive offices, editorial writers, managing editor, public reception lobby, telegraph operators' room, exchange editors, file room, sporting editor's suite, society editor, general business office, advertising departments, circulation departments, assembly and club room, job-printing plant and supply-room, first-aid hospital, dining-room and kitchen, barber shop and cloak-rooms.

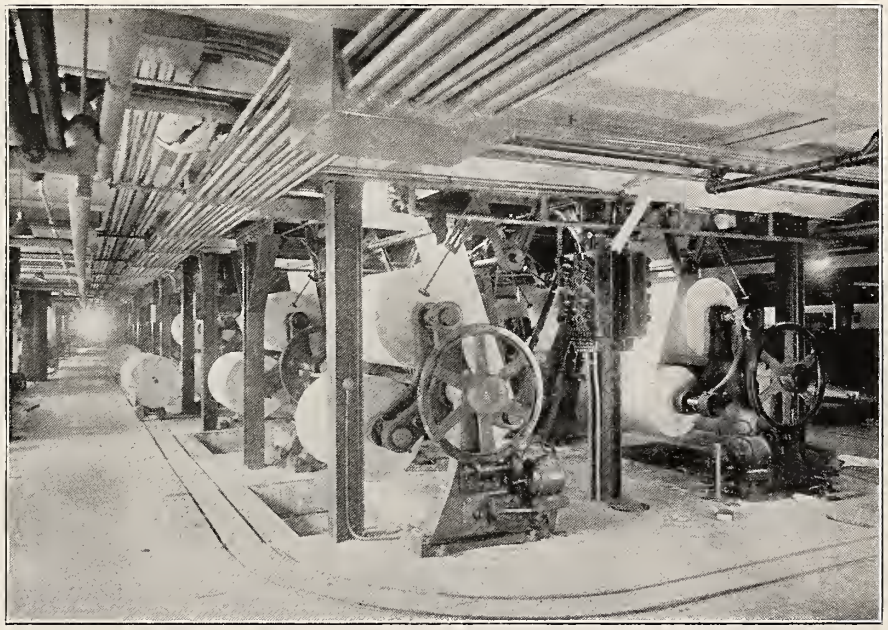
Third floor.— Art and engraving departments, telephone exchange, composing-room, stereotyping department, carpenter and machine shop, locker-rooms, shower-baths and wash-rooms for mechanical department.

In mechanical contents, the plant, so far as its managers are aware, is excelled nowhere. Every piece of machinery and supplies is new. Selection was made without reference to cost, but only to meet the demands of efficient conduct of the business. The markets of the world were combed to obtain the best, and, as a result, the great plant is a model in equipment. The battery of presses, located on the ground floor in a room containing 33,000 square feet, and ranging along the Second avenue side of the building before huge plate-glass windows, comprises twenty-four units of Scott duo-triple octuple machines with a printing, folding, counting and delivering capacity of 432,000 sixteen-page papers an hour. Nine feet of understructure in the basement includes the electrically operated triple-revolving paper reels and foundations of the giant presses. The department also is equipped with a color press capable of turning out comic supplements at the rate of 11,000 an hour, and of printing in fourteen colors at one time. Paper-rolls are handled entirely by machinery on the gravity principle controlled by man-power. The revolving reels facilitate the rapid changing of rolls while the presses are in operation. Half a ton of ink daily is consumed by the presses. The method of handling ink is ingenious. It is delivered from the factory in an air-tight tank on a truck trailer and pumped from this tank to the sealed fountains of the presses through enclosed pipes by compressed air. From the time it leaves the factory until it appears on the printed sheets, the ink never is exposed. Belt conveyors carry the finished papers from the time they leave the presses until they are dumped at the opposite side of the building into waiting motor-trucks.









VIEWS IN THE NEW PLANT OF THE "DETROIT NEWS."

Upper left-hand picture: A section of the composing-room, showing part of the battery of linotypes. Upper right-hand: The stereotyping department. Lower left-hand: A part of the pressroom. Lower right-hand: A portion of the basement, showing the press reels and the railway for handling the large rolls of paper.

In all departments the elements of distraction of workers, wasteful motion, confusion, noise and other embarrassments are reduced to the minimum. This is true especially in the composing-room; on the third floor, with its two longest walls practically outside exposures of glass, and a vast skylight, dark corners are unknown. Artificial lighting is of the indirect system, giving a soft, luminous glow, at once bountifully sufficient for exacting work and minus all irritating glare. One hundred and twenty-five men are employed in this department. The equipment consists of thirty-seven linotypes in double file on two sides of the room, twenty-four for editorial and thirteen for advertising work; two Mergenthaler lead and rule casters and two Ludlow machines with sixty-four fonts of matrices.



A Portion of the Composing-Room of the "Detroit News."

Twenty-three steel type-cabinets, each with twenty-four cases and each case holding fifty pounds of type, were specially made. Each cabinet is electrically lighted, the rays reflecting downward. A page of type will fit into any drawer in the office. There are no racks or superstructure of any sort over the cabinets or stones, all working materials being obtained from beneath, thus maintaining an open view of the room. All rules and make-up material are in careful order under the tables. With the exception of the machines, nothing on the floor is more than sixty inches high. Pneumatic tubes carry the copy from the editorial and advertising departments on the floor below, and the copy-cutter sits near these tubes at a point about the middle of the room. Proofreaders are situated near the copy-cutter's desk in a hollow square in the center of the big, open room, which is without partitions. They have flat-top art-metal desks with raised leaves. All wires and pipes connected with the machines are carried under the floor, which is of concrete with a marbleoid surface. Every machine is motored, and there is an elaborate array of saws, trimmers, proof-presses and time and labor saving devices. Every machine for the composition of advertisements will set up to thirty-six-point, and all body-matter up to and including eighteen-point is set on solid slugs. The standard body-type is six-point on a seven-point slug. The error average in typography is one to 3,250 characters. Most of the ad composition is done by the night staff. An adman never goes to a machine, and the running hook is operated on the ad. side as on news-matter. Owing to the unusual demands for advertising space, the *News* often has been forced to run 235 columns of ads. in a thirty-six-page paper. Everything in the composing-room is on a seven-hour basis, and machinework is on the piece system. The composing-room is under the competent supervision of John M. Tracey, superintendent, for sixteen years a foreman in the plant.

Directly at the rear of the composing-room, separated by a steel and glass partition, is the stereotyping department, in charge of Ernest J. Smith, who has been with the institution for twenty-five years. Off from this department is a completely equipped machine-shop. An abundance of light and air is provided for the workmen, and fumes and heat from the metal are carried off directly through the roof. As added comforts, two shower-baths, in addition to the well-equipped wash-room, are provided for the stereotypers. This department's machinery consists of three double junior autoplates, with a combined capacity of eighteen plates a minute, each pot holding eight tons of metal; four Wesel matrix-drying presses, a single-page and one double-page Scott drying-press; one Hoe and one Scott molding-machine.

Wet matrices, with a four-minute bake, are ordinarily used for press starters, and for baseball and final editions. The Wise-Wood flong and roaster outfit has been installed. There is a Wise-Wood auto-shaver for each junior autoplate, each capable of shaving, trimming and cooling six plates a minute.

The two matrix-boxes have a capacity of 200 each. The matrix-rack, with spaces numbered from one to forty, by special order is so arranged that the curved formation of the used matrix is preserved in filing to avoid possible

cracking. A Scott double-truck page equipment with tail cutter and double-page shaver is used to prevent the necessity of manipulating the junior autoplates for double-truck forms. The department also has a novel laundry dryer, with a capacity of fifty-four blankets an hour, and two regulation laundry tubs. In a detached department is a complete job-casting plant, and a smelting-furnace said to reclaim ninety-one per cent of the metal from dross.

Automatic gravity plate elevators, with a capacity of dropping twelve plates a minute to the presses, are important parts of the equipment. The mopboards in this room, as well as in the composing-room, are curved so that corners and crevices are eliminated, and the entire floor of both rooms is swept clean of metal each evening.

On the same floor with the composing-room and stereotyping department, but at the opposite end of the building, are the art and photographic departments, in charge of Joseph Kraemer, and the engraving department. Here, again, light is an important factor, and it is provided abundantly. Likewise, the equipment is new and surplus room is provided for present convenience and comfort and possible future expansion.

The editorial quarters are fitted throughout for the maximum of result with the minimum of effort. In the main news-room, containing the telegraph and local departments, the news editor, telegraph editor, city editor's assistants and copyreaders sit at a semicircular copy-desk. Each reporter and each writer, in whatever department, has his own desk of art metal with battle-ship linoleum cover, containing a typewriter for his individual use, and spare side drawers for his working paraphernalia and small personal effects.

The managing editor, Malcolm W. Bingay, who has risen from an office-boy with the *News* to his present position, occupies a private room dividing the main news-room from that set apart for the editorial and special writers. The latter has enclosed bookcases along one whole side for editorial writers' reference works. Duplicates of these books, and hundreds of others for the use of the staff, may be found in the main library on the mezzanine floor below the editorial rooms — one of the most complete newspaper libraries in existence — in charge of George B. Catlin and a corps of assistants.

The editor-in-chief, Edwin G. Pipp, also a graduate of the *News* staff, occupies one of a suite of three elaborately appointed offices, partially isolated from the scene of feverish activity in the news department. Adjoining his office is that of William E. Scripps, vice-president and managing director, and connecting with that is the room of Hereward S. Scott, general manager.

Separate rooms are occupied by the Sunday editor and exchange department, the sporting and automobile editor, society department, with the Associated Press, Western Union and Postal telegraph operators quartered in a sound-proof room easily accessible to the main news-room.

Several newspaper innovations are embraced in the building. Air for all departments is washed and heated to a uniformly comfortable temperature and distributed through an elaborate ventilating system. The *News* plant is believed to be the first in the field to provide this advantage. All drinking-water is filtered in the paper's own plant before being supplied to the numerous drinking-fountains. Private one-man elevators connect the circulation manager with the press and mailing rooms. The *News* also has the distinction of being the only newspaper in the country, perhaps in the world, which has within its own walls a substation for supplying electrical power. The station operates, without an attendant, under what is called the remote-control system, its purpose being to transform from alternating to direct current the electricity supplied from an outside source for the operation of the hundreds of machines.

A conference and club room for employees is another departure. Elegantly furnished with antique chairs, tables and smoking-sets, luxurious rugs and window-draperies, with a grand piano and lounging-couches, a bountiful supply of magazines and other reading material, it is an inviting spot for rest and recreation.

Members of the staff are asked to use it generously, and do. It also is provided with a stereopticon, and in a very brief space can be transformed into a lecture hall or a dancing-floor. Editorial and business staff meetings are held in it weekly, when problems incident to the business are discussed in open-forum fashion.

A completely equipped first-aid hospital, with an operator available, is provided for emergency needs, and a dining-room with a complete kitchen meets all the needs of the inner man of some four hundred employees.

The *Detroit News* was founded August 23, 1873, by James E. Scripps, with $5,000 as the initial capital. During his lifetime he was the actual directing head and the genius who laid the foundation for the present magnificent business and wonderfully influential publication. At the death of Mr. Scripps, the burden of direction and control fell to George G. Booth, now president of the Evening News Association, whose interesting personality, high artistic tastes and business acumen are reflected in most of the past achievements and present strivings of the publication.

DE-INKED PAPER MAKES GOOD.

Dr. Thomas Jesperson, of Neenah, Wisconsin, has demonstrated the practicability of his de-inking process for making used paper new, which means that of the 6,000 tons of news paper used in the United States every day, 1,500 tons can be reclaimed. The saving should go far toward relieving the shortage of print paper, and the best part of it all is that Doctor Jesperson is going at the manufacture of his de-inked paper immediately and expects to begin placing it on the market within the next three or four weeks.

Readers of the trade press were advised a year ago that Doctor Jesperson had found a way to manufacture old newspapers into news print. Papermakers had always scouted the practicability of this, for no means had ever been discovered to remove the varnishes and oils from the ink on old papers to the extent of making it white again. Doctor Jesperson, however, experimented for four or five years on methods to remove the troublesome oils and varnishes and his efforts have finally proved successful.

The final test of de-inked paper was made in the press-room of the *New York Morning Telegraph*, where four rolls were recently run through the presses at the standard high speed of 24,000 revolutions an hour without a hitch. The pressmen who handled the paper expressed themselves as being entirely satisfied with the workable qualities of the paper.

THE INLAND PRINTER is advised that the paper is of a tint that is preferred by at least half the publishers of the country. It absorbs very little more ink than new paper and half-tone prints show up satisfactorily.

Doctor Jesperson claims that his paper may be made over and over again as long as there is any fiber left, and, after that, it may be made over indefinitely by the addition of five per cent or less of sulphite.

ORGANIZATION WORK

This department will be devoted to the activities of the various organizations of employing printers, special emphasis being placed upon the work being done for improvement of trade conditions.

Ben Franklin Club, of Cincinnati, Ohio.

T. J. TURNER, SECRETARY.

Considerable effort is being put forth toward interesting the printers of the city in the need for proper accounting systems. At the last monthly meeting, November, a practical talk on a simple accounting system for printers, illustrated by a large chart, was delivered by William F. Kroner.

The address on "Coöperative Competition," delivered at the Chicago convention by Joseph A. Borden, national secretary of the United Typothetæ of America, was read before a recent meeting of the members, and tentative plans have been laid to form an open-price division in the organization.

With the year drawing to a close, the activities are rather light. Considerable interest is being taken in the approaching election, with two tickets — the red and the blue — in the field. (The date of this election is December 27, which, we regret, is too late in the month to enable us to give a report in this issue. The names of the successful candidates, however, will appear in the February issue.)

Business is reported as being very good along the lines of small jobwork, but very little is being done on larger work, particularly catalogues.

Ben Franklin Club of Cleveland, Ohio.

W. G. MARTIN, SECRETARY.

A series of conferences for employing printers, to be held biweekly and to cover all matters of interest to the craft, is being inaugurated, the purpose of which is to bring about a closer coöperation among the members of the organization. The first of these conferences will be held during the early part of January, and an expert accountant, W. B. Baughman, has been employed to make a statistical survey of the rise in the cost of printing, covering the period of the past four years, which will be presented at this meeting.

The November meeting brought out an attendance of 152 members, and proved one of the most successful and enthusiastic in the history of the club. The special attraction of the evening was an extremely interesting and timely lecture by Stanley L. Krebs, of New York city, on "Meeting New Conditions, or Adjusting Your Business to the Times."

A special committee, consisting of W. J. Raddatz, of the Stratford Press, and George H. Jackman, of the Electric Printing Company, is arranging for a series of lectures by Henry Turner Bailey, of the Cleveland Art School, on the subject, "Art in Advertising and Printing." Mr. Bailey is one of the foremost authorities in the country upon this subject, and his lectures will be open to all members of the organization.

The Ben Franklin anniversary and the annual ladies' night will be held on January 17 at the Hollenden Hotel. While plans were not complete at the time of this report, it is expected that the entertainment will consist of a dinner dance similar to the one which met with such great success last year.

Graphic Arts Organization, Kansas City, Missouri.

OLIVER L. WROUGHTON, SECRETARY.

The Kansas City activities are based upon the determination that the successful organization must convince its members that organization is a part of their business, and that it must resolve into a continued work of educating proprietors in the cost of production and how to avoid unnecessary waste and expense, to furnish them statistics regarding average production in various departments and keep them advised as to which concerns pay their bills promptly. The "campaign" idea — the "hip, hip, hooray" idea — is not believed in, but emphasis is continually placed upon the constant study of the work of education.

As a part of the accounting system, Kansas City is establishing a perpetual inventory for all materials used in manufacturing the printed product, and is also furnishing members monthly statements of percentages of stock, overhead and cost of labor, comparison of these expenses and the total sales for the month being made with a statement of net gain or loss for the month and the percentage of gain or loss to the total volume of business. The officers hope that within the next few months they will be able to furnish an average statement of these percentages, drawn from statements furnished by individual plants.

Statements showing the average hour-costs for the different operations, covering a period of six months, have been compiled, the latest, from April to September, being as follows:

Hand composition	$1.83
Job-press, hand-fed	.93
Job-press, automatic feed	1.00
Cylinder press, under 25 by 38	1.94
Cylinder press, medium	2.29
Cylinder press, over 38 by 50	3.11
Ruling	1.39
Cutting	1.44
Folding, hand-fed	1.50
Folding, automatic feed	1.97
Men's hand work	1.15
Girls' machine work	1.09
Girls' hand work	.58

A graphic chart is issued every six months, which enables the members to see the fluctuation that occurs from month to month, and also to note the trend of business.

What is known as the Graphic Arts Kraft Club has been organized, the purpose being educational, which is composed of superintendents and department heads, also salesmen, in the printing and allied trades. Meetings are

held monthly, and matters pertaining to efficiency are discussed and ideas exchanged in order to make methods more uniform in Kansas City.

Typothetæ-Franklin Association of Detroit, Michigan.

ALVIN S. DUNBAR, SECRETARY.

The Cost Division held a meeting on Wednesday, December 12, with thirty-three out of fifty-three members present. The work of the division was talked over and the installation of cost systems was thoroughly discussed.



JOHN W. HASTIE,
President.



MORTON S. BROOKES,
Vice-President.



C. L. WOODFIELD,
Secretary.

It was reported that seventeen cost and two bookkeeping systems had already been installed, and that nineteen more cost systems were to be installed as early as possible.

One of the special activities of this association at the present time is what is known as the Special Godfather Committee to Captain Frank B. Ainger's company of the new national army at Camp Custer, Battle Creek, Michigan. This company has been adopted by the organization, and the committee has secured a number of subscriptions, financial and otherwise, for the purpose of supplying the boys with necessities as well as little luxuries. Each week a package is forwarded, containing books, magazines and periodicals, and other things which will help to make the life in camp more pleasant and comfortable. The committee has purchased considerable yarn — a great amount has also been contributed— and this is being knitted into wristlets, sweaters and neck scarfs by the wives, daughters and employees of the members.



R. B. NELSON,
Assistant Secretary.

New Officers of Franklin-Typothetæ of Chicago.

Franklin-Typothetæ of Chicago.

C. L. WOODFIELD, SECRETARY.

One of the most important activities in which the Franklin-Typothetæ of Chicago will engage during the month of January will be a membership "drive." While the association now has a membership of more than 250, it is hoped to increase this number by fifty or even one hundred per cent. The "drive" will begin January 7 and end in a big "get-together" dinner given some evening in February. The first part of the drive will consist of a direct-mail campaign, during which a selected list of prospective members will receive, on alternate days, personally signed letters setting forth the advantages of membership. Following these letters, committee teams of three members each will personally call on prospective members.

The Blank-Book, Loose-Leaf and Rulers' Division and the Employing Rulers' and Binders' Association have recently concluded a two years' wage-scale agreement with the Paper Rulers' Protective Association of Chicago. This is the first written agreement made in Chicago between these parties.

Among the educational activities, two are worthy of special mention. The association is conducting an estimating class, which now enrolls thirty members. The class meets weekly, from 6:30 to 8:30 P.M., in the Jones School. In O. E. Dallas, of the Blakely-Oswald Printing Company, and J. E. Richardson, of the W. P. Dunn Company, the class has two capable and practical instructors. To provide expert counsel and assistance to members in making out their income and war tax schedules, the association is having Assistant Secretary R. B. Nelson take a course of training for this particular work in the La Salle Extension University. Through the courtesy of the university, printed copies of the lectures and illustrated material constituting the lessons of this special course are available to a limited number of members who send their request to the secretary's office.

Three additions have been made to the list of committee appointments which appeared in this journal last month. Frank A. Blair has been placed on the Cost Committee; James H. Rook and H. M. Rosenberg have been added to the Membership Committee.

OCCASION may be the bugle call that summons an army to battle, but the blast of a bugle can never make soldiers nor win battles.— *J. A. Garfield.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Cæsar in Gaul."

To students of Latin, for whom it is especially prepared, this book will prove of great interest and value. The object in preparing the work was to provide a volume which would more adequately and attractively meet the needs of the second-year Latin class, and which would also meet the modern demand for economy and efficiency which pervades the educational world as well as the world of business.

The work opens with an historical introduction, in English, in three parts — The Life of Caius Julius Cæsar; Gaul, Britain and Germany; Roman Military Affairs. Following this introduction the text is in simple Latin, with full notes and explanatory notes in English. Then follows a grammar complete for Cæsar; Latin composition limited to Cæsarean syntax, and a general vocabulary.

"Cæsar in Gaul," by Benjamin L. D'Ooge, professor of Latin in the Michigan State Normal School, and Frederick C. Eastman, professor of Latin in the State University of Iowa. Published by Ginn & Company, Boston. Price, $1.40.

"Printing for School and Shop."

The eagerness with which the public, the interested employers' and employees' organizations and, most important of all, perhaps, pupils of the schools themselves, have taken up printing as a subject for vocational instruction in the past few years is well known. This is not at all remarkable — in fact, it seems strange that it was not taken up sooner — for training in the printers' art is valuable even for those who do not expect to follow it as a business. With the increased volume of printing used, both as a means of keeping business systematized and to keep it growing, through advertising, a knowledge of printing is becoming more and more valuable to those engaged in every line of business.

The fact that instruction in printing in the schools is comparatively new is responsible, no doubt, for the dearth of text-books on the subject. Hundreds of good books on printing have been written and printed, but they have been written for those already having experience at the business. The need has been for books on printing following out a pedagogical system, books so written and arranged that they may be used in schools and from which assignments of lessons may be given just as is done in books on grammar, history, etc. The need, as usual, was responsible for the idea, and the idea has at last been put into tangible form.

In "Printing for School and Shop," by Frank S. Henry, instructor in printing, Philadelphia Trades School, the publishing firm of John Wiley & Sons, Incorporated, has brought out an excellent text-book on printing for general use in schools.

The book, as it should, starts with very simple things, and by steps, in true pedagogical fashion, carries the student gradually to and through the more difficult problems. Such chapter headings as "Composition — Type, Spaces and Leads"; "Composition — Setting Straight Matter"; "Taking a Proof, Correcting the Job and Returning Type to Case," etc., show in what careful detail the text covers the subject. Small and seemingly unimportant matters — which are, nevertheless, very important in the development of capable, careful workmen — are gone into deeply. Proofreading and punctuation are given due consideration, and there is an informative chapter on "Paper." In all, there are sixteen chapters. Each subject under the different headings is numbered and headed to facilitate study and make the assignments of the instructor clear.

The book will be welcomed by the many instructors of printing, who have been plugging away these several years without a text-book to aid them in their work.

"Printing for School and Shop," by Frank S. Henry. Published by John Wiley & Sons, Incorporated, 432 Fourth avenue, New York city. Price $1.25 net, postage 16 cents extra. May be secured through The Inland Printer Company.

"The Secret of Typewriting Speed."

It is always fascinating to read how the champion in any line of endeavor reached the top, and when the leader has the gift of actually showing others how to get there it is doubly interesting. Margaret B. Owen has done this in her remarkable book, "The Secret of Typewriting Speed." This gifted woman attracted the world's attention by setting a new standard for typewriting speed. Four times she has won the world's typewriting speed championship, the last time by writing 143 words a minute for an hour, which means striking the keys twelve times every second — faster than the ordinary person can dictate. Unselfishly, she has given in this book the original methods which she followed to develop this wonderful speed. The principles set forth undoubtedly can also be applied to the operation of keyboards other than the typewriter.

"The Secret of Typewriting Speed" is more than a book on speed, however, for it covers the whole subject of typewriting — everything that the stenographer needs to know concerning the use and care of the machine, and her other office duties. In fact, Miss Owen is unwilling to consider speed detached from accuracy. The book tells how to overcome bad habits in typing, how to write a perfect letter, how to save lost motion, and, while telling about the care of the typing machine, it also tells the stenographer how to care for the human machine in order to acquire the best health for business success.

"The Secret of Typewriting Speed," by Margaret B. Owen. Published by Forbes & Company, Chicago, Illinois. Price $1 net, postage 10 cents extra.

AN ART DIRECTOR'S DIRECTIONS TO ARTISTS.

BY STEPHEN H. HORGAN.

HEYWORTH CAMPBELL, art director of *Vogue* and *Vanity Fair*, delivered a delightful talk before a recent meeting of the American Institute of Graphic Arts. Artists can learn much from Mr. Campbell's point of view as a buyer of their product. His definition of "commercial art" was: Any form of pictorial expression which unites the best possible craftsmanship, the highest possible beauty, combined with a fresh, imaginative and original statement of some aspect of life, and which possesses inherent selling value. In short, art that will make the public buy our books, magazines, papers, presswork and fifty-seven varieties of baked beans.

The young artist should learn first that there is no conspiracy on the part of editors and art men to keep him down. It is the young artist, after all, who does nine-tenths of all the artwork bought in the printing and publishing business and its allied trades, so we are always in search of good, new, promising young artists and will go to considerable pains to bring out the talent of some youngster who impresses us as being worth educating in the particular commercial problems with which we have to deal.

Then there is the necessity of the young artist studying the publishing field and finding the place where he belongs, the field in which his work most excels, and here is where the schools can be of great service to students in directing their talent in the right direction and teaching them the actual requirements of the buyers they hope later to serve; and there is no reason why schools should not work more closely with publishers, printers and art buyers.

A very easy way for the beginner to make a big showing, but a false and dangerous one, is to take up the eccentric style, now so common and so much abused. No matter how clever, unusual, or distinctive one's style, development, to be substantial, must be built on a solid conventional foundation. One should not attempt the difficult until the simple has been mastered.

Passing over the fashion drawing, headings and the purely irresponsible page decoration, Mr. Campbell said that an illustration should not consist of a stock heroine and a stock hero — John clasping Muriel to his manly breast in one issue and Clarence clasping Estella in the next. Nor should it be the type of drawing whose only virtue is that the hat-rack is in the right corner and the clue is lying neatly visible on the mat waiting for the amateur detective. If the author has done a good piece of work, the facts of the hat-rack and the clue and the clasp are taken care of; it is the artist's task to add atmosphere, feeling and charm to the actual facts of the tale, and beauty to the printed page. It is easy enough to move the hat-rack, in case the artist has put it in the wrong place; but unless drawings have the atmosphere and the spirit of the story, unless they show imagination and feeling, unless they have craftsmanship and power, no tinkering on earth can put it there.

The constant change in public taste and public approval should be watched carefully by the artist. We had a Charles Dana Gibson furore; an epidemic of oval medallions on magazine covers; a mad passion for red-haired women rampant, that is hardly dead yet; and the entire rise, fever heat and slow relapse of the eccentric school of drawing. The once famous nude has descended the staircase into oblivion.

It is a good thing for art and artists to be stirred up by these phases and crazes of art, otherwise we should stagnate in smug satisfaction with ourselves. Artists far too sane to flounder into the mad extravagances of the Futurists, Cubists and Ultimists, when they saw the insurgent work, realized that there were possibilities in the daring use of bold color which they had never realized, and profited thereby.

The artist must constantly keep in touch with all these phases of art, use what is good, reject what is bad, and keep in step with the movement of the time, readjusting his sliding scale of what the public wants and will pay for today, what it will demand tomorrow, and what it would like to have if it only knew what to ask for.



An "Inland Printer" Enthusiast.

A Christmas present to Mr. and Mrs. H. L. Green. Born December 25, 1915. Mr. Green is foreman of the composing-room of The Henry O. Shepard Company, printers of THE INLAND PRINTER.

WENT TO HIS HEAD.

"He is building castles out of clouds, and some time his creditors will come and gently ooze him onto the boundless spaces of desuetude, where the whangdoodle wears a nightcap and the daddaw swings by its tail from the swusswus tree like a pendulum with whiskers on it."

It is with these words that "State Press," of the Dallas *News*, describes the fate of the country publisher who continues to try to conduct a newspaper at a loss. How awful such a fate is may be imagined by the reader — and the words of "State Press" are by no means exaggerated.— *Houston Post.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

J. P. Gavit Retires from Managing Editorship of New York "Evening Post."

John Palmer Gavit, for over four years managing editor of the *Evening Post*, New York city, has severed his connection with that paper and taken up new duties with Harper & Brothers. Mr. Gavit's successor has not yet been chosen. He will continue as a member of the Board of Trustees of the *Post*, however.

Printing-Plant of Russell & Cockrell, at Amarillo, Texas, Damaged by Fire.

On Saturday morning, December 8, fire broke out in the plant of Russell & Cockrell, "The Panhandle Printing Company," Amarillo, Texas, which resulted in considerable damage to equipment and stock. While the fire placed quite a strain on the organization, it did not put it out of business, manufacturing going on apace in a very short time. We understand the loss was reasonably well covered by insurance.

The Challenge Machinery Company Elects New Officers.

At the recent annual meeting of the Challenge Machinery Company, manufacturers of printing-presses and printers' equipment, Grand Haven, Michigan, the following officers were elected: President and manager, J. Edgar Lee; vice-president, J. Wesley Lee; secretary, Charles R. Shupe; treasurer, R. G. Wilson; assistant manager, B. S. Hanson; advertising manager, G. E. McCabe; superintendent, A. A. Karcher.

Employees of Samuel Jones & Co. Invest in Liberty Bonds.

The well-known firm of Samuel Jones & Co., manufacturers of noncurling gummed papers, advises THE INLAND PRINTER that its employees have subscribed to the second Liberty Loan to the amount of $1,500. The company has arranged for its employees to pay for these bonds in weekly instalments of $1, reciting the plan in detail as follows: "Employees receive interest on each payment at the rate of four per cent per annum, and we have also given them a special inducement by arranging to pay the last two weekly instalments on each bond out of our funds."

New York Master Printers' Association.

"The largest and strongest body of master printers in any city in the world," having 477 members in good standing, held a record-breaking meeting on December 13, in New York city, and the following candidates were nominated for the offices during 1918: President, Roy S. Knagge; vice-president, William Driscoll; treasurer, Paul Overhage; secretary, M. L. Clifford. Executive Committee: William Kiesling, M. J. Pendergast, George M. Ritterband, C. Irving Hall. Trustees: Robert J. Stein, Charles Edgar, W. A. Sitzler.

The reports of the various committees showed that the association was working hard to improve the condition of printers in New York city, the largest center of this industry in the world. The headquarters of this association are in the Printing Crafts building, 461 Eighth avenue, where D. W. Gregory, the energetic business manager, is in charge.

The American Institute of Graphic Arts.

"Type-Faces" was the subject for discussion before the regular meeting of the American Institute of Graphic Arts, on Wednesday, December 19. The chairman, Frederic W. Goudy, spoke on "The Romance of Types," illustrating his talk with lantern-slides. The other speakers who made up a most elaborate program were: Harry L. Koopman, Litt.D., librarian of Brown University; J. Horace McFarland, of The Mount Pleasant Press, Harrisburg, Pennsylvania; Henry Taylor, Taylor & Taylor, San Francisco, California, and Henry L. Bullen, Typographic Library, American Type Founders Company, Jersey City, New Jersey.

At the January meeting the subject will be "Design," and the chairman will be Edward B. Edwards, whose masterly designs were shown in an article running through several pages of THE INLAND PRINTER for January, 1915. In February the meeting will discuss "Poster Art," with Ray Greenleaf as chairman; March, "Photography," with William E. Rudge as chairman; and at the April meeting "Catalogues and Booklets" will be the subject, with Hal Marchbanks as chairman. Detailed information as to the speakers and exact dates of the 1918 meetings will be announced later.

Graphic Colorplate Engraving Company, New York City, Requires Larger Quarters.

Evidence that business can be made "as usual" and that service will win its just reward — and quickly — is furnished by the striking growth of the Graphic Colorplate Engraving Company, of New York city. Starting in business at 241 West Thirty-seventh street after the declaration of war by the United States — on May 14, to be exact — the business of this company has grown to such an extent that new and larger quarters have become necessary, and, in consequence, on December 1 the plant and office were moved to 137-139 West Thirty-eighth street. To handle the expanding business, considerable new equipment was also necessary, and, in addition to purchasing some of the latest types of improved photoengraving machinery, the furniture, fixtures and entire equipment of the Thoma Engraving Company were also purchased.

In advising THE INLAND PRINTER of the change of address, the company attributed its rapid growth to insistence upon uniform good quality of product and superior service. The Graphic Colorplate Engraving Company caters especially to the printing and publishing trades.

Mid-West Box Company and the K. I. Herman Company Consolidate.

On November 1, two large Chicago firms, the Mid-West Box Company and the K. I. Herman Company, engaged alike in the manufacture of solid fiber containers and corrugated fiberboard products, merged interests. The Herman plant will be operated as the Chicago factory of the Mid-West Box Company, which has plants also at Anderson and Kokomo, Indiana; Cleveland, Ohio, and Fairmont, West Virginia, in addition to a paper-mill at Kokomo. Mr. Herman himself has joined the executive forces of the Mid-West organization, having been appointed secretary and general manager. The general offices of the company are in the Conway building, Chicago, Illinois.

Philadelphia Craftsmen Have Big Night.

On the evening of December 13, the Philadelphia Club of Printing House Craftsmen had a good, old-fashioned Christmas dinner of roast turkey, cranberry sauce, plum pudding and all the usual "fixings." That date marked also the regular monthly meeting of the club, and nearly one hundred members and guests were in attendance.

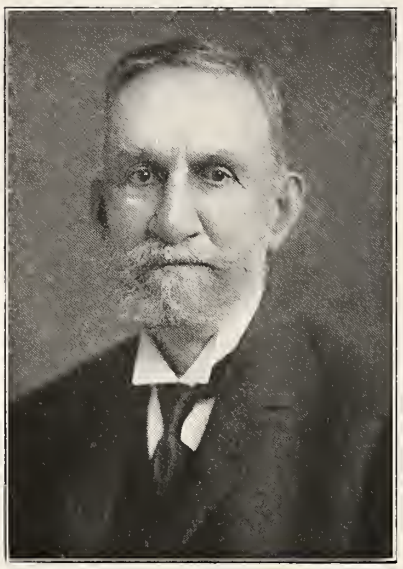
The festival began about seven-thirty, as the first course of the dinner was served. The special musical program was of unusual attraction. As the *demi-tasse* came on, President Charles W. Smith announced that the club would then go in for the nomination of officers for the ensuing year. The nominations were all made within five minutes. Mr. Smith then introduced the first speaker of the evening, Commander Albert Moritz, U. S. N. (retired), who told a very interesting story of the navy.

The second speaker on the program was Professor Otto Frederick Ege, one of the directors and an instructor of the School of Industrial Arts of the Pennsylvania Museum, Broad and Pine streets, Philadelphia. Mr. Ege's lecture was entitled "Legends and Curious Facts Found in the History of the Vehicles of Recording Language." It was a very scholarly and interesting talk, and it had much to do with the early history of printing. The professor had many exhibits of rare printing, hand-lettered books and illuminated manuscripts, curios, etc., which were used for illustrating his lecture. Professor Ege's talk was considered one of the most interesting and instructive which had ever been given before the club. He received a rising vote of thanks from all present.

The next meeting and dinner of the club will be held January 10 at the Hotel Bingham. The annual election of officers will take place at that time.

Allen, Lane & Scott, Philadelphia, Progress.

Many improvements and changes for the better have been made in the big plant of Allen, Lane & Scott, 1211 and 1213 Clover street, Philadelphia, during the last few months. To begin with, the walls and ceilings of all the offices and mechanical departments have been enameled snow-white, making the workrooms brighter and more sanitary. This concern now has one of the largest and best-equipped railroad, mercantile and legal printing establishments in the country. Seven entire floors and a basement of the building are used. Moreover, a large warehouse at 1102 Samson street is being utilized for the storage of large quantities of paper stock, cardboard, etc. Much new equipment has been installed.



William H. Scott,
Head of Allen, Lane & Scott, general printers, Philadelphia, Pennsylvania.

The only living member of this company of nationally known printers is William H. Scott. Edmund Allen, one of the partners, it will be remembered, died not long ago at the advanced age of ninety-six. William P., son of William H. Scott, is general superintendent of the business and plant.

A thumb-nail history of this firm will no doubt be interesting to many in the trade, as forty-six years of continual success and progress in the printing business is no mean record.

Back in the year 1864 — on the morning of December 1, to be exact — William H. Scott, a young law student of the University of Pennsylvania, saw a "Help Wanted" advertisement in the *Philadelphia Press* of that date which aroused his interest.

Thus William Scott became a bookkeeper for H. G. Leisenring, a printer, 232 Dock street, giving up the idea of becoming a famous "Philadelphia lawyer." In 1867 Leisenring failed in business and Edmund Allen was appointed assignee. The name was changed to the Leisenring Printing House. It is interesting to note that Stephen Greene, the great printer who later founded the house which now bears his name, was at that period superintendent of the Leisenring plant. Under the direction of Edmund Allen, the assignee, and with the assistance of William Scott, the bookkeeper, the business was brought to life. Things were moving along very nicely when, on May 19, 1872, the plant of the Leisenring Printing House was destroyed by fire. Three days after the fire, the company of Allen, Lane & Scott was formed. Messrs. Scott and Allen continued to take care of the bookkeeping and general office work. C. A. Lane, a practical, all-around printer, became mechanical superintendent of the new plant, which was started at 233 South Fifth street. It was not many months before Allen, Lane & Scott were being mentioned as among the leading master printers of the Quaker City. Good wages and excellent working conditions attracted a force of the best craftsmen. To this day, some of the first employees of Allen, Lane & Scott are still working for the house, after forty-six years of faithful service.

About twenty years ago, Allen, Lane & Scott found it necessary to take larger and better quarters at 1211 and 1213 Clover street. Business kept on increasing, until today the plant is one of the best organized of its class in the United States.

December 1, 1917, was a day of unusual interest for William H. Scott, head of this big printing-house. That day marked the fifty-third anniversary of Mr. Scott's connection with the printing business. He is a pleasant, kindly, hale and hearty gentleman, as his portrait indicates. Early in the morning of any business day he can be found hard at work in his office. Mr. Scott smilingly stated that, while he would have liked to be a successful lawyer, he is proud to be at the head of such a useful and important business as that of Allen, Lane & Scott.

Philadelphia School of Estimating a Success.

Under the direction of William C. Ritzius, instructor, the School in Estimating of the Typothetæ of Philadelphia has been very successful. The class meets every Tuesday evening, from 7 to 9 o'clock, on the sixth floor of the building, 920 Chestnut street. About twenty men and women from some of the leading establishments are taking this free course in cost-finding and estimating.

Mr. Ritzius is also giving a special course in estimating during the daytime. A moderate charge is made for this instruction.



New Home of "Grinnell Herald," Grinnell, Iowa.

Efficiency the Watchword with Iowa Press.

Iowa is beyond a doubt one of the very best organized States in the country so far as the printing business is concerned. Years ago the printers and publishers of Iowa began to feel the need of organization, and with this thought in mind a meeting was called at Des Moines by a number of far-sighted men of the quill. That their meeting was a success is conceded, in view of the fact that from that day to this, organization work has gone forward by leaps and bounds. Every county has its own organization, then the counties are divided into sections — The Upper Des Moines Corn Belt, The Southern Iowa Press, The Association of Iowa Dailies, and numerous others, until the final organization of The Greater Iowa Publishers' Association, taking in all publishers and printers of Iowa. A meeting of the latter is held each year at Des Moines, where difficulties arising in connection with the work are threshed out.

The imposing structure of the *Grinnell Herald*, designed by "Dave" N. Mallory, special representative and efficiency engineer of the Intertype Corporation, is of steel and concrete construction, finished in Bedford stone — fireproof throughout. The layout of business office, composing-room, pressroom and bindery is made along modern efficiency lines and enables the *Herald* to produce printing at a much lower cost than heretofore. The building is a fitting monument to the organization of the State and speaks well for the hard work done in this field by the owners of the *Herald*, Messrs. Ray and Frisbie, who have spent much valuable time with other publishers in perfecting the different county and state organizations.

Grinnell should be proud of her printing-offices, as *The Register* is housed in a fine new home as well as the *Herald*. Two better printing-plants could not be found in any State.

Kaupp & Son, Philadelphia, Make Improvements.

The firm of J. M. Kaupp & Son, of Fourth and Vine streets, Philadelphia, has been making great progress. One good reason for this success is that the business is being operated under the Standard cost system. Kaupp & Son recently celebrated their thirtieth anniversary in business. Extensive improvements have been made in the plant, which has been enlarged until it occupies three entire floors of the building.

The leading specialty of this firm is fine colorwork. Beautiful water-color effects are produced for illustrations on large labels, etc. Embossing is another important specialty. In addition, Kaupp & Son produce all kinds of good job and commercial printing. They are believers in the service idea. For example, particular attention is given to wrapping all packages of printed-matter neatly and strongly. Scratch-pads are inserted in packages as gifts to the customer. This little touch of special service has led to many extra orders.

Otto H. Kaupp, son of J. M. Kaupp, is the head of the concern. He is a progressive business man, being a member of the Philadelphia Chamber of Commerce and of other well-known business organizations. His slogan is, "Please the customer — give him the best of quality and service."

Charles D. Jones Leaves Ullman-Philpott Company to Enter Newspaper Business.

Charles D. Jones, Toledo, Iowa, whose portrait appears on this page, has resigned from the sales force of the Ullman-Philpott Company, printing-ink manufacturers, Cincinnati, Ohio, after almost twenty-seven years of service, during which time he represented that company in Iowa, Illinois and Nebraska. When this issue of THE INLAND PRINTER reaches its readers in Iowa, Mr. Jones will be



Charles D. Jones.

of the "brethren" there, occupying the position of associate editor and business manager of the *Jackson County Sentinel*, Maquoketa, Iowa. The *Sentinel* is an old-established paper, having been operated in 1856 by the grandfather of the present editor and owner, W. C. Swigart, who is also postmaster of the city.

Mr. Jones, who is affectionately known as "Jones, the Inkman" by

the publishers of the States wherein he has traveled, will not enter the printing and publishing field without experience, for his earlier years were spent at the printing-trade. He learned the business in the plant of the Toledo (Iowa) *Chronicle*, and at other times worked at Marshalltown, Iowa; Chicago, Illinois, and Huron, South Dakota. At one time he was superintendent of the plant of *The National Printer-Journalist*, "Father" Herbert's paper, leaving that position to become identified with the Ullman-Philpott Company.

Another Philadelphia Firm Enjoys Big Expansion of Business.

Business has been increasing so rapidly with James Spencer & Co., 22 North Sixth street, Philadelphia, that the company is seeking larger quarters in the neighborhood. Six hot-presses, two plate-presses, four stampers, one power steel-die and plate press and a battery of job and cylinder presses have been running day and night on a great variety of orders. So many orders have been received during the last few weeks that it has been necessary to politely refuse some.

James Spencer, who has been in active charge of this business for the last forty-eight years, stated that 1917 was the best business year in the life of his company. In one month alone, there was an increase of more than a thousand dollars' worth of orders. It is interesting to note that more illuminated greeting-cards were sold this season, in large lots, than ever before.

Printing and Publishing in Illinois.

Some interesting figures regarding the printing and publishing industry of the State of Illinois are set forth in the report of the Bureau of the Census of the Department of Commerce, a section of which, covering this State, has recently been received. The figures are based upon the year 1914. We quote from the portion covering the printing and publishing field as follows:

"This industry ranked third in value of products among the industries of the State in 1914, having advanced from fourth place in 1909. It includes the printing and publishing of books, newspapers and periodicals, and music, job-printing, bookbinding and blank-book making, steel and copper plate engraving and lithographing. Illinois ranked second in the United States in this industry, with products valued at $112,833,427 in 1914, an increase of 29.3 per cent over that reported in 1909. There was an increase of 14.6 per cent in the average number of wage-earners, and 4.4 per cent in the number of establishments during the same period. The value of products for the industry formed 5 per cent of the total for all industries in the State in 1914. The principal items entering into the total value of products for the year 1914 were job-printing, $36,161,727; book and pamphlet printing and publishing, $16,755,432; subscriptions and sales of newspapers, $9,592,167; newspaper advertising, $16,363,738; subscriptions and sales of magazines and periodicals, $6,857,958; periodical advertising, $8,974,993; bookbinding and blank-book making, $6,428,579, and engraving, steel and copper plate, including plate-printing and lithographing, $7,522,689."

In addition to these figures, the table showing the relative importance and growth of the leading manufacturing industries of the State also gives the following: Paper and wood-pulp, $6,951,794; photoengraving not done in printing-establishments, $3,356,688; stereotyping and electrotyping, $1,593,829; typefounding and printing materials, $1,245,989. Were these figures included with those under the heading, "Printing and Publishing," the total value of products for the entire industry would be $126,981,727. The inclusion of stationery goods would increase this amount by $2,041,713, and paper goods not elsewhere specified would add another $4,692,992. This would bring the industry somewhat nearer the second, foundry and machine-shop products, the total value of which was $141,328,624.

Howe Addressing Company's Removal.

On or about February 1, 1918, the Howe Addressing Company, of 206-210 South Fourth street, Philadelphia, will move its business offices and plant to the building which was for many years the home of the *Evening Telegraph*, at 704 Chestnut street. Extensive improvements have been made in the Telegraph building, which contains five spacious floors and a basement thirty feet deep. New-style indirect lighting fixtures have been placed in the offices and workrooms. Skylights have been put in so that plenty of natural light will reach all departments and the exterior of the building has also been renovated.

The business of the Howe Addressing Company has more than doubled during the last year or so, thus making larger quarters essential.

An important department of the business is devoted to the compiling and publishing of the famous Boyd's City and Business Directories.

A. F. Lewis Completes New York Edition of 1918 "Printing-Trades Blue Book."

A. F. Lewis, publisher of the "Printing-Trades Blue Book," has returned to Chicago after completing the New York issue. The edition will be on the market in a short time.

United Typothetæ of America News Notes.

The demand for the services of the national organization cost accountants is ever increasing. Many local Typothetæ are adopting an accounting service in connection with their other activities. This service, under the supervision of the accounting staff of the national organization, is conducted by having a qualified accountant employed by the local association to render assistance directly to each member as the occasion demands. Wherever tried, this plan has met with genuine success and worth-while results have been obtained. Many individual members throughout the country are requesting cost-installation service, which puts heavy demands on the field accountants.

Over 250 students have been enrolled in the Standard Estimating Course for Printers. Some of these enrolments represent individuals taking the course by correspondence, while others represent individuals taking the course by group study, which is carried on through local organizations. Those interested in estimating and cost-finding, and wishing to obtain full particulars, are invited to write the national headquarters, 608 South Dearborn street, Chicago.

The printers of northern Indiana assembled at Fort Wayne on the evening of December 3, to consider the forming of an association. Joseph A. Borden, national secretary, addressed the meeting, pointing out the value of organized effort, and as a result it is highly probable that an organization, to be known as the Northern Indiana Press and Printers' Federation, will be formed, with local branches at Fort Wayne, Elkhart, South Bend, and other cities in that section of the State.

A second edition of the treatise on the Standard cost-finding system is just off the press. This booklet shows the various blanks used in connection with the system, which are filled in with actual records to illustrate the

complete methods of application. A treatise will be sent to any printer interested who will address the national office.

Blanks are now being prepared, to be submitted to the members of the organization for a report of their cost for the year 1917. These reports, when submitted by members operating the Standard cost-finding system, are used in making up the composite cost statement for the past year. It is suggested that printers desiring to assist the Cost Commission by sending in their figures, begin the compiling of their statistics at once, so that the blank may be filled out promptly and sent to the national office. An extra effort now on the part of each contributor will mean an early publication of the composite statement of cost of production for the year 1917.

Revisions to the Standard Price-List are on press and will be mailed to the membership some time during this month. These revisions are based on 1916 costs, as determined by the composite statement. Members should issue instructions to clerks to look out for these revised pages and insert them in their proper places in the Standard Price-List immediately.

San Francisco Admen Busy Preparing for 1918 Convention.

Advices from the region of the Golden Gate indicate that preparations for the annual convention of the Associated Advertising Clubs of the World, to be held in San Francisco, California, next July, are already under way.

Frank H. Abbott, Jr., of the Abbott Press, has been appointed general manager of the local convention board. This board will direct the affairs of the local organization in its relation to the convention.

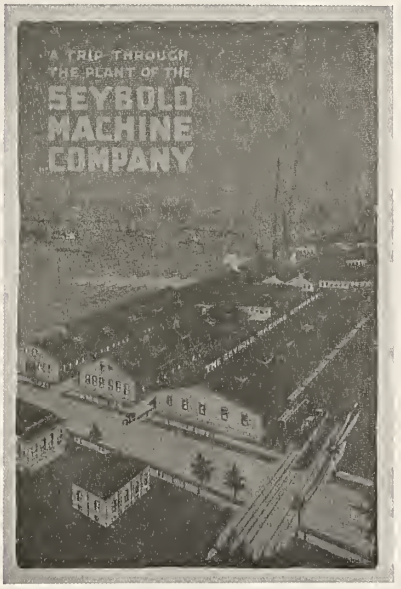
Mr. Abbott has advised a representative of THE INLAND PRINTER that encouraging reports are being received from all over the land, and that he expects 7,000 delegates will be in attendance. Special trains are being planned from some of the larger cities. Many of the clubs in those cities are even now making weekly payments into a fund to defray the expenses of the trip.

The keynote of the appeal for attendance will be, "Spend your 1918 vacation in San Francisco, attend the convention and see the wonders of the Pacific coast." To back up this advertising, the entertainment features will include excursions by rail and automobile into the scenic sections of the State. The transcontinental railroads are expected to supplement the advertising of the local club in its efforts toward a record attendance.

AMONG THE SUPPLY HOUSES.

A Trip Through the Plant of The Seybold Machine Company.

One of the most pleasing and interesting bits of printing received by THE INLAND PRINTER recently is a



Cover-Design of Handsome Booklet Issued by the Seybold Machine Company, Dayton, Ohio.

handsome booklet from The Seybold Machine Company, Dayton, Ohio, manufacturers of high-grade machinery for bookbinders, printers, lithographers and papermakers — particularly cutting-machines. The title, "A Trip Through the Plant of The Seybold Machine Company," tells the whole story, for, in picture and text, a trip through the big Seybold factory is interestingly described. One is graphically told of the manufacture of cutting-machines, from the receipt of the raw product to the delivery of the finished product. It should prove interesting reading to every one connected with the printing business.

In its physical aspects, also, the booklet is a beautiful one. The cover-design, reproduced on this page, was printed in soft, dark colors to suggest the idea of night — the street lights and the fire from the foundry, flaring out, indicate that business in the Seybold plant goes on twenty-four hours a day. The suggestion, of course, has its advertising value — "Business is good — what makes it so?" The inside pages are printed on mellocoated stock, the type-matter and half-tone illustrations being in brown, surrounded by a border printed in a green tint.

Much credit is due The Sloman Advertising Company, also of Dayton, for the general excellence of the booklet, as it was produced under the direction of that organization. All printers should secure a copy for their files, for, aside from its beauty, the booklet contains considerable valuable information on cutting-machines.

Eric R. Singer with Sigmund Ullman Company.

Announcement has been received to the effect that Eric R. Singer, formerly secretary and in charge of sales for the Carey Printing Company, Incorporated, New York city, has been appointed sales manager of the Sigmund Ullman Company for New York city.

The American Pulley Company Issues an Informative Booklet.

"Getting Maximum Pulley Efficiency" is the title of an interesting and informative booklet recently issued by the American Pulley Company, of Philadelphia, Pennsylvania, describing the features of its several kinds of pulleys, particularly the American steel split pulley. In the booklet some vital facts in regard to pulley efficiency are given in a brief, non-technical way. Attention is called to the fact that in many factories the greatest care is exercised in the selection of machinery, etc., but the question of the efficiency of belt pulleys is given very little consideration. The booklet explains how the result of this is usually a loss of power, time and production that runs into startling figures in the course of a year.

Barnhart Brothers & Spindler Bring Out a Distinctive Type-Face.

Barnhart Brothers & Spindler, typefounders, Chicago, recently mailed to the trade an envelope entitled "Timely Things for Lively Printers," containing some small folders showing a variety of ornaments and borders suitable for the decoration of holiday printing, a new type-face called the Parsons series, a showing of Publicity Gothic and a review of several of its more popular type successes, etc.

The Parsons series will, no doubt, become popular, as it is an original and distinctive letter. The swash initials and the long ascenders and descenders of the lower-case enable the tasteful compositor to approximate the

free and graceful effects of hand-lettering. Harmonizing ornaments and borders are provided in liberal variety. The Parsons letter and decorations were designed by Will Ransom, the Chicago artist, whose work ranks high. Other members of the Parsons type family are in preparation and will be shown very soon.

W. C. McLaughlin Now Secretary of the Whitaker Paper Company.

THE INLAND PRINTER is advised that W. C. McLaughlin, formerly assistant secretary of The Whitaker Paper Company, Cincinnati, Ohio, has succeeded the late Harrison P. Warrener as secretary of the company. Mr. McLaughlin has been identified with the Whitaker organization ever since it came into being fourteen years ago and has grown up with the company. During his earlier years, Mr.



W. C. McLaughlin, Secretary Whitaker Paper Company.

McLaughlin represented the company on the road, and at one time was manager of the Birmingham, Alabama, branch house.

Mergenthaler Company Sends Out Interesting Booklet.

Among the many direct-by-mail units of the campaign consistently maintained by The Mergenthaler Linotype Company, "12,220 Ems an Hour, a Sequel to 10,400 Ems an Hour," is especially interesting. Beneath the words of the title-page, the following explanatory matter appears: "Continuing the story of the remarkable strings being secured from multiple-magazine linotypes by operators on the Chicago *Tribune*." There is the keynote of the story, for the booklet details the experiences of the publishers of the *Tribune* with linotype machines, and, in particular, how the record of the composing-room was made by one night operator, who set 88,595 ems in seven and one-half hours, an average of 12,220 an hour; how another operator piled up a record of 11,766 ems an hour; and about other instances of exceptional speed. Naturally, this is good advertising for the linotype, especially since it is stated that the composition was done under normal conditions.

Advance proofs have been mailed by the company, showing the eight, ten and eleven point sizes of a new series, Elzevir No. 3.

Sinclair & Valentine Company Present Thrift Cards to Employees.

As a means of coöperating with the Government in urging thrift, and also as an incentive to saving among its employees, the Sinclair & Valentine Company recently presented "thrift" cards to all in its employ. Each card had a 25-cent thrift stamp attached, and was accompanied by the following announcement:

"As an incentive to invest, you will receive a 25-cent stamp attached to a $5 "thrift" card. Write your name and address on this card so that it will be returned if lost. In order to be of value, this card must be filled and exchanged during 1918. While "thrift" stamp and card are presented with our compliments, it is done with a desire to have you know just how they should be handled. See what you can do toward saving a penny or two each day toward purchasing additional stamps. Your foreman or the paymaster will gladly give you further information regarding these stamps."

This is not the first effort of the Sinclair & Valentine Company in this direction. The plan of aiding the employees to purchase Liberty bonds was described in our last issue, and other methods have been put into practice which show that coöperation is the keynote among this company and its employees.

Harry Rowley with the Hamilton Manufacturing Company.

Harry Rowley, formerly general manager of the Keystone Type Foundry, has accepted the position of general sales manager for the Hamilton Manufacturing Company, Two Rivers, Wisconsin, assuming his new duties December 1. A practical printer, and for many years a recognized high-class salesman, Mr. Rowley knows the requirements of printers thoroughly and goes to his new connection with a long experience in dealing not only with printers, but also with branch managers and salesmen.

Born in Illinois, the son of a country-newspaper publisher, Mr. Rowley entered the printing business at an early age. At sixteen he started out for himself, leaving for the Far West. He stopped off at Omaha, Nebraska,



Harry Rowley, Sales Manager Hamilton Manufacturing Company.

to visit relatives, and while there secured a position with the job-printing firm of Klopp & Bartlett Company. A year later he became associated with the Rees Printing Company, of Omaha, remaining with that concern for twelve years. He then joined his fortunes with the George H. Lee Company, a young and prosperous manufacturing concern of Omaha, his special task being to create an advertising department for the sale of the company's products. In a short time he was made manager of the manufacturing and selling departments, and within three years was promoted to vice-president and general manager.

In 1912 he was offered and accepted the position of sales manager of the Keystone Type Foundry. The results of his management soon led to his appointment as assistant general manager and later as general manager.

In going to the Hamilton Company, Mr. Rowley will give direct attention to efficiency methods, and will organize the efficiency service of the company into a working unit. He assumes his new position with a clear record of success, and his understanding of the requirements of printers will be sure to add new laurels to his career.

OBITUARY

John McGovern.

Another member of the ranks of the old-time printers of Chicago, one who has had a large part in making the history of the industry in this city and thereby has gained a position of honor and respect among all with whom he came in contact, has passed on. John McGovern, not only a printer and newspaper man, but also a well-known author, started his career in Chicago during the sixties, at which time he started work as a compositor on *The Tribune*. Later, he held a situation as proofreader and was then promoted to the position of night editor. His connection with *The Tribune* covered a period of sixteen years, after which he became chief editorial writer on *The Herald*. He retired from newspaper work during the early eighties and since that time devoted his efforts to literary work and lecturing.

Mr. McGovern gained distinction as a literary man while acting in the capacity of an expert for Samuel Eberly Gross, in his famous suit against Edmond Rostand, in which the courts sustained the contention that Rostand's "Cyrano de Bergerac" was pilfered from "The Merchant Prince of Cornville," written by Gross. His writings and lectures covered a wide field. He was noted as a lecturer on Andrée, Rousseau, Shakespeare, Marie Antoinette, Lincoln, Carlyle's "French Revolution," and "The United Brethren — Wilbur and Orville." His writings include, among many others, "Golden Censer," "Toiler's Diadem," "Daniel Trentworthy," "Burritt Durand," "American Statesmen," "Famous Women of the World," "John McGovern's Poems," "Fireside University," and a number of novels which were published as serials in newspapers.

For a number of years Mr. McGovern held a prominent place in the activities of the Press Club of Chicago, being a charter member and serving as financial secretary during 1884. He was a close friend of Henry O. Shepard, founder of The Henry O. Shepard and The Inland Printer Companies, and at one time frequently contributed articles to the pages of THE INLAND PRINTER.

Mr. McGovern was born at Troy, New York, on February 18, 1850. He had been in poor health for the past two years, and his death occurred at his home, 632 North Central avenue, on Monday, December 17. Funeral services were held at Kampp's chapel on Wednesday, December 19, a large number from the Press Club and the newspaper and printing fraternities gathering to pay their last respects.

Harrison P. Warrener.

In the death of Harrison P. Warrener, secretary and general manager and one of the directors of the Whitaker Paper Company, Cincinnati, Ohio, the paper and printing industries have suffered a severe loss.

No better tribute can be paid to the worth and character of any man than the high esteem of his associates and fellow workers, and that this was the possession of Mr. Warrener is shown by the record entered upon the minutes of the Board of Directors of the company at a special meeting called for that purpose, which we give here in full:

It was an Ohio poet who wrote:
There is no glory worth a moment's thought
Save that which links the memory of a man
To some fair order out of Chaos wrought
By him creating on Creation's plan.
His work it is that lifts the human life;
While others lead by law's and battle's might,
He rises into calm above the strife
And sets new guiding stars along the night.

Such is the glory that illumines the memory of Harrison P. Warrener. It is the crowning glory of a life that lifted the human life at every contact. His memory is linked to the fair order which he wrought out of the chaos of circumstance — a memory that is calm, serene, beautiful, triumphant, a beacon to guide us through the darkness of desolation that descended upon us when he went hence.

Harrison P. Warrener was born in Athens County, Ohio, on the twenty-sixth day of April, 1877. He died in Cincinnati on the third day of November, 1917.

Within the brief compass of forty years he achieved greatly. His career was one of service in the business, the social, the educational and the spiritual life of the communities in which he lived.

Mr. Warrener was one of the founders of this company. The impress of his genius and of his noble personality has been made on every member of our organization and every aspect of our business. To attempt to chronicle his contributions to our common cause would be to belittle them. They transcend the limitations of our words.

Beautiful in form and feature, masterful in intellect, resolute and courageous in action,



Harrison P. Warrener.

steadfast in justice, loyal in friendship, pure in heart, compassionate, gentle, lovable, he lived — and his life was a Beatitude.

We who have known him intimately and who have loved him, realize the greatness of our loss and bow in solemn sympathy for those of his own flesh and blood.

His work is finished. We have come together today to pay our tribute of honor and affection to his memory. We are left desolate by his going. But we are grateful for the legacy of noble example which he has bequeathed to us.

He is not dead! For death can only claim
Those who have lived their lives for self alone
Or walked with Sin; and he whose very name
We love had naught for which death should atone.
"There is no God!" we cry, when, wrung with pain,
Our hearts rebel, and eyes with tears are dim;
Yet his own life was refutation plain —
No one but God could have created him!

COMMITTEE: Bryant Venable, D. E. Barry, W. C. McLaughlin.

In addition to his important position with the Whitaker Paper Company, Mr. Warrener was also a director of the Union Central Life Insurance Company and a member of the Board of Trustees of the Marietta College. He is survived by his widow and an infant son.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 60. JANUARY, 1918. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & CO. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & CO. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), Ceneral Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & CO. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1918, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1918 of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 1, 1917.

FOR SALE — Printing-plant, consisting of pony cylinder, 4 jobbers, Miller feeder, power cutter, Boston stitcher, Portland punch, perforating-machine, cabinets, serviceable type-faces, imposing-stones, motors and gas engine; will inventory at about $5,000; will sell at invoice; located in Pittsburgh district; ground floor; will sell or lease building. J 565.

FOR SALE — One of the best job-printing plants in Connecticut; 2 cylinders, 3 jobbers, 1 linotype, plenty type and equipment; worth over $17,000; good-will 25 years, worth over $5,000; active accounts on books worth $4,000 to $5,000 a year; largest plant in the city; terms arranged. If interested, state amount you can pay down. J 562.

FOR SALE — Printing-plant and bindery, equipped to do all classes of work, including fine half-tone and color work; individual motor equipment throughout; business capacity about $65,000 yearly; located in manufacturing city near Boston; will sell for one-half cash and favorable terms on balance. J 438.

JOB-SHOP, prospering in thriving Connecticut city, for sale; rent very low; situated in heart business section; completely equipped for commercial work; $500 — $175 down, balance easy terms; opportunity for young printer; reason — sick owner. BROCK, 491 Atlantic, Stamford, Conn.

PRESSMAN, owning and operating modern four-press plant in Brooklyn, N. Y., wishes to connect with compositor who is an outside and office man, good salesman, estimator, and can install and operate a cost department; object — partnership. J 566.

FOR SALE — Complete printing outfit: 12 by 18 C. & P. press, 25-inch Peerless Cem cutter, motor, stapler, type, etc.; or will lease shop; reason — retiring from doing our own printing. CENTURY FURNACE CO., Youngstown, Ohio.

FOR SALE — Well-equipped 3-platen press printing-plant, doing fine business; city of 40,000, southern California; expect draft call. J 457.

FOR SALE — Best paying two-machine trade linotyping shop in southern California; would sell half interest to right party. J 563.

NEWSPAPER FOR SALE — In southeast Colorado; $3,500 business; $3,500 price, terms. For particulars, address J 553.

JOB-PRINTINC OFFICE for sale cheap, in good county-seat of Indiana; price, $3,500. J 409.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Nearly new or well-rebuilt printing machinery; our stock is large, so can not mention all our bargains. Miehles: 35 by 50, No. 2, $2,000; 39 by 53, No. 1, $2,750; Huber Hodgmans, nearly new, 26 by 38, 4-roller, $1,700; 46 by 62 at $2,400; 46 by 66 at $2,750; 45-inch Knowlton board-cutter, $450; pony cylinders: 23 by 28 Campbell, 26 by 32 Optimus, 26 by 35 Huber. Buy the new Lee press, 26 by 38, for $975. Large stock jobbers, paper-cutters, stitchers, outfits and materials. WANNER MACHINERY CO., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

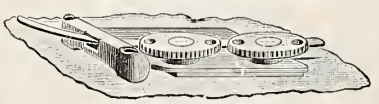
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — Secondhand Kidder all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between; prints two colors on top and one color on reverse side of the web; has traveling offset web and can do 133-line screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

ENTIRE EQUIPMENT, paper stock and Ruxton inks; one Miehle No. 4, extension delivery; 3 autopresses, 11 by 17; 3 jobbers, 8 by 12; big stock of white writing and coated book papers, mostly 22 by 34 — 40; type at 27 cents per pound; prefer to sell as a whole. AUTO PRINT CO., 115 S. Seventh st., Louisville, Ky.

FOR SALE — A number of Kimble varying speed, 220-volt A. C. printing-press motors, ¼, ½, ¾ and 1 h. p., motors in very good condition; also 1 monotype Kimble motor with automatic governor, 220-volt, A. C. ALFRED L. BROWN, 31 N. Foster st., Worcester, Mass.

FOR SALE — Seven-column, 4-roller, front-fly delivery, 2-revolution Campbell press, size of bed 39 by 52 inches; in first-class running condition, doing all grades of work, excellent for country newspaper; big bargain for some one. MAC PRESS, New Haven, Conn.

FOR SALE — Whitlock 2-revolution press, 4 form-rollers, bed 29 by 42; also Hoe 2-revolution press, 4-roller, size of bed 40 by 60; guaranteed in first-class condition; will trade in part payment. PRESTON, 49A Purchase, Boston.

FOR SALE — Plimpton gathering-machine, with 24 pockets, with Westinghouse motor No. 2, Type "S," 4 h. p., 500 volts, direct current. If interested, write BUSHONG & COMPANY, Park and Stark sts., Portland, Ore.

FOR SALE — One Babcock Optimus cylinder press, 25 by 38; practically as good as new; will sacrifice for immediate sale; also wire-stitcher and power punch. QUINCY PAPER BOX CO., Quincy, Ill.

FOR SALE — One of American Type Founders Company's Kelly presses, automatic feed; reason for selling — find machine not suited to our line; new machine. HUBBARD PRINTERY, Richmond, Ind.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

LINOTYPE — Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model No. 1, Serial No. 8011, with one magazine, liner, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

LINOTYPE — Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

FOR SALE — Linotype keyboard typewriters, Smith Premier visible and non-visible models. O. C. WINKRANS & CO., 53 W. Jackson st., Chicago.

FOR SALE — One large "Dayton" cutter, absolutely new; motor drive; must be sacrificed with other equipment. BOX 283, Belmont, N. Y.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

MULTICOLOR PRESS, used but little, good as new; price $200. F. J. FINCK, 310½ W. Commerce st., San Antonio, Tex.

FOR SALE — Autopress, 11 by 17, very little used, as good as new; will sell cheap. LUTZ & STAHL, Keokuk, Iowa.

JOHN THOMSON JOBBERS for sale; 10 by 15 and 13 by 19; good condition. What offer? J 494.

FOR SALE — One 14 by 22 Colt's Armory press in first-class condition. J 520.

HELP WANTED.

Bindery.

BINDERY FOREMAN WANTED — Must have practical experience in BLANK-BOOK STOCK WORK, able to handle help to best advantage and have a thorough understanding of the value of time; state age, experience and previous employment. Address in first instance JAS. H. JOHNSTON, P. O. Box 609, Montreal, Can.

Composing-Room.

WANTED — Foreman medium-sized plant; must have positive character and be able to drive jobs through commercial job and catalogue plant without delay; practical printer and systematizer; state experience and wages desired. J 556.

WORKING FOREMAN — A-1 compositor, who can superintend mechanical work of medium-size plant in town of 125,000; one who can operate linotype preferred; exceptional opportunity for the right man; non-union. J 549.

WORKING FOREMAN — First-class compositor, with thorough knowledge of make-up and stonework; qualified to lay out and set up jobs in a distinctive manner; medium-size plant. P. O. BOX 983, Tampa, Fla.

Cost Clerk.

WANTED — A young man between 30 and 40 years of age, who thoroughly understands costwork in connection with a good-size job-printing and binding plant which employs 125 hands; prefer a man who is familiar with the United Typothetæ Standard cost system; when applying, give references, state age, whether married or single, and what salary you would expect. J 561.

Instructor.

WANTED — A first-class instructor in printing in a School for Boys; man and wife without children preferred; man to take charge of cottage for boys and instruct in printing; wife to act as cottage matron; permanent positions to right parties. Apply to the Superintendent of the Maryland School for Boys, Loch Raven, Md.

Managers and Superintendents.

SUPERINTENDENT WANTED — Practical, all-around man, capable of handling small force of men; shop has $15,000 equipment, consisting of rotary presses, punches, platemaking machinery, etc., and specializes on loose-leaf devices, office and factory forms; position will pay $40 per week and superintendent will be taken in as a partner in the business if able to invest $2,000 or more; business is just being established in a large city in the Middle States and will have no similarly equipped competitor nearer than 300 miles; excellent opening for a practical, industrious man; president of company has had long experience as head of large business. J 554.

Pressroom.

ATTENTION — POSITION IS OPEN FOR A FIRST-CLASS CYLINDER PRESSMAN, CAPABLE OF TAKING CHARGE OF A SMALL PRESSROOM; WANT HIM TO TAKE SMALL INTEREST IN A PROFITABLE BUSINESS TO INSURE HIS CO-OPERATION FOR HIS AND OUR BEST INTERESTS. J 480.

Proofroom.

PROOFREADER — First-class proofreader on book and job work; must be competent; steady work and correct salary. Apply by letter, TRIBUNE PRINTING CO., Charleston, Kanawha County, W. Va.

ILLUSTRATIONS.

ILLUSTRATIONS — New ideas by the square-inch rate. Investigate. E. ARVING WHITWORTH, 4141 Indiana ave., Chicago.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

HOW TO PRINT upwards of 100 different kinds of advertising articles on a press that costs about 20 cents to make; in use by us for over 25 years; satisfaction guaranteed. Write. GLOBE GLASS CO., Wellsburg, W. Va.

SITUATIONS WANTED.

Artists.

YOUNG MAN with art talent desires position in art department of engraving-house to learn illustrating, commercial designing. J 557.

Bindery.

BOOKBINDER, first-class, all-around man, finisher, stamper, marbler and forwarder, wants position. J 368.

Composing-Room.

A COMPETENT PRINTER (compositor), with literary and executive ability, desires position with a firm doing catalogue, publication, difficult dictionary or commercial work in foreign languages; familiar with hand and machine composition, also modern engraving methods; can edit copy, read proof, design high-grade layouts, prepare dummies, color sketches, etc.; original, energetic, inventive; Chicago preferred. J 564.

MONOTYPE KEYBOARD OPERATOR, with some experience on caster, desires steady position; thoroughly experienced, all-around printer; willing to work part time on floor; exempt from draft; 28, married; go anywhere. J 296.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

DESIGN AND LAYOUT WORK — By compositor of many years' practical experience on high-class advertising literature, catalogue, publication and color work; good executive, systematic; union. J 317.

WANTED — Permanent position by monotype keyboard operator; 3 years' newspaper experience; union. J 560.

Managers and Superintendents.

COMPOSING-ROOM FOREMAN, Designing, Superintendent — Thorough printer, 18 years' high-class composition, catalogue, publication, color work, advertising literature; 10 years foreman; ability to handle men; good systematizer; union. J 534.

Pressroom.

DEPENDABLE young printer, with an established job business, desires to correspond with one who knows the offset business, with a view to establishing an offset business in an absolutely open field. J 559.

PRESSROOM FOREMAN, capable executive, expert color man, at present employed by first-class New York house, desires to make change. J 490.

CYLINDER PRESSMAN, experienced on high-grade presswork, desires to make change; steady, reliable, married man; union. J 550.

PRESSMAN, cylinder and job, experienced in all grades of work, wishes permanent position; married; best of references. J 418.

Proofroom.

PROOFREADER — First-class, with 10 years' experience on scientific and technical books and periodicals, desires permanent position. J 558.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Kast or Christensen stitcher for stitching booklets two-on. THE PUBLISHERS PRESS, Atlanta, Ga.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmount av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city: 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S.; Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories Bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Punching Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Static Neutralizers.

THOMPSON STATIC NEUTRALIZER eliminates electricity in paper. Sole manufacturers K. K. Dispeller. 223 W. Erie st., Chicago.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typecasting Machines.

THOMPSON TYPE MACHINE CO., the Thompson typecaster, 223 W. Erie st., Chicago; 38 Park row, New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE. Type, borders, brass rule, printing machinery and printers' supplies. Address our nearest house. Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Chicago, 1108 South Wabash av.; San Francisco, 762-766 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

New and Rebuilt Printing Machinery

Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses

R. W. HARTNETT CO., 402-4-6 Race St.
Philadelphia, Pa.



ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New Designs and Improvements.
It will pay you to get full information.

ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago

$7,000 Meisel Press, $3,500

A fast specialty press capable of turning out 2,000,000 "movie" tickets per day. A fine opportunity to engage in a profitable line at a great saving in initial investment. Demonstration by appointment.

Keller Printing Company, 297-309 Lafayette St. New York City



THE HOFFMAN UNIVERSAL ADJUSTABLE ARTIST DRAWING STAND

(PATENTED)

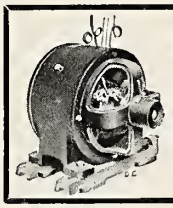
Instantly adjustable to any angle, from horizontal to vertical. Any height to draw, standing or sitting. THE BOARD REVOLVES. Collapsible. Weighs but 12 lbs., yet strong and rigid. Handsomely finished. The ideal drawing stand for newspaper and commercial artists A time saver. It aids efficiency.

Write for Booklet No. 14 **A. HOFFMAN CO., 11 Arnold Park, Rochester, N. Y.**

LEARN ADVERTISING **MAKE $5,000.00 A YEAR**

Write for "Free Personal Analysis Blank." If our Vocational Director will accept you, then you can succeed in advertising. Ten practical business men will teach you the underlying principles of this profession. They can save you ten years' time. You learn by doing. Write for booklet, "Poverty to $10,000.00 a Year," and "Free Personal Analysis Blank."

GEORGE WASHINGTON INSTITUTE
(Successors to Bryant & Stratton School of Advertising) **2241 Bryant & Stratton Bldg., Chicago**



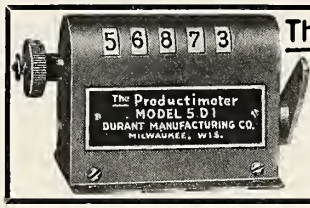
B. A. Wesche Electric Co.
327 E. Sixth St., Cincinnati, Ohio.

Manufacturers of Direct and Alternating Current Variable Speed Motors for all kinds of printing presses. Constant Speed Motors for paper cutters, etc.

Write for Information and Prices.

"ROUGHING" Let us handle the occasional job of this character for you. Three and four color half-tone illustrations, gold-bronze printing and high-grade work of every character is improved by giving it this stippled effect. All orders entrusted to us are given prompt attention. Charges reasonable — prices on application. Write us your needs in this line.

The Henry O. Shepard Co. **632 SHERMAN ST. CHICAGO, ILL.**



The Productimeter

in printing plants all over the country has eliminated all possibility of mistakes in counting production.

Let us send you one on 30 days' free trial. Attachments for any platen press.

Write for new catalog No. 41

DURANT MFG. CO., Milwaukee, Wis.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable

Sheets, 6x9 inches $1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO



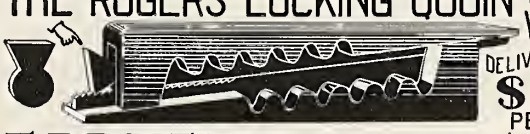
EVERY impression is RECORDED
when presses are equipped with

Redington Counters

Model "D" for C & P presses $5.00 at your dealer. Ask us about other models for cylinder presses, folding and other machines where an accurate count is required.

F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago

THE ROGERS LOCKING QUOIN CANNOT WORK LOOSE



DELIVERED IN U.S.A.
$1.75 PER DOZ.

E.B.ROGERS. 22 FOUNTAIN ST., ORANGE, MASS.

FOR PROMPT SERVICE

PRINTING MACHINERY AND PRINTERS' SUPPLIES

CARRIED IN STOCK FOR IMMEDIATE SHIPMENT BY ALL SELLING HOUSES OF THE AMERICAN TYPE FOUNDERS COMPANY

THE NEWEST LINE

Hamilton Steel Equipments for Printing Plants

ARE THE BEST

"AMERICAN TYPE THE BEST IN ANY CASE"

CHANDLER & PRICE PRESSES
CHANDLER & PRICE PAPER CUTTERS
DIAMOND PAPER CUTTERS
OSWEGO PAPER CUTTERS
THE HARTFORD PRESS
THE NATIONAL PRESS
BOSTON WIRE STITCHERS
BOSTON STAPLE BINDERS
PORTLAND MULTIPLE PUNCHES
GOLDING MACHINERY
CUT-COST EQUIPMENT
HAMILTON WOOD GOODS

Also a Complete Line of Composing and Press Room Necessities, including

TYPE, BORDERS & ORNAMENTS
METAL LEADS & SLUGS
IN STRIPS AND CUT
METAL FURNITURE
BRASS RULE
IN STRIPS AND LABOR-SAVING
HAND NUMBERING MACHINES
TYPOGRAPHIC NUMBERING MACHINES
ANGLE INK KNIVES
AMERICAN PLATE BRUSHES
STAPLESET BENZINE & LYE BRUSHES
ALL-BRASS GALLEYS
PRESSED STEEL STORAGE GALLEYS
RUN-EASY TAPE COUPLERS

AMERICAN TYPE FOUNDERS COMPANY

LOCATION OF SELLING HOUSES

BOSTON MASS.	RICHMOND, VA.	DETROIT, MICH.	MINNEAPOLIS, MINN.	SAN FRANCISCO, CAL.
NEW YORK CITY	BUFFALO, N. Y.	CHICAGO, ILL.	KANSAS CITY, MO.	PORTLAND, ORE.
PHILADELPHIA, PA.	PITTSBURGH, PA.	CINCINNATI, OHIO	DENVER, COLO.	SPOKANE, WASH.
BALTIMORE, MD.	CLEVELAND, OHIO	ST. LOUIS, MO.	LOS ANGELES, CAL.	WINNIPEG, CANADA

Set in members of the Cloister Family



OVER THE TOP

of all other qualifications for success comes the power to resist destructive forces. For that reason every bit of material used in construction or manufacture should be tested for its enduring qualities. This rule applies to Rollers. All of the materials used in the manufacture of "Fibrous" Rollers, and our Lithograph Rollers are carefully tested. The present scarcity and high price of raw materials make conservation necessary. Purchasing a set of Rollers that are durable and lasting will result in a considerable saving of raw materials over those that have to be recast frequently. Aside from this, it is very satisfactory to have Rollers that possess sufficient endurance to produce good presswork at high speed and give continuous service on long runs. Consider these facts carefully, and then order from any of the five addresses below.

BINGHAM BROTHERS COMPANY

(FOUNDED 1849)

ROLLER MAKERS

New York
(Main Office)
406 Pearl Street

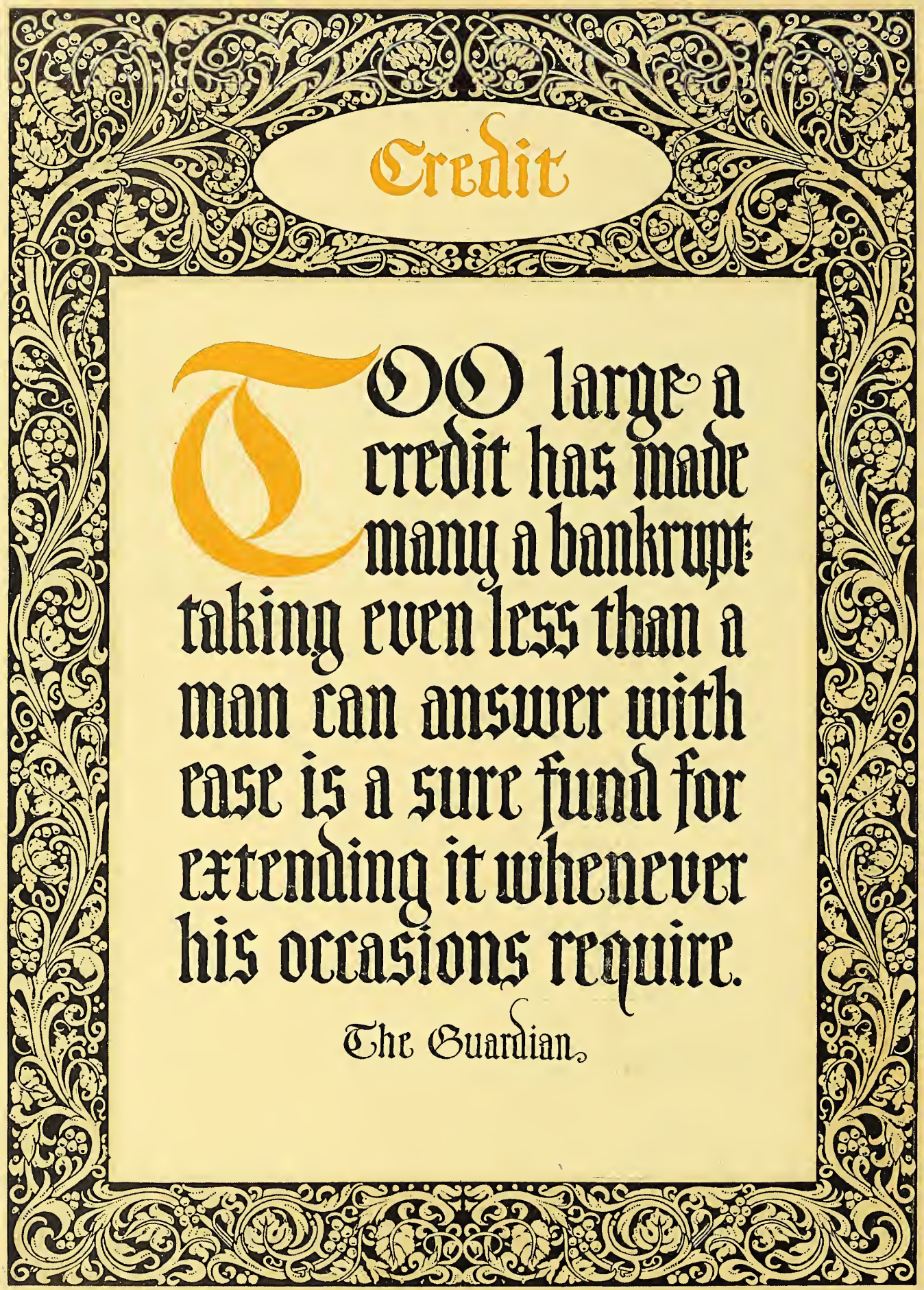
Philadelphia
521 Cherry Street

"MACHINE CAST" PRINTERS' ROLLERS · TRADE · MARK · ESTABLISHED 1849 ·

Rochester
89 Allen Street

Baltimore
131 Colvin Street

Allied with BINGHAM & RUNGE COMPANY, East 12th Street and Power Avenue, Cleveland



Designed and hand-lettered by J. L. Frazier.

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 60 FEBRUARY, 1918 No. 5

FEB 11 1918

THE FASCINATING GAME OF GUESSING AT APPROXIMATES

No. 1.—By MARTIN HEIR

MY friend, here is where you and I will get down to cases and for a minute or two discuss one of the most vital questions which confront us printers at the present time. Stated briefly, this question is: How are we to eliminate guesswork in our estimating? Of late it has been rumored quite frequently that Tom, Dick and Harry, of the Haphazard Printing Company, are in the habit of offering the product of their shop at about sixty cents on the dollar of the cost of production. As the Haphazard Printing Company never has been known for generosity in other respects, as was quite thoroughly proved in the recent drive for the second Liberty Loan, it is not easy to believe that this is their motive. No, the reason must be sought elsewhere. And as charity and justice always dictate leniency of judgment until the culprit has been found guilty, we will disregard all evil intentions and charge their misdeeds to ignorance — not alone of actual hour-costs, but more so of any standard or basis upon which to figure production.

You all know the new ruling scale of the Chicago Franklin-Typothetæ binders and rulers. It is a masterpiece in more ways than one, but its greatest value is that it is definite. It leaves no chance for guesswork. It recognizes the principle of efficiency of production in that it establishes a definite minimum price for every operation on a ruling-machine. For instance, to set the pens for a box-heading, one four-line fancy and one double, costs thirty cents. It has evidently been found that thirty cents will cover the labor cost and overhead for this operation and give a fair profit. If the cost of labor can be decreased, the profit is of necessity increased. As a basis for estimating you couldn't wish for anything more definite.

But the story of its coming into being elucidates the point I wish to impress upon you better than anything else can do.

One afternoon in the early spring, twenty-five or thirty representative binders and rulers gathered around the round table at the Great Northern Hotel. At a previous meeting the secretary had been appointed as a committee of one to confer with the paper jobbers about a minimum hour rate for ruling. He reported progress. In fact, he reported that the paper-supply houses were more than willing to co-operate with the binders and rulers. The enthusiasm that followed this statement ran to high levels. Everybody cheered. Then some-

body picked up a piece of ice and threw it with full force on the table so the ice-cold water splashed in every direction. Said he: "Now that we have agreed on the price of the productive hour, let's see how it will work in practice. Suppose we take this hour-cost as a basis and estimate the cost of ruling ten thousand letter-size sheets two ways, all faint lines twelve points apart; all estimates to be made on blank sheets of paper, folded and handed to the secretary without being signed."

Every mother's son of them made his estimate — as practical and experienced rulers as can be found. And when the secretary read the estimates there was a difference of nearly four and one-half dollars between the highest and the lowest. They had all figured with the same cost per productive hour as a basis, mind you. The only mistake they made was to guess at approximates in the estimating of human efficiency as it is developed in output per hour. But the gulf that separated the extremes opened their eyes to the necessity of a more sensible method of estimating, and a committee was speedily appointed for the purpose of preparing a scale that would eliminate such guesswork in the future. The result was a masterpiece that in all probability will gain national recognition before long.

Of course, it may reasonably be claimed that when an outline of the possible costs of any article passes from an arbitrary to a definite stage it is no longer an estimate. I concede the point willingly, hoping at least that the printer's enumeration of costs will be built on something so substantial in the line of cost records that it will pass out of the category of estimates. A printer is not in the same boat as the plumber, the steamfitter or the builder. He can't tack on extras at will. When his butcher asks him the price of a thousand letterheads and he says three dollars, he will have to produce the goods at that price regardless of his costs. It will not do to claim that he had forgotten to figure the price of the stock or the composition, or something else.

I have used this proposition purposely because I know that there are printers in Chicago even now who are selling letter-heads at that price and think they are making money on the deal, and I wish to use this opportunity to show them what the actual cost price of a thousand letter-heads is today, using as a basis for the labor load the composite statement of last year:

Stock — 250 sheets 16-lb. bond, plus five per cent for spoilage = 9 lbs., at 17 cents	$1.53
Handling, 10 per cent	.16
Cutting	.20
Ink	.10
Composition, one hour, at	1.53
Lock-up, one-sixth hour	.26
Make-ready and press run, 1.4 hours, at 98 cents	1.37
Packing and delivery	.35
Total	$5.50

This is the actual cost of a thousand letterheads today, conservatively figured to the composite statement, as stated. If your hour-costs are higher or lower than the average of the country, you may substitute them and obtain the correct cost for your shop, if you so choose. As to details, you know yourself that the average compositor will require an hour to set up, read proof for typographical errors and submit clean proof to the proofreader or customer. The lock-up and make-ready time here allowed is less than reports from all over the country indicate the average to be, and I hardly believe it is safe to figure on more than a thousand impressions an hour from the ordinary Gordons.

To this cost price at least twenty-five per cent should be added as profit, which would make the selling price $6.88.

A year or two ago a printer, not so many miles from the heart of our city, advertised to all the world: "One hundred thousand letterheads in two colors for $87.50." Suffice it to say that he is no longer in our midst. His generosity was too much for this wicked world.

To enable the printer or the printing estimator to furnish a somewhat decent estimate to his customer — one containing the least possible number of slips — the Cost Commission of the United Typothetæ has prepared an estimate sheet covering all items of labor and material necessary for the production of printed-matter. From this sheet we learn that the first item to be considered is the paper. It

is an important item and a costly one at the present time. It is also a definite one; so there can be no reason, whatever, for guesswork about this item.

But then there is the question of "overs" or "wastage," or whatever name you may have for it. Trade customs seem to agree on two per cent for each operation. But is this to be depended upon? Hardly. It is not enough, for instance, in short runs of close-register work where a number of sheets have to be pulled for the make-ready. If I remember rightly, it was stated in the Zeese-Wilkinson circular on process colorwork that two per cent would not be sufficient for waste in close-register colorwork. Then we also have to contend with some of the folding-machines, which seem to delight in destroying twice, and more, of their allotted share of the printed sheets.

Last spring a well-known shop printed fifteen thousand hardware catalogues. Twelve per cent was allowed for waste. The binding was done by an outside firm. On delivery, only 14,314 complete copies could be found. I am not at liberty to state where the blame finally was placed. However, three forms had to be reprinted, which meant that instead of adding to the firm's prosperity, it cut quite a slice from its bank balance.

In printing package stock, such as ruled heads, envelopes, etc., trade customs do not allow anything for waste. There are, however, cases where such allowance becomes necessary and may endanger both the profit on the job and the printer's good name besides. Let me cite a case to illustrate: A furnace manufacturer had five thousand 8½ by 11 inch catalogues printed. They cost him about fourteen cents a copy. The catalogues were to be inserted in manila envelopes with patent fasteners. In mailing the catalogues it was found that not enough envelopes had been provided. The printer had followed trade customs and not allowed for "overs." The customer was peeved, very much so. Said he: "When I pay fourteen cents a copy for my catalogues, you must understand that I intend to send them out. And as I can not mail them without envelopes, it is up to you to furnish the amount I ordered and paid for, your trade customs to the contrary notwithstanding." Was he right? Decidedly, yes.

This question is, however, of a local character and must be decided in each individual case. It is advisable to take all possible precautions against misunderstanding and loss of both profit and customer.

The next item on the estimate sheet is a charge for handling the stock. The recommendation is "at least ten per cent" of cost of stock. This is not very definite, to be sure. Furthermore, it is one of those items that the printers themselves more often than not seem to forget. Some years ago I spent my vacation at Isle Royale in the middle of Lake Superior. The place is mostly populated by summer tourists and fishermen gathering lake trout for the Booth Fisheries Company. At the dinner table one day the waitress rattled off a long list of meat dishes and salads. "How about fish?" queried one of the party. "Oh," answered the waitress, "fish ain't on the menu at all. That's thrown in fer nothin'." So, also, is the handling of paper — it's "thrown in fer nothin'."

But suppose a charge of "at least ten per cent of cost price" is made for the handling of stock, is such a charge reasonable or equitable? Hardly. It is neither fair to yourself nor to your customer. Suppose you are handling one thousand pounds of S. and S. C. at 6 cents a pound and your competitor is handling the same amount of bond-paper at 17 cents a pound. According to the ten per cent rule your charge for handling would be $6, while his would be $17. Did it cost him more than it did you? No; hardly as much. Then why not agree about a definite charge per pound for the handling of paper?

Then we come to cutting of stock. This operation costs the printer $1.13 an hour. Experience and cost systems have shown that the cost of cutting folio into four pieces is fifteen cents for the first ream and four cents for each additional ream. This is definite enough for all purposes. *(To be continued.)*

SUGGESTIONS FOR GAINING NEW BUSINESS

By ROBERT F. SALADÉ

DIRECT advertising, when well written and neatly printed, forms the master printer's most profitable salesman. It can be made to help hold regular customers, and during all seasons of the year it will be the means of gaining new business. Under the classification of direct advertising come many varieties of printed-matter, such, for example, as booklets, folders, circular letters, leaflets, mailing-cards, envelope stuffers, post-cards, slips, etc. No matter how this publicity printing may be distributed, whether by mail, inserted in packages, letters or parcels, or handed directly to recipients by the printer or his salesmen, it is destined to bring in additional orders.

The printer is in a more advantageous position to send out direct advertising for his house than any other business man for the reason that he has all the materials necessary for the work ready at hand. He can have the printing done at cost during slack periods in the shop, and he can thus afford to use designs, paper and color effects which would be too expensive for many other advertisers.

With these facts in mind, it seems peculiar that some master printers do not have a greater volume of direct advertising produced for their own publicity than is usually the case. These printers would do well to set a good example for their customers and prospective patrons by having interesting and instructive advertising literature distributed to them frequently. They should "talk up" the merits of direct advertising by teaching other business men how to utilize it.

Whenever the master printer adds to his composing-room equipment a new series of popular type he should make the fact known to the business public through sending out attractive publicity matter exhibiting the beauty and usefulness of the new type-face. A neat booklet, folder, or other piece of direct advertising will show off the new material to excellent advantage. Numerous business men will admire the work, and they are very likely to request the printer to prepare some direct advertising of a similar kind for them.

The progressive business man is ever ready to consider new ideas in stationery and printing, and he looks to the printer for suggestions in this line. He expects the printer to set styles in business stationery and direct advertising just as he expects his tailor to set correct style in matters of dress. He is ready to give his orders for printing to the master printer who himself is a constant advertiser.

A well-known printing-firm, which is keeping its name continually before the public eye by means of effective direct advertising, recently purchased a complete series of a new type-face and immediately decided to inform the public of it through a unique plan. A large four-page folder was designed, showing attractive forms of typography suitable for the business stationery of professional folk, such as physicians, dentists, etc. The specimen forms included business-cards, envelope corners, letter-heads, statements, announcements, prescription blanks and so forth, the entire folder being composed in the new type. Each page was framed with an egg and dart border, printed in red with the type-matter in dull-finish black ink. In the center of the title-page was the company's craft-mark in red and black. On the fourth page was a well-worded argument in favor of Goudy Old Style, and good printing in general. One of the display paragraphs read: "Goudy Old Style in the hands of our typographers is the happy combination which gives the desired effect."

These folders were mailed out to the company's list of regular patrons and prospective customers, and it was not many days before substantial orders for fine business stationery began to arrive. In practically every instance requests came with the orders to have the typography for the work composed in the

type-face used in the folder. By means of the folder the company had shown professional people and other business men some new ideas for elegant business stationery, and the orders followed as a natural result.

It will pay any printer to point out to the business men of his community the correct ways of using the newest type-styles in office stationery and direct-advertising matter. Don't fail to add a touch of warm color to the specimens of stationery and advertising literature, for everybody likes a little color, especially a few touches of bright red or orange. Use first-class paper, good inks, and the best of presswork so that the typography will always present a handsome appearance. Attractive printing is what the business man is after in these days, for he knows that there is big profit in it for him.

Some of the new type-faces can be made to win a great deal of business for the master printer who will take the time to show practical examples of typography, set in these faces, to the public. What the company referred to here is doing can be done by other progressive printers with gratifying returns. Teach other business men how to profit by fine printing through showing them helpful suggestions.

SELLING THE UNSELLABLE MAN

By MICHAEL GROSS

HIGBY, president of the Higby Manufacturing Company, could not be sold. Five salesmen, good pluggers all, were unanimous in the decision. Each of them, in turn, had taken a chance at submitting a show-card sketch to Mr. Higby, and each had, in turn, been met with one of Higby's stereotyped replies. "Don't waste my valuable time," was his leader; "I'm too busy to look at your stuff," came next in order; and "I'm too wise a buyer to look at everything salesmen want to show me," ran a close third.

In vain each one of the men had talked himself blue in the face trying to convince Higby that his particular sketch was a winner; in vain he spread it on thick regarding "our plant," and "our presses," and "our ability to turn the job out quickly." Mr. Higby always knew of a place where he could buy better sketches for less money and get the work turned out more quickly.

It was while Cortley, the sixth victim of Higby's excuses, was relating the experience to his five comrades in misery that Strang, star man of the sales-force, came into the room. He took a seat and listened to the end of Cortley's woeful tale. Then he pulled up his chair and faced the six men. "Do I understand that each of you fellows has been up against this man Higby and that not one of you has been able to sell him?" he asked.

"Your understanding is correct," came the answer, in chorus.

"And what excuse did Higby give for not buying?" was the next question.

"What excuses, you mean," Cortley corrected, and then he proceeded to rattle off Higby's three standbys. "We all take our hats off to you as a salesman," Cortley continued, "but Higby is a nut that even your pet theory of scientific salesmanship would not be able to crack."

"Do you care to bolster up that statement with any surplus coin of the realm?" Strang asked with a smile.

"I surely do," Cortley came back emphatically. "I'm willing to lay a little ten-dollar note against your five that you can't sell Higby, and I'll give you two weeks to turn the trick, too. That ought to be time enough to bring all your theories to play on the subject."

"I'll take that bet," Strang answered calmly, "provided Higby has never seen any of the sketches we've made up for him."

"He never has," Cortley quickly assured him. "Why, I'm the only fellow who ever got as far as taking the first layer of wrapping-paper off my sketch. Ask the others here if I am right."



"I'm too busy to look at your stuff."

"Then consider the wager as made," Strang said, "and all I ask is one week's time. If at the end of seven days I haven't sold Higby at least three of the five sketches we've made up for him, at a price as high or higher than the estimate calls for, you can consider that I've lost the bet."

Three days later Strang brought in a signed order from the Higby Manufacturing Company for twenty-five thousand show-cards, five thousand on each sketch that had been turned over to him, but instead of nine and one-half cents, the price the other salesmen had asked, Strang sold the complete order, to be run together, at a straight price of ten cents each.

That night Strang strolled into the salesroom and walked over to where Cortley was sitting. "My palm has itched frightfully all day long," he said good-naturedly; "I wonder can it mean that I'm going to get some money?"

"You surely are," Cortley answered, "but before I pass over that ten you've got to tell us one thing. How the deuce did you manage to swing a twenty-five thousand card order from Higby in three days, when six of us couldn't sell him five thousand in three months?"

"I was going to tell you boys all about it, anyhow," Strang said, pulling up a chair and making himself comfortable, "if only to vindicate my 'scientific salesmanship' theory that the fellows around here have been giving such a glad laugh, for it is to that very kind of salesmanship that all the credit for Higby's order is due.

"The first mistake that you boys made," Strang went on, "was in not recognizing that Higby belonged to a particular type of buyer. You figured him as a regular mortal on whom your regular selling ought to have worked like a charm. Instead of which, as a little knowledge of this same scientific salesmanship would have enabled you to discern, Higby belongs to the egotistical type of buyer. The quickest way to antagonize and lose a man of this nature is to try and convince him that he is wrong in any opinion he may have formed of you or your line.

"Yet that is just what you boys tried to do. When Mr. Higby told you that your sketches were no good, you hotly retorted that they were, and that you could prove the fact to him if he would let you. By arguing the question you paved the way for Mr. Higby's 'too busy' or 'my time is too valuable' reply. Don't you see that it was the only answer he could give? If he let you show your sketch and it turned out to be good, he would have to admit that he was wrong in condemning it, and a man of Higby's

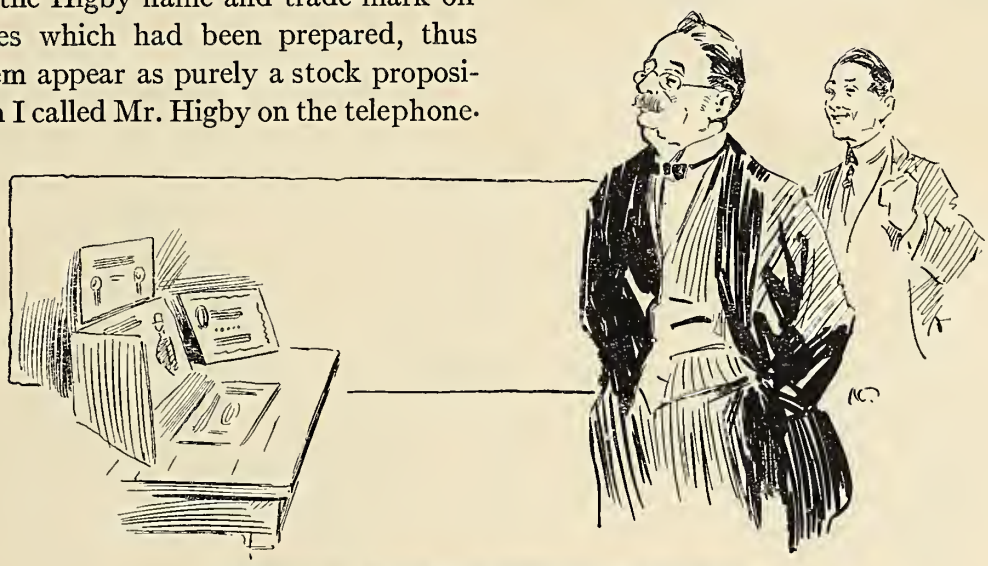


Relating his experience to his five comrades in misery.

type would rather be torn to pieces by famished lions than acknowledge himself in the wrong.

"As soon as you boys told me the line of talk Higby was in the habit of handing out, and I discovered that he hadn't even seen the sketches he condemned so vigorously, I sized him up and decided that my only appeal would have to be to his vanity.

"My first move was to have the art department take the Higby name and trade-mark off the sketches which had been prepared, thus making them appear as purely a stock proposition. Then I called Mr. Higby on the telephone.



Squinted at each sketch from seventeen different angles.

" 'This is Strang talking,' I said, as soon as I was connected. 'You've never heard of me, but I've certainly heard a whole lot about you as an expert on window-display advertising.' Here I paused a little to give the taffy time to soak in.

"In a few moments Higby answered. 'Ahem, ahem,' he said importantly; 'I guess I do know a little about the subject. Why?'

" 'I'll tell you, Mr. Higby,' I went on confidentially; 'I'm in the printing business and I've just finished up five show-card sketches to take on the road with me. Before I leave, though, I want to be sure that the stuff is right. I've heard so much about you as an authority on the subject that I've taken the liberty of calling you up. Perhaps you could spare a few moments to give me your expert opinion on these sketches.'

" 'I know it's a lot to ask of a man whose time is as valuable as yours, Mr. Higby,' I hurried on, as if afraid he was going to refuse, 'but there isn't another man in the city whose word I would take as to the worth of these sketches.' Once more I stopped and waited for the fly to take the honey.

"In a second or two Mr. Higby's voice again came over the wire, this time fairly loaded down with importance. 'My time *is* rather valuable,' he said pompously, 'but I'm always willing to help a fellow along. I'd hate to see you make a failure out of your line when my advice would put you on the right track, so come right over and I'll see what I can do for you.'

" 'Thank you ever so much,' I said humbly; 'I'll be there as fast as a car can carry me.'

"In ten minutes I was in Mr. Higby's place, had presented my card and been asked to come right into the private office. I entered, laid out my sketches, and then, without a word, stepped back to let Higby get a good look at them.

"He squinted at each sketch from about seventeen different angles and then stood directly in front of them with half-closed eyes, to impress me, no doubt, with the fact that he was a sure-enough art critic. Finally he turned to where I was standing. 'That's about the finest lot of show-card sketches I've seen in a long while,' he said enthusiastically, 'and when I say so you can bet your life it's so.'

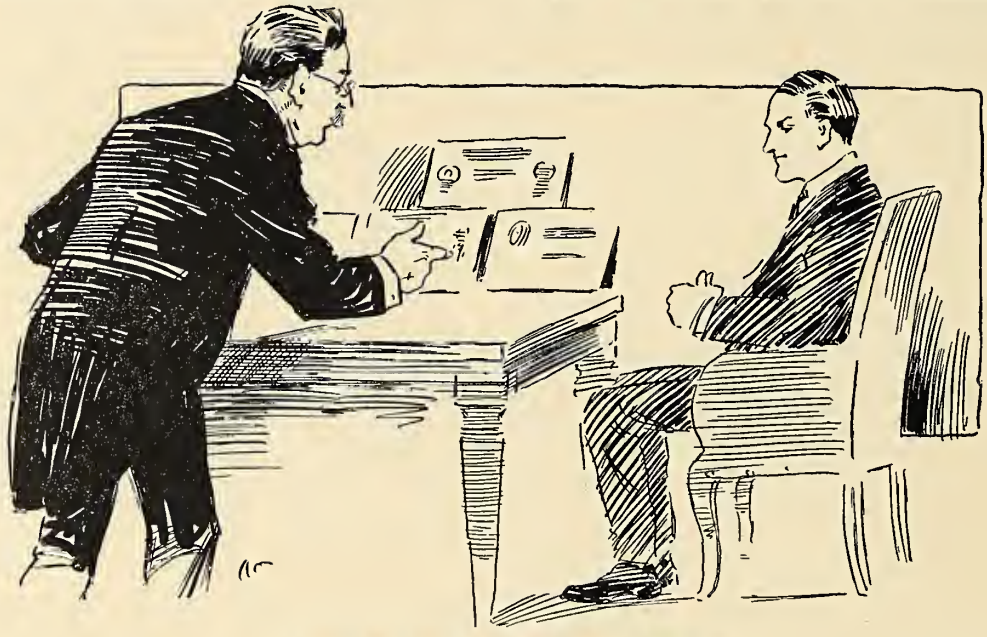
"Mr. Higby's statement was 'old stuff' to me, for if I hadn't realized that those sketches

were exactly what the Higby Manufacturing Company needed for their line I would never have laid a wager that I could sell them. 'I'm certainly glad to hear a man with your knowledge of displays say that these sketches are good,' I said, 'and I certainly appreciate your kindness, Mr. Higby. I will be able to take these sketches on the road with me now,' I added, starting to gather up the sketches, 'with the assurance that they are going to sell.'

" 'They can wait,' Higby said sternly. 'You're after the money, aren't you? Well, if you can get it from me without the time and expense of a road trip, why not do it?'

" 'It isn't that,' I told him; 'but I've sort of promised my trade that I'd be around, and they're expecting me.'

" 'Tell them you broke a leg or something,' Higby said. 'I want this stuff and I'm going to get it. What price are you asking?



"I want this stuff and I'm going to get it."

" 'Wait a moment,' Higby said, with a restraining gesture; 'maybe I can save you a road trip altogether.'

"I knew what was coming but it was a little too early in the game to let Higby know that I knew. I wanted him to get in a little deeper first. So I merely slipped over another piece of taffy. 'It would take a cyclone to hold me back now,' I said, 'after getting your word for it that these sketches are worth while.'

" 'I don't mean that,' Higby said, 'but this stuff looks so good to me that I'm tempted to buy it myself. I could give you enough of a run on each of those sketches to make it worth your while to sell them to me exclusively.'

" 'Oh! I couldn't think of that,' I said hastily. 'While I appreciate your kindness, I've got to think of all my customers on the road who are depending on me for suggestions for their Fall advertising campaigns.'

" 'Nine and a half cents each,' I told him.

" 'I'll take five thousand of each and give you ten cents flat on the entire quantity,' Mr. Higby offered.

"Of course I hemmed and hawed, but after a little coaxing I finally condescended to take the order at ten cents, or a half cent higher than what you fellows were pleading to sell the stuff for. It was merely a question of using a little science.

"After finding out the type of buyer my man was," Strang ended up, "it was just a matter of treating him accordingly. Whether you call it scientific salesmanship or something else doesn't alter the fact that there are different types of buyers and that the tactics that will win an order from one type will cause another to have you shot at sunrise. Why, I can name, on the ends of my fingers, five or six kinds of buyers, each requiring a different line

of treatment if you would get them to place an order. There is, for instance, the cautious buyer, who wants to argue every point and is suspicious of everything you say. To win him, you must get his confidence and then let him make up his own mind. Then there is the cool, calculating buyer who really knows *his* business and a whole lot about yours. To him you must talk short and to the point; and then the argumentative buyer who makes you prove every statement and show him the whys and the wherefores; the conceited buyer on the style of friend Higby, whose number I have shown you how to get; and the passive buyer who agrees to everything you say but doesn't order unless you get him to disagree with you and so sell himself by answering his own objection. There are lots of others that I can't think of offhand, but each one requires a distinct method of approach, presentation and close. Each can be sold if the salesman will only take the trouble to learn to differentiate types and treat each accordingly. Now, Cortley, do I get that ten?"

"You sure do," Cortley answered, passing over the note; "not only do you get it but I consider that I've got my money's worth in exchange for it and maybe a little over."

COSTS OF BINDERY OPERATIONS—PERFORATING

No. 2.—By R. T. PORTE.

THIS is another very common bindery operation on which no two estimators have been able to arrive at the same figures on the same job, due, mainly, to the fact that certain elements of the work have been overlooked. Those who have cost systems have been content to let the matter rest if the guess made by the estimator was anywhere near right, or if they were certain that he had added something for the perforating.

Price-lists have attempted to give some sort of prices, but their figures took time to study and figure out, and in many cases they told the estimator to add certain percentages for certain conditions. Some time ago I got out a price-list giving the price per thousand perforations, and found that in many instances this was used for the ream, and that double prices were charged or estimated. That experience made me very careful to take extra precautions in preparing the scales on perforating.

Many of the schemes for estimating, and the many lists consulted, would result in figuring two different prices on the same piece of work. To be used generally, a list must not have this fault, and in the scales given I have avoided this.

Round-Hole Perforating, Sometimes Called Pin-Hole.

This class of work is the making of perforations in a sheet of paper having round or pin holes, similar to those in a postage stamp. The work is done by foot and power machines having a row of pins or dies which are pushed through the paper into female dies underneath. There are several makes of machines for this purpose, but all work in the same way.

Several sheets of paper may be perforated at the same time, and, by using adjustable front guides, several rows of perforations may be made the same way of the sheet without removing the sheets from the machine. Many machines do not have this adjustable guide, and by setting gages at the front and back of the dies the same result can be obtained, but the work is a little slower.

No attempt has been made to differentiate between the two classes of machines, and the records of cost and prices are for the machine with the adjustable guide, as it is most commonly used in shops doing a large amount of perforating. Those having the other machines will find their costs, perhaps, somewhat higher

---

NOTE.—This is the second of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

than those given. Also, those with foot-power machines may find their costs slightly higher as the scales are based on power machines, especially in the larger quantities. The smaller lots will not make much difference in cost when

For Sheets 8½ x 14 9½ x 12 8½ x 11 or smaller.		*Perforations to a Sheet—One Way Only.									
Sheets.	Rms.	1	2	3	4	5	6	7	8	9	10
250	½	.40	.45	.50	.50	.55	.60	.65	.70	.75	.80
500	1	.40	.45	.50	.55	.60	.65	.70	.75	.80	.85
750	1½	.40	.45	.55	.60	.75	.95	1.00	1.05	1.10	1.20
1,000	2	.40	.55	.65	.75	.95	1.15	1.25	1.35	1.45	1.55
1,500	3	.55	.75	.90	1.05	1.35	1.65	1.80	1.95	2.10	2.25
2,000	4	.70	.95	1.15	1.35	1.75	2.15	2.35	2.55	2.75	2.95
2,500	5	.85	1.05	1.40	1.65	2.15	2.65	2.90	3.15	3.40	3.65
3,000	6	1.00	1.25	1.65	1.95	2.55	3.15	3.45	3.75	4.05	4.35
3,500	7	1.15	1.45	1.90	2.25	2.95	3.65	3.95	4.35	4.70	5.05
4,000	8	1.30	1.65	2.15	2.55	3.35	4.15	4.50	4.95	5.35	5.75
4,500	9	1.45	1.85	2.40	2.85	3.75	4.65	5.05	5.55	6.00	6.45
5,000	10	1 60	2.05	2.65	3.15	4.15	5.15	5 60	6.15	6.65	7.15
6,000	12	1.90	2.45	3.15	3.75	4.95	6.15	6.70	7.35	7.95	8.55
7,000	14	2.20	2.85	3.65	4.35	5.75	7.15	7.80	8.55	8.25	9.95
8,000	16	2.50	3.25	4.15	4.95	6.55	8.15	8.90	9.75	10.55	11.35
10,000	20	3.10	4.00	5.15	6.15	8.15	10.15	11.10	12.15	13.15	14.15
12,500	25	3.85	5.00	6.40	7.65	10.15	12.65	13.85	15.15	16.40	17.65
15,000	30	4.60	6.00	7.65	9.15	12.15	15.15	16.60	18.15	19.65	21.15
17,500	35	5.35	7.00	8.90	10.65	14.15	17.65	19.35	21.15	22.90	24.65
20,000	40	6 10	8.00	10.15	12.15	16 15	20.15	22.10	24.15	26.15	28.15
25,000	50	7.60	10.00	12.65	13.15	20.15	25.15	27.60	30.15	32.65	35.15
30,000	60	9.10	12.00	15.15	18.10	24.10	30.10	33.15	36.10	39.10	42.10
40,000	80	12.05	16.00	20.10	24.10	32.05	40.05	44.10	48 00	52.00	56.05
50,000	100	15.00	20.00	25.00	30.00	40.00	50.00	55.00	60.00	65.00	70.00

*Sheets going through machine two or more ways take two or more prices.

TABLE No. 5.—Cost of Perforating—Round-Hole. All Papers Up to Substance No. 28.

the higher cost of the power machine and the extra cost for power is taken into consideration. Careful checking and comparison have revealed so little difference that it would be useless to make separate tables.

With the present tables is introduced, for the first time, the words "Substance No.," which will play some part in the lists to come. I wish here to express my appreciation of the adoption of the "Substance No." in making or fixing the weights of paper, as it overcomes many obstacles in making out a price-list. If nothing else, it makes the figuring of a price-list so much easier.

The scales for perforating cover all papers not over Substance No. 28, or the equivalent to 28-pound folio. Papers heavier than that cost more to perforate, but as there are so few jobs using heavier paper that are perforated it would not pay to get out a special list.

Two scales, or tables, are given. Table No. 5 covers perforating sheets that are one-quarter size sheets, or small pieces. Table No. 6 covers perforating full sheets of folio, royal or double cap.

The tables start with half reams, which should be taken as a minimum, and for even twenty-five sheets of paper, as it is worth that much to set the machine and perforate a few

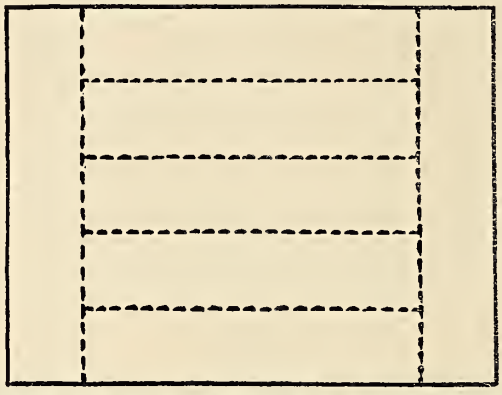


Diagram of a Sheet of Folio with Two Perforations the Short Way and Four the Long Way of the Sheet.

sheets. The first prices given in the tables are really minimum prices.

The figures in the boxes following the word "reams" are for the number of perforations *one way* of the sheet.

To use the tables, first know the size of the

For Sheets 19 x 24 17 x 28 17 x 22 or smaller		*Perforations to a Sheet—One Way Only.									
Sheets.	Rms.	1	2	3	4	5	6	7	8	9	10
250	½	.50	.60	.65	.70	.75	.80	.90	1.00	1.10	1.20
500	1	.50	.65	.80	.95	1.10	1.25	1.40	1.55	1.70	1.85
750	1½	.65	.80	1.05	1.25	1.50	1.70	1.95	2.15	2.40	2.60
1,000	2	.75	.95	1.25	1.55	1.85	2.15	2.45	2.75	3.05	3.35
1,500	3	.95	1.25	1.70	2.15	2.60	3.05	3.50	3.95	4.40	4.85
2,000	4	1.15	1.55	2.15	2.75	3.35	3.95	4.55	5.15	5.75	6.35
2,500	5	1.35	1.85	2.60	3.35	4.10	4.85	5.60	6.35	7.10	7.85
3,000	6	1.55	2.15	3.05	3.95	4.85	5.75	6.65	7.55	8.45	9.35
3,500	7	1.75	2.45	3.50	4.55	5.60	6.65	7.70	8.75	9.80	10.85
4,000	8	1.95	2.75	3.95	5.15	6.35	7.55	8.75	9.95	11.15	12.35
4,500	9	2.15	3.05	4.40	5.75	7.10	8.45	9.80	11.15	12.50	13.85
5,000	10	2.30	3.35	4.85	6.35	7.85	9.35	10.85	12.35	13.85	15.35
6,000	12	2.70	3.95	5.75	7.55	9.35	11.15	12.95	14.75	16.55	18.35
7,000	14	3.10	4.55	6.65	8.75	10.85	12.95	15.05	17.15	19.25	21.35
8,000	16	3.50	5.15	7.55	9.95	12.35	14.75	17.15	19.55	21.95	24.35
10,000	20	4.25	6.35	9.35	12.35	15.35	18.35	21.35	24.35	27.35	30.35
12,500	25	5.25	7.85	11.60	15.35	19.10	22.85	26.00	30.35	34.10	37.85
15,000	30	6.25	9.35	13.85	18.35	22.85	27.35	31.85	36.35	40.85	45.35
17,500	35	7.25	10.85	16.10	21.35	26.60	31.85	37.10	42.35	47.60	52.85
20,000	40	8.25	12.35	18.35	24.35	30.35	36.35	42.35	48.35	54.35	60.35
25,000	50	10.10	15.30	22.80	30.30	37.80	45.30	52.80	60.30	67.85	75.30
30,000	60	12.00	18.25	27.25	36.25	45.25	54.25	63.25	72.25	81.30	90.25
40,000	80	16.00	24.15	36.25	48.20	60.20	72.15	84.15	96.15	108.20	120.20
50,000	100	20.00	30.00	45.00	60.00	75.00	90.00	105.00	120.00	135.00	150.00

*Sheets going through machine two or more ways, take two or more prices.

TABLE No. 6.—Cost of Perforating—Round-Hole. All Papers Up to Substance No. 28.

sheet. Say it is a sheet of folio. The sheet has two perforations one way of the sheet and four perforations the other way. (See diagram.)

If there are five reams to be perforated in this manner the cost would be $5.20. The amount is obtained as follows:

Five reams, two perforations to the sheet, folio size. .$1.85
Five reams, four perforations to the sheet..... 3.35

Total..... $5.20

Other quantities or combinations of perforating may be figured in identically the same way. The only thing necessary to know is the number of sheets, the size, and the number of perforations there are each way of the sheet, add up the result, and you have the cost.

Like all the scales that will be presented in this series, this one was carefully checked and compared with many records of cost and price-lists gotten out in various parts of the country, and is believed to be a fair average of cost.

Slotted-Hole Perforation or with any Rotary Perforator.

While the most commonly used perforator is the one described as making the pin-hole perforations, machines are built on the rotary principle to make either knife, slotted-hole or round-hole perforations. These machines use the principle of the cylinder press and have adjustable knives revolving on a drum, and

For Sheets 17 x 14 9½ x 12 or smaller.		17 x 14 or Smaller—One Way Only.					9½ x 12 or Smaller—One Way Only.				
Sheets.	Rms.	1	2	3	4	6	1	2	3	4	6
250	¼	.40	.45	.50	.55	.60	.40	.45	.50	.55	.60
500	½	.40	.45	.50	.60	.65	.40	.45	.50	.55	.60
750	1½	.45	.55	.60	.65	.70	.40	.45	.50	.55	.60
1,000	2	.55	.65	.70	.75	.85	.45	.50	.55	.65	.70
1,500	3	.75	.85	.95	1.00	1.15	.60	.70	.75	.85	.95
2,000	4	.95	1.05	1.15	1.25	1.45	.75	.90	.95	1.05	1.20
2,500	5	1.05	1.20	1.35	1.50	1.75	.90	1.10	1.15	1.25	1.45
3,000	6	1.25	1.45	1.60	1.75	2.00	1.05	1.30	1.35	1.45	1.70
3,500	7	1.45	1.65	1.80	2.00	2.25	1.20	1.50	1.55	1.65	1.90
4,000	8	1.65	1.85	2.05	2.25	2.50	1.35	1.65	1.75	1.85	2.10
4,500	9	1.85	2.10	2.30	2.50	2.75	1.50	1.80	1.95	2.05	2.30
5,000	10	2.05	2.30	2.55	2.75	3.00	1.65	1.90	2.10	2.25	2.50
6,000	12	2.45	2.70	3.05	3.25	3.55	1.95	2.25	2.50	2.65	2.95
7,000	14	2.85	3.15	3.45	3.75	4.10	2.25	2.60	2.85	3.05	3.40
8,000	16	3.25	3.60	3.95	4.25	4.65	2.55	2.90	3.20	3.45	3.85
10,000	20	4.00	4.50	5.00	5.25	5.60	3.05	3.50	3.90	4.25	4.75
12,500	25	5.00	5.45	5.90	6.35	6.85	3.80	4.25	4.65	5.05	5.50
15,000	30	6.00	6.50	7.00	7.45	8.10	4.55	5.00	5.40	5.80	6.25
17,500	35	7.00	7.55	8.05	8.55	9.30	5.30	5.75	6.15	6.55	7.00
20,000	40	8.00	8.55	9.10	9.65	10.50	6.05	6.50	6.90	7.30	7.75
25,000	50	10.00	10.65	11.25	11.85	13.00	7.50	8.10	8.55	9.05	9.75
30,000	60	12.00	12.70	13.40	14.05	15.50	9.00	9.70	10.25	10.80	11.75
40,000	80	16.00	16.85	17.65	18.45	20.50	12.00	12.90	13.55	14.30	15.75
50,000	100	20.00	21.00	21.75	22.50	25.00	15.00	16.00	16.75	17.50	20.00

TABLE No. 7.—Cost of Perforating—Slotted-Hole or Rotary Perforator. All Papers Up to Substance No. 28.

when the paper is fed to the guides and taken between the knives and the drum, slots of various widths are cut in the paper, perforating the paper. Other machines have a mechanical principle which is a little different from that described, but the results are the same, the

For Sheets 19 x 24 17 x 28 17 x 22 or smaller.		Long Way.					Short Way.				
Sheets.	Rms.	*1	2	3	4	6	*1	2	3	4	6
250	¼	.50	.55	.60	.65	.70	.50	.50	.50	.55	.60
500	½	.50	.55	.60	.65	.70	.50	.50	.50	.55	.60
750	1½	.65	.70	.80	.85	.90	.50	.55	.65	.70	.75
1,000	2	.80	.90	.95	1.00	1.10	.65	.75	.80	.85	.95
1,500	3	1.10	1.25	1.30	1.35	1.50	.90	1.05	1.10	1.15	1.30
2,000	4	1.40	1.60	1.65	1.70	1.90	1.15	1.35	1.40	1.45	1.65
2,500	5	1.70	1.95	2.00	2.05	2.30	1.40	1.65	1.70	1.75	2.00
3,000	6	2.00	2.30	2.35	2.40	2.70	1.65	1.95	2.00	2.05	2.35
3,500	7	2.30	2.65	2.70	2.75	3.10	1.90	2.25	2.30	2.35	2.70
4,000	8	2.60	3.00	3.05	3.10	3.50	2.15	2.55	2.60	2.65	3.05
4,500	9	2.90	3.35	3.40	3.45	3.90	2.40	2.85	2.90	2.95	3.40
5,000	10	3.20	3.65	3.75	3.80	4.30	2.65	3.15	3.20	3.25	3.75
6,000	12	3.80	4.25	4.45	4.50	5.10	3.15	3.70	3.80	3.85	4.40
7,000	14	4.40	4.85	5.15	5.20	5.80	3.65	4.25	4.40	4.45	5.05
8,000	16	5.00	5.45	5.85	5.90	6.60	4.15	4.80	5.00	5.05	5.70
10,000	20	6.20	6.65	7.20	7.30	8.10	5.15	5.90	6.20	6.25	7.00
12,500	25	7.70	8.15	8.80	9.05	9.90	6.35	7.15	7.60	7.75	8.50
15,000	30	9.20	9.65	10.40	10.80	11.70	7.55	8.40	9.00	9.25	10.00
17,500	35	10.70	11.15	12.00	12.55	13.50	8.75	9.65	10.40	10.75	11.50
20,000	40	12.20	12.65	13.60	14.30	15.30	9.95	10.90	11.80	12.25	13.00
25,000	50	15.00	15.65	16.80	17.80	18.80	12.05	13.00	14.00	15.00	16.00
30,000	60	17.75	18.65	20.00	21.30	22.30	14.15	15.10	16.20	17.50	19.00
40,000	80	22.75	24.50	26.40	28.30	29.30	18.25	19.25	20.60	22.50	24.50
50,000	100	27.50	30.00	32.50	35.00	36.00	22.50	23.50	25.00	27.50	30.00

*Numbers indicate perforations to a sheet, one way only.

TABLE No. 8.—Cost of Perforating—Slotted-Hole or Rotary Perforator. All Papers Up to Substance No. 28.

paper being perforated by rotary methods instead of a straight row of dies being pushed through the paper to make the perforations.

There is also a machine on the market for making pin-hole perforations by the rotary method. From all records that are obtainable the cost of perforating by this machine will be about the same as the slot machine. Of course, each machine will have its good points, but discussion of them is not within the province of these articles. I can only give the results of the figures I have been able to gather, and the comparison of these figures with actual costs on jobs where these scales are in every-day use, and work is billed from the scales or estimated. The results so far have been satisfactory, and the costs as given have averaged right.

The first table for this class of perforating (No. 7) covers two sizes of paper — the half sheets and the quarter sheets of paper. The same rule applies to work going through the machine twice and the number of perforations to the sheet. There is a great difference in these tables over Tables 5 and 6, as the cost of

extra perforations is for setting the heads and the slower running and feeding of the machine where more than one head is used.

To figure a job with two perforations one way and four the other, sheet 12 by 19 inches, five reams, the price would be $2.70. This is found as follows:

Five reams one way, two perforations	$1.20
Five reams one way, four perforations	1.50
Total	$2.70

Table No. 8 presents a little different proposition and covers full sheets of folio, royal and double cap. While the prices cover both ways of the sheets, yet the width of the sheets makes some difference as to cost as it takes longer to put 1,000 sheets 17 inches long through the machine than it does one 22 inches long. This has to be taken into consideration. Taking the diagram as shown, there are two perforations the 17-inch way of the sheet and four perforations the 22-inch way of the sheet. The cost of five reams would be $3.70, and is obtained as follows:

Five reams, four perforations long way of the sheet	$2.05
Five reams, two perforations short way of the sheet	1.65
Total	$3.70

I have figured only six perforations one way of the sheet on the rotary perforator. It must be understood that this does not mean the limit of the machine. If more heads are used, add as shown in the tables for the extra heads. The amount of six heads was used for convenience in getting up the tables, and also because the great majority of work will be done with six heads or less.

As in the tables for round-hole perforation, papers up to Substance No. 28 only are included in the prices.

Each class of perforating-machines has its limitations, but it is not the purpose of these scales to state the differences, nor to give prices of exceptional work. The prices are for the regular run of work — the common, every-day variety. If there is anything extraordinary about a certain job, the man with common sense can add to the scales, and they need not be condemned because they do not cover every possible contingency.

Printers' and binders' prices for this work now vary one hundred per cent, and in most cases with no reason. Constant use of the perforating scales begets confidence, and they will be found so near right that all rule-of-thumb methods, guesstimating, and "knowing what the job is worth" will soon pass out of existence.

Too many times, bright minds among the printers and binders have picked up this or that little peculiar job and then asked, "How are you going to make a scale to cover this?" I wrote "bright" deliberately, as I used to ask the same thing myself; but work on the tables, and the practical operation of them day in and day out in estimating and billing, has shown me the fallacy of trying to make odd jobs stand in the way of a working scale on bindery operations.

There is one thing sure: The use of the tables by the printer or the binder will make it possible to figure the same price on the same kind and quantity of work twice, even if figured by different parties in the same shop. If for nothing else, the scales in this article and the articles to follow will be worth while.

The curse of the printing business is the variety of prices that can be obtained, not only from different printers, but from the same printer or binder on the same class of work. To get rid of this condition is one of the reasons why this series of articles is being prepared.

These scales, also, have been carefully checked and compared with many records of cost and price-lists, and are believed to be a fair average of cost.

He that understands not his employment, whatever else he knows, must be unfit for it; and the publick suffers by his inexpertness.

WILLIAM PENN

FROM COPYHOLDER TO PROOFREADER

No. 5.—By H. B. COOPER

Smith needed a stenographer — the bureau sent a belle
Who sure had "mastered the machine" but hadn't learned to spell.
Between "Dear sir" and "Truely Yours" she typed "We have recieve
Your fevor of the 20-first," "Desireing," "We beleive";
"Anappolis" and "Allbany" and "sepperate"—just like
As if the dictionaries all had gone upon a strike.
His peace in pawn from dewy dawn till hard he hit the hay,
Ignoring pious principles Smith oft was heard to say:

(Deleted by Censor.)

THE above quotation from "Dele-Dan, the Censor-Man," written by one of our esteemed proofreader contributors to THE INLAND PRINTER, may well have been inspired by some of the various copyholders he has worked with during past years, although for rhythmical reasons he dedicates it —with apologies, let us hope — to the fair stenographer who has not learned to spell.

By a curious coincidence, just as I started typewriting this stanza as a suitable introduction to what more I have to say about misspellings, the postman handed me two letters from former copyholders of mine — one writing "dissapointment" and "maintainance," and the other concluding "Sincerly." I remember both these copyholders as excellent readers of copy; but they were never trusted to do any revising for me, and their limitations were such that they would have fitted into the same class with Smith's stenographer in business school. Like her, they too had missed their vocation. Happily, both have long since been released from bothering with spellings at all.

It is not for those who fail in minimum requirements that I am writing my "From Copyholder to Proofreader" series and handing out tips to would-be professional readers of proof. (If you belong to the Smith's stenographer class, good-by — it's all off! I wish you good success at something else, but not at this.)

I hardly know how to lay sufficient stress upon the matter of good spelling without laying too much stress upon it.

The world will never be impressed with any man's good spelling.

And proofreaders themselves share this lack of enthusiasm for one hundred per cent spelling. They say little about it. It is simply one of the prerequisites of their job, just as adding up figures correctly is a *sine qua non* of the accountant's job — "without which nothing."

To be able to add long columns of figures correctly would bring you no recognition as an expert public accountant, although it goes without saying that a paid accountant must not make mistakes in his figures. That would be intolerable.

Similarly, proficiency in spelling, if you have no more than this to offer, does not classify you as a proofreader. Your mind must also be trained to carry the type, to carry the spacing, to carry the punctuation, to carry the sense, to carry the construction — incidentally to look after correct divisions at ends of lines, to see that lines are flush, and in alignment, and straight, and O.K. in all respects for style. Watch spacing between lines as well as between words — sometimes even between the letters of words — and watch centering of headings and display lines. That is not all; but as the natives of India say when they wish to stop a lengthy enumeration, "Ho-o-o-o!"

Now, anyone can read proof, mark a few obvious errors therein, and charge somebody something, more or less, for his services. So can anybody — a sententious friend remarks — amputate a leg, or buy a horse. But in almost any kind of a job the green hand gets stung and the old-timer needs to keep his wits where he can get at them. The proofsheet is not so simple a proposition as it may seem.

Here's where an old-timer fell down in advertising a factory clearance sale in our last Sunday morning's paper, the circulation of which is up in the hundreds of thousands. Imagine the blank amazement of readers of the following:



Not a misspelling in either of these boxes; but oh, a thousand times worse — what is the matter? — the sense has gone wrong: Petticoats with patch pockets, large sailor collars and belts! And sweaters with flowered ruffles! Just a mixup of the descriptive lines set together, same measure, on the linotype, three lines for each box, but transposed in the lifting! — an error not even suggested in the enumeration above. Some luckless proofreader was responsible for this, and who can tell whether the advertiser ever paid for his advertisement? I have known of thousand-dollar rebates on misprinted advertisements! Surely a proofreader's mind must be left free every moment of the day to consider the most important thing — the sense of what he is reading. What matters good spelling or anything else if the sense goes wrong?

Do you remember the parable in I Kings 20: 39, 40: "Thy servant went out into the midst of the battle; and, behold, a man turned aside, and brought a man unto me, and said, Keep this man: if by any means he be missing, then shall thy life be for his life, or else thou shalt pay a talent of silver. *And as thy servant was busy here and there, he was gone.*"

In proofreading, one must never lose one's appreciation of values so far as to offer the paltry excuse for missing sense: "As thy servant was busy here and there, it was gone." *The mind must not let the sense go.* It is the most important thing committed to our keeping, hence the need of a free mind to watch the sense *always*.

I am telling you this because, if my articles in this series have made you ponder upon the total inadequacy of your equipment, if you realize that you need developing and that you can not get it in twenty-four hours — not very conclusively — the next thing is to depart and add to your store.

Last month I emphasized what it meant to me, psychologically, to be able to dismiss from my anxious thoughts ninety-eight out of every hundred words in the crowd that surged by. It will mean as much to you. This month I want to assist your mental processes by rigging up a place for you in your own proofroom — a sort of mental gymnasium that will afford you facilities for hours of sport and practice daily. Call the apparatus an "automatic word grader," or what you will. I have already explained to you how to catch misspellings, with three checks for every word you are sure of and a ring around every word you are not sure of. Now you catch them!

It will be a surprise to see how the misspellings get caught as in a net. As good as a game you will find it, to read down the galleys after you have revised them. The checks I speak of are not pencil marks, three to every word, but mental checks — one consciously O.K'ing the meaning and two subconsciously O.K'ing the letters and the syllables of every word that comes along.

Buy last month's issue of THE INLAND PRINTER, or look it up in some library, if you missed reading my article about the three checks. In it I expressed my conviction that the whole subject of misspellings could be relegated to the proofreader's subconsciousness, to be attended to almost — not quite — automatically. The editor would not permit me to repeat myself at any length this month; but at least I may set you to work. From now on, if you are a trusted reviser of galley and page proofs, I want you quietly to assume particular charge of the spellings, and see to it that not a misspelling ever gets away from the proofroom. Lend the proofreader your vigilance every moment of the day — without laying yourself open to such criticism as: "Let me show you the difference between my proofreading and yours. Why did you ———? Why didn't

you ———?" Be casual, be friendly. And perhaps it had better be a secret between you and me that you stand guard against misspellings going to author or to press! For your practice work take galleys after you have revised them and pages after you have made them up. They should have another reading after revise, anyway, by reason of the vicissitudes of a printing-office. Little by little you will find yourself able to handle misspellings expertly.

For acquiring professional authority in the matter of spellings, three things only are needed:

First.— *To know.* Look in the dictionary, whose pages are as accessible to you as to me. It is such a simple matter, if you do not know, *just to look in the dictionary.* Then there will be no gainsaying of your authority.

Second.— *To be responsible.* The proofreader is not paid for his knowledge alone, but for his willingness to take the responsibility. "I am responsible for this," he says. So must you give up your hit-or-miss, don't-have-to way of working and cultivate a sense of responsibility — for misspellings at least.

Third.— *To become expert.* Here is where training counts. Practice for hours daily, with the automatic assistance of a pencil and your left-hand fingers, as I have shown you.

A friend of mine lately said to me: "I have often wondered why the ends of your fingers looked as though you were a blind person reading the Braille type. They looked so sensitive and clever."

"I read with my fingers," I answered, and showed how I covered over the letters and syllables of words as they slipped by me.

"Now what do you know about that!" was all that she could say.

GIVING AWAY NEWSPAPER SPACE

By WILL H. MAYES

AT a recent press meeting I was seated at dinner between two country publishers when the conversation turned into a discussion upon the large amount of gratuitous service rendered by the press for which it should demand and get pay. "Never again," said one of them, "never again will I give away newspaper space to boost any politician or political organization. The space in my paper hereafter will be paid for at regular advertising rates. Because a man has been consistently a fool all his life it does not follow that he should persistently remain a booby the rest of his days."

Of course an assertion and admission like that called for further explanation, which came promptly. "Last year there was a hot political campaign in my county in which opposing lines were closely drawn. Both sides were thoroughly organized and liberal campaign funds were contributed. My temperament leads me to take sides even in a street dog fight, so I followed my natural inclination and, with all the enthusiasm of my nature, pitched into the campaign, first subscribing liberally to the campaign fund. I began with a few broadsides and announced my intention to "lay on, Macduff" to the end of the fight. Within a week, subscribers began ordering their papers stopped, and before the campaign was over, nearly two hundred had been lost. Did I weaken? Not a bit. I was too much in earnest to worry over this loss, and, besides, I thought my advocacy of the right would win at least as much business as I was losing. I have a job-office in connection with my newspaper business. The last day of the contest I was surprised to find that the only really profitable piece of job-printing ordered by my friends had been given to a competing job-office, the owner of which was known to have maintained a placid neutrality throughout the fight. I inquired why I had been used for all free publicity and had been ignored when it came to placing business, and was told that the job-printer was

given the work in the hope that it might secure his vote and influence in the election. I was safe, so why worry about me?

"That was not the worst feature of it. As usual in such campaigns, there was a financial deficit and our committee called on me to subscribe to a fund for paying off the debts, including that to the competing job-printer, who had paid in nothing and had made a plump profit on the work he had done. Did I subscribe? Well, guess.

"On my rounds among the people, I made some inquiries and found that I was the only fellow in the county who had worked for nothing. The committee had paid for advertising signs, for postage, for clerical help, for automobile hire, for hotel bills, for telephone and telegraph service — for everything except newspaper space, which cost me a little over ten cents an inch, a total of some $235.

"To cap the climax, the next week the chairman of our campaign committee, who is one of the town's leading merchants, and who had been a regular advertising patron, cut out his advertising, giving as his reason that he had spent so much money in the campaign that he was forced to economize and had decided to leave out his advertisement for the present.

"What do you think of that kind of treatment," he added, "and do you blame me for reforming?"

"Well, I believe I can go you one better," the other newspaper man said. "One of my college mates from a neighboring town ran against one of my townsmen for Congress. I supported him with my paper because we had been college chums. With my help he was elected, carrying the county in which I live. Naturally the home candidate didn't love me any the better for using the influence of my paper against him, and didn't throw any business my way. My candidate was four times elected to Congress, the same candidates running against each other every time, and I stuck loyally to my friend all the while, using whole columns at a time in his behalf. His opponent was a strong man, and I didn't have a thing against him, but merely liked my man better because of old associations.

"Finally, my congressional friend made a fatal political mistake and was defeated. He decided to retire from politics to practice law, moving out of the district to a near-by city. The only money he had ever paid me was the subscription price of my paper. When I saw that he had moved to the city I changed the address so that the paper would reach him there promptly. In a short time I received a courteous letter thanking me for my loyal support, but stating that as he had retired from political life forever he would not need my paper longer. He did not say anything about paying for past due subscription, but I looked over my book and found he was owing 12 cents."

"Did you send him a bill?" I asked.

"Of course I did, and — what do you think? — the fellow sent me a check on his local bank for the amount. I found it would cost me ten cents to cash it, so I had it framed and hung in my office as a perpetual reminder of the days when I was more loyal to my political friends than to my own family."

THE question is not, Will men honor you for your work? but, Does your work honor you? Your concern is not only to create profits for yourself but to make that which will profit many besides yourself.—Ozora S. Davis.



Photo by Samuel E. Dibb.

The Bridle Path in Van Courtland Park, New York City.

An excellent rendering, in four colors, of a winter scene from a photograph. Engraved and printed by The Colorplate Engraving Company, New York city.

EDITORIAL

Special Announcement.

Owing to unforeseen contingencies — which emphasize more forcibly than ever the fact that in this country we are now working under war conditions — this issue of The Inland Printer goes to our readers somewhat reduced from its former size. It has been our custom to close the last form on the twentieth of each month in order to get the issue in the mails by the first of the succeeding month. While the present issue was well under way, there was considerable copy still in the course of preparation when the closing down of the entire plant and building was precipitated by the action of the Fuel Administration, which shut down many of the industries for the five days from January 18 to 22, inclusive. Though efforts were made all day on January 17 to secure a ruling from the local board, permission to keep the plant in operation was not forthcoming, and no further work could be done until the twenty-third. To have a sufficient amount of matter to complete the issue in its regular size put into type after that date would necessarily mean considerable delay in getting into the mails; and in view of the fact that many copies of our January number were delayed in reaching subscribers owing to the unprecedented weather conditions in this section of the country, it was considered advisable to close with the amount of matter that was already set in type and make deliveries as early as possible, rather than inconvenience or disappoint our readers who look for their copies early in the month. We are certain our many readers will bear with us in this emergency, and we assure them that the following number will appear in its regular size.

In the correspondence columns of this issue appears a letter relating to the printing of copyrighted popular songs without permission. The letter is self-explanatory, and hardly requires further comment. Printing the words of popular songs on the back of cards announcing certain classes of social functions, such as picnics, masquerades, etc., is a practice that has been followed to a very large extent, and when these songs are copyrighted, as most of them are, the practice is a violation of the copyright.

Appeals for magazines and newspapers for the boys at the various camps, and also at the front, have come from several sources. Two letters are inserted in the correspondence columns this month. Our readers can do a great deal toward brightening the leisure hours of these boys by sending copies of periodicals which they have finished reading and have no further use for. Placing a one-cent stamp on any periodical, without wrapping or addressing, and handing it to any postal employee, will insure its being placed in the hands of our soldiers or sailors at the front. This is one of the little things we can all do, and it is a service that is greatly appreciated by those who are giving their lives for our welfare.

To those following the course of the fourth national foreign trade convention, held in Pittsburgh a year ago, it is unnecessary to state that the one to be held in April of this year — a brief announcement of which appears in the news columns of this issue — will be of even greater interest and importance, as this country is destined to occupy a far more prominent place in world commerce in the future. The part of foreign trade in winning the war, the demands and problems of the renewed competition after the war, the war-winning value of foreign trade in sustaining credit through the maintenance of the gold reserve, and in insuring supplies of necessary raw materials for war use, will be given thorough consideration and discussion. The printing industry is vitally interested in the welfare of all other industries, therefore this convention should have the hearty support of printers throughout the country.

No Increase in Third-Class Postage.

In the following letter, J. A. Pierce, manager of The Pierce Printing Company, of Fargo, North Dakota, calls our attention to a statement appearing in The Printer's Publicity department in our last issue:

> We are surprised to see on page 511 of the January issue, under the title, "Selling by Mail," the statement that "the advance in the cost of distributing direct-by-mail advertising has caused no worry," etc., and we are wondering if your editor is laboring under the quite common belief that third-class mail postage has been increased.
>
> We have had considerable difficulty proving to our own clients that it does not cost any more to mail direct advertising than it did before the new postage rules went into effect.
>
> If your use of the word "distribution" covers other than postage, of course it is correct; but if it does not cover postage, we are wondering upon what grounds the statement is made. We have certainly mailed out large quantities of direct advertising since the law went into effect, without any increased cost to our customers, and in consequence we would expect that there would be no let-up in the amount of that kind of advertising sent out from that cause.

The editor of The Printer's Publicity department did not refer to increased postage in the statement quoted, but, rather, to the general increase in the costs of producing advertising literature. We realize, however, that

there is a possibility of the statement being misinterpreted and taken as a direct reference to increased postage.

Mr. Pierce has brought forward a point that it would be well for all printers to keep in mind. In some manner or other, we can not explain, third-class postage was overlooked, either intentionally or otherwise, by the framers of the Revenue Bill, and no increase was tacked on this section of the postal service. (Second-class postage should have received the same treatment, by the way, but it didn't, which also is beyond explanation.)

Something for Employing Printers to Think Over.

The following letter from a master printer in New York contains considerable food for thought on the part of employing printers, and we give it without comment:

We have made increases all along the line in the different scales, averaging from fifteen to twenty per cent. The increases to unskilled and unorganized labor have been much greater than those to the higher priced men and bring the total increase up close to twenty per cent. The business in sight does not warrant this, but the cost of living and the scarcity of men made it necessary. As the war continues it will become more and more difficult to secure labor, particularly unskilled labor.

In 1905 we had a fifty-four-hour week and the scale was:

Compositors (hand men).....36 cents per hour
Feeders.....28 cents per hour
Flat-bed pressmen .....40.8 cents per hour

In 1918 we have a forty-eight-hour week and the scale is:

Compositors (hand men) 58 1-3 cents per hour — an increase of 62 per cent
Feeders..... 45.8 cents per hour — an increase of 65 per cent
Flat-bed pressmen..... 60.4 cents per hour — an increase of 50 per cent

In 1905 we required at those prices fewer men to accomplish the same amount of work.

Rollers, oil, tympan paper, rags, benzine, tools, repairs — everything that enters into the business — have continuously and greatly increased.

The standard prices in 1905 were, per hour:

Hand composition.....$1.50
Presswork, sheet 33 by 46 or larger, exclusive of ink..... 2.50

In spite of all this, many printers are charging the same prices that they did in 1905, are assuming new contracts running over at least a year and sometimes several years, agreeing to give future service at a certain stipulated price when they do not know what it will cost them to get it or if they can get it at any price at all.

It seems to me that it behooves us to do two things: The first is to make it sufficiently attractive in these stressful times for our employees to remain in this business and not seek new fields; the other is that we take immediate means to secure proper compensation and profit from our chosen business. Some are talking about an increase of twenty per cent, some an increase of twenty-five per cent, and some say they hope to do this and hope to do that. The amount of increase we really want and should charge depends entirely upon what we are now getting for the work. Many of the prices being charged would not pay if increased twenty-five per cent. The printer should get cost plus a reasonable profit, not less than ten per cent.

No printer can tell what he is entitled to without knowing his costs. My advice for the new year to all printers is to install a Standard cost system and to know what costs really are, not what somebody says or guesses they are, so that when the printer makes a price he will make it at known cost and add thereto a reasonable profit, instead of making it, as so many are now, on what the other man's price is or what the customer says the other man's price is. No customer will deny that we are entitled to cost plus a reasonable profit.

When we tell our men that we can not give them an increase because there is not the money in the business, we confess ourselves very poor business men; when customers jockey one man against another, then they tell us we are a very poor lot of business men; and when the printer runs around to a possible customer to tell him where another printer is charging him too much in the eyes of the hungry customer-hunter, then that babbler is demonstrating himself to the customer as a very poor business man.

If the printers would only get together and discuss costs they would learn many things good for their suffering businesses. If, instead of trying to see how low they can figure a job, the bidding printers would get together and discuss the costs of that job, they very often would find mistakes in figuring, either in the time or the material, or the cost of that time and material. They won't get every job after such discussion, but they don't get them now — none of us get ten per cent of the jobs on which we estimate — but on the jobs secured under this consultation scheme the printer will make money, and that is more than can be truthfully said right now.

The Printing-Ink Situation.

Fortunate, indeed, are those printers who possessed foresight sufficient to enable them to lay in reserve stocks of materials. It is probably safe to say, however, that they were very few, as it would require far more foresight and prophetical power than is given to ordinary human beings to tell what the morrow will bring forth for any of the business interests of the country. Furthermore, the nature of the printers' product is such that it does not permit of telling in advance, to any great extent, just what the requirements for the future will be.

That we are at war is a fact that can not be too strongly emphasized, and methods of doing business must be reorganized constantly to meet new conditions. Preference will, and must, be given those industries directly essential to the conduct of the war, but there are also industries that are absolutely essential to those engaged in the production of war materials and supplies.

The question naturally arises: Is the printing industry one of these? We answer, most emphatically, that it is. This fact we endeavored to set forth in these columns in our December issue.

One phase of the present situation which has probably not received the consideration it should from all in the allied industries is that confronting the manufacturers of printing-inks, which is set forth in the following extracts from a letter sent out by David Goe, secretary of the National Association of Printing-Ink Makers:

A grave crisis faces the country because of the failure of the Priority Board to grant cars for carbon black and other absolutely essential raw materials for the manufacture of printing-ink. . . .

Unless the sixty factories — where every pound of printing-ink used in America is made — get an immediate supply of materials, and especially carbon black from the gas-wells of West Virginia, the supply of ink to newspapers and publishers, and printers for railroads, express and other common carriers, must necessarily fail.

We have been shifting small lots of supplies remaining on hand from one plant to the other in the effort to equalize the tension and the production at various points. We are, however, at the end of our resources in that direction. We have between twenty-five and fifty cars of raw material blockaded between West Virginia points and New York city, and have been unable to get any orders from Washington officials which will enable us or the railroads to move these cars. We are even anxious to ship material by express and pay the excessive cost.

We fully realize that war materials, coal and foodstuffs must be moved. We also realize that a continual supply of print-paper, now under consideration with the Federal Trade Commission, is necessary. *But of what avail will be print-paper without printing-ink?* And how will public utilities, such as railroads, telegraph and telephone companies, do business without the necessary printed blank forms? How will the various departments of Government transmit orders and intelligence without the necessary printed forms?

We do not know how to make the situation any plainer or how to point out any more urgently the serious and menacing condition because of the vanishing supply of printing-ink. It requires nearly forty thousand pounds daily for New York city papers alone.

As a group of manufacturers we have in the last three years invested many millions in increased plants for the production of materials — dyes, chemicals, etc., formerly imported from abroad. . . .

It is unnecessary to say that this is a matter in which printers are vitally interested, and it brings more forcibly to mind the fact that, just as no man can live unto himself alone, so each industry is dependent upon all others for its existence. Printers in every part of the country should give their immediate and whole-hearted support to the printing-ink makers in order to have this situation straightened out without delay.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Send Trade Papers to the Boys in the Camps.

To the Editor: CAMP DIX, N. J.

Having been in camp three months, I have never yet seen a trade paper of any kind among the large numbers of magazines sent to the various camps.

If the printers and pressmen who are "left behind" will place a one cent stamp on their trade papers and magazines they will be sent to the camps. No wrapping or address is required. And they will be doing the men of our craft a real service.

Possibly a line or two in your correspondence column about this will aid in getting them started.

Until recently I subscribed to your valuable paper myself, and I hope to soon have my name on your mailing-list again.

Wishing THE INLAND PRINTER more success than ever in 1918, I am LINN D. MACDONALD,

Band Corporal, 310th Infantry, Headquarters Co., Camp Dix.

Publishing Copyrighted Songs without Consent of Owner of Copyright.

To the Editor: NEW YORK, N. Y.

We are the attorneys for Leo Feist, Incorporated, engaged in the publishing of copyrighted musical compositions. From time to time, at various points throughout the United States, we find frequent instances where printers have violated the Federal Copyright Law by publishing, without the consent of the copyright owner, copyrighted works.

This occurs most frequently in the following manner:

A group of individuals, or some club or society desiring to hold a public ball, dance or other gathering, in order to advertise the affair gives an order to a printer to print a quantity of "throw-away cards." On one side of the card you will find the announcement of the proposed affair and on the other side of the card you will find the words of some song.

The printers are probably ignorant of the fact that the printing of the words of a copyrighted song constitutes a violation of the Copyright Law and is punishable as a misdemeanor. Section 28 of the Copyright Law provides as follows:

> That any person who wilfully and for profit shall infringe any copyright secured by this act, or who shall knowingly and wilfully aid or abet such infringement, shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than $100 nor more than $1,000, or both, in the discretion of the Court.

Our client, being the owner of a great number of so-called popular songs, feels that it is seriously damaged by these frequent violations of the law and has therefore determined to stop this practice.

The matter has already been referred to the United States Attorney in various districts, but before proceeding further we thought that it would be better to notify printers so that they generally would know of the law and would take care not to violate it any further.

We have written to various people in the locality of New York connected with the printing-trade, and it has been suggested by the secretary of the Essex Trade Council of Newark, New Jersey, that you publish a trade journal and that you would be glad to have an opportunity of calling this matter to the attention of your subscribers. We appreciate that in most cases the printers do not intend to violate the law, and we, therefore, are taking advantage of every opportunity that is presented to us to call the matter sharply to their notice, so that they may guard against any further unwitting violations.

If you can give this matter prominence in your paper, we think it would be greatly appreciated by the trade. If you have any suggestions as to how we can effectually reach all people in the trade, we would be glad to consider them and endeavor to follow them out. GILBERT & GILBERT,

By Francis Gilbert.

Newspapers and Magazines Wanted for the Boys at the Front.

To the Editor: LONDON, ENGLAND.

Since America's entry into the war we have been besieged with requests for American newspapers and periodicals for the American troops in France and in Great Britain.

You may easily understand that those lads are clamoring for their "home" news, but as they are always moving it would be difficult for them to keep track of their home newspapers.

For this reason I have established a department here which has grown to very large dimensions already, solely for the purpose of supplying American troops with American newspapers. We are acting for the American Y. M. C. A. in this connection, and several philanthropic Americans in London have placed funds at our disposal to facilitate this work.

It occurs to me that some of the American newspapers might like to coöperate by putting us on their mailing-lists for regular copies of their newspapers, and they can rest assured that such papers will certainly reach the hands of some one or another of the American troops from their particular city.

Would you not be inclined to insert a paragraph in THE INLAND PRINTER asking the newspapers to render this little service to the men who are fighting their battles?

Newspapers can be addressed to the Dorland Newspaper Agency, 16 Regent street, London, S. W. 1, and from us they will be circulated suitably.

Several American newspapers and magazines are already doing this.

Outside this gratuitous service, we are sending, on behalf of American troops, regular subscription orders to a large number of American newspapers for those who want a regular copy. G. W. KETTLE,

Managing Director, Dorland Newspaper Agency.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

Effective January 1, the electrotypers and stereotypers have advanced their current prices another twelve and one-half per cent, making the total increase so far twenty-five per cent.

For reasons sufficient from his point of view, says the *British Printer*, the average printer has for many months refrained from adding to his stock of composing-room material, and sorts of every kind are running short. As one result of this policy, directly new work of any magnitude comes to hand the average office is industriously occupied in "picking," and body stuff in particular becomes much ground down. It is true that secondhand type has flowed into the market as a result of closing up businesses, but against this is the steady drain upon old type to feed the all-devouring maw of munition purposes. Thus it comes about that printing-establishments throughout the country are in all probability understocked with material in the composing department. This might not matter overmuch if the typefoundries were able to supply any demands made upon their resources, now and in the near future. They are not. The various foundry staffs were too skilled in metal questions to be overlooked when the country took stock of its resources, and, even when men were not withdrawn directly for the forces, so many were required for government work that very few indeed are left to carry on the normal business of typecasting. When the demand for new type comes it will come in hosts, and it is pretty certain that the typefounders will be unable to supply everybody, with so much leeway to make up, new staffs to train and new metal conditions to face.

GERMANY.

The German Master Printers' Association, according to its last annual report, has 4,241 members and assets to the amount of 103,000 marks ($24,514).

The paper scarcity caused the Kamenz *Tageblatt* to print an issue on green circular-paper, and the *Zeitung fur das Meissner Hochland*, at Neustadt, to print a number of issues on wrapping-paper.

The power printing-press factory of Koenig & Bauer, at Zell, near Wurzburg, has set aside a fund of 200,000 marks to assist those of its employees who have been wounded or incapacitated in the war, and their widows and dependents.

Because of the war drawing away skilled male labor from the printing-trades about 3,000 unskilled male and female workpeople have been installed. The results are not as satisfactory as could be wished. The general verdict is that the female workers can not earn the wages that are ordained for them.

The fire-insurance association of the German master printers during 1916 received 110,550 marks in fees, etc., and disbursed 4,457 marks in payment of losses, which would show relatively small damages sustained by the trade through fires. The association's outstanding policies amount to 92,560,070 marks ($22,029,296).

It is reported that fifty-six new printing-trade companies have been formed in Germany, representing a capital of 15,207,000 marks. On the other hand, it is estimated that of the nine thousand printing-offices existing in Germany before the war, two thousand are now closed, because of proprietors and employees being called to the front, as well as because of other war effects.

A communication not long ago addressed by the Association of Metropolitan Newspaper Publishers to the royal chancellor reads about as follows, this being a translation: "For several weeks, because of the totally inadequate delivery of news-paper, which does not even assure the Berlin dailies of the amount allotted to them, it has become the rule that the publishers at noon do not know if their journals can appear the next day. As the danger that this or that publication may be prevented from appearing is constantly becoming greater, the members of this association have entered into an agreement, according to which every publisher who at 1 p. m. is not sure of having a certain minimum quantity of paper for the next morning's edition, may demand of other publishers that they issue no papers on the same morning. The members felt it to be necessary to enter upon the agreement to hinder members who may be more fortunate in securing paper supplies from enjoying advantages over the less fortunate."

SWEDEN.

It is intended, at Stockholm, to reproduce photographically the celebrated manuscript Bible of the Gothic bishop Ulfila, which is now in the University Library at Upsala. This Bible is known as the "Codex Argenteus," because of the fact that for the most part it was written in silver letters upon a purple-colored parchment, which in time has faded to a sort of pale lilac. This Ulfila manuscript, by far the most complete of all the fragments surviving of this Bible translation, was discovered in the sixteenth century in the monastery at Werden am der Ruhr, Germany, and put into the literary collection of Emperor Rudolph II., at Prague, Bohemia, from whence, at the capture of that city in 1548 by Count Königsmarck, it was taken by him to Stockholm. Later on it found its way to Holland, where the Swedish royal chancellor, Count de la Gardie, repurchased it for his country. He had the work, which embraces 177 leaves, bound in silver covers and deposited it in the Upsala Library, where it has since been that institution's most cherished treasure.

HOLLAND.

The boycott is used by the Dutch Master Bookbinders' Association as a legitimate means of bringing the members of the trade and others into line. In a recent issue of its official journal, in a prominent position on the front page, are the names of a couple of Dutch printing-firms from whom the association houses are forbidden to accept binding work. Just below is the name of another firm from whom the boycott has been lifted, following its submission to the association's rules.

Holland has the following general organizations in the printing-trade: Of the master printers — Federation of Printing Offices, Catholic Association of Master Printers and Christian Association of Master Printers. Of the employees — General Typographical Association, Catholic Federation of the Graphic Arts, Christian Federation of the Graphic Arts and Federation of Local Typographical Unions. All these societies enjoy civil rights.

ITALY.

The Milan Book-Trades School, which is under the protectorate of the Societa Umanitaria, last October started day courses for boys in the sixth grade of the public schools, to teach them hand composition; letterpress, litho and process printing; sterotyping, electrotyping and bookbinding. The teachers will receive 250 lire per month remuneration.

FRANCE.

The printers at Bayonne, Mantes, Lebourne, Mont-de-Marsan, Constantine, Oyonnax and Bordeaux have secured advances in wages. At Nantes, the linotypers have also secured an advance, and the other printery workers are agitating for a similar purpose.

DENMARK.

The exportation from this country of goatskins of all kinds, prepared and unprepared, has been prohibited.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Christmas Greetings.

The use of Christmas, Easter and other holiday-greeting cards is growing, as evidenced by the increased number received by the editor of this department this season. It is a custom that should be encouraged by engravers and printers as an aid to business. Still, out of the number received from relief-plate engravers, many were cards made by intaglio-plate engravers, thoughtlessly sent, not realizing that it was a reflection on their own engraving method. Cards engraved and printed by a visiting-card engraver have a stiffness and formality not in keeping with the joyousness of the Christmas season. Photoengravers should design their own cards if for no other reason than to show confidence in the art possibility of their own establishment. Louis Flader says in the *Photo-Engravers' Bulletin:* "The greatest gift bestowed upon the world is the birth of Christ," so, when getting up a Christ's birthday card, do not be afraid to refer to Christ. Think of how senseless a Washington's birthday card would be without reference to Washington. Furthermore, the stable at Bethlehem, the virgin mother and the infant Christ will continue to be the finest of art subjects for all ages.

Explosives Law and Negative-Making.

F. W. Fay, Boston, writes: "Now that the Government is demanding that we photoengravers take out a license and put up a bond before we can use alcohol and nitro-cellulose for the making of collodion, I write to ask if there is not a discarded process of negative-making that we might use as a substitute for the collodion process. Many of these tried-out processes were too slow, but now that we have powerful electric lights and quick-working lenses they might help us out until this 'blank' war is over."

Answer.— There are a number of the early processes that might be improved in the light of modern knowledge and put into practical use, such as the calotype and Greenlaw's process, which furnished negatives on paper and which have their counterpart in some of the modern bromide papers. The great trouble with them is the difficulty of reversing unless a prism is used, which doubles the length of exposure. Negatives on glass supports might be made with albumen or gelatin as the medium of holding the sensitive salts, and here again comes difficulty in stripping the negatives. Of course, dry plates can be used, either gelatin or collodion, and where the number of negatives required is not great they are really economical. It is a splendid opportunity for the marketing of a reliable collodion dry plate as a wet-plate operator can handle it so much more satisfactorily than a gelatin plate. In fact, the situation may bring out an entirely new method of negative-making. It is suggested that the term "nitro-cellulose" be not used, nor "guncotton" either, as they sound too explosive. The proper word is "pyroxylin" for the soluble cotton used in collodion. It is further suggested to our correspondent that he apply for a license, put up his bond and continue the use of collodion if he wants to save himself time and money and continue to do high quality half-tone engraving.

Photoengraver Becomes Public Printer.

Few photoengravers are better known to organizations of union men and employing photoengravers than Peter J. Brady, who has just been made Public Printer by Mayor John F. Hylan of New York city. Mr. Brady has held all the offices



Peter J. Brady,
Supervisor of *The City Record*, New York city.

in Photoengravers' Union No. 1, being vice-president for three years and president from 1910 to 1916. He is first vice-president of the International Photoengravers' Union of North America, and president of the New York State Allied Printing Trades Council. He was secretary of the conference of organized labor on industrial education and attracted attention by accusing Rockefeller influences of manipulating the Board of Education. He also demanded, in a public investigation, that the names of unions whose telephone wires the police were listening in on be given. For many years he has been a hard fighter for legislation to protect workers in factories, and also against child labor. He was one of the early advocates of the Workmen's Compensation Law, which became law under Governor Glynn. Mr. Brady was recommended to the attention

of Mayor Hylan by a petition signed by the officers of the trade-unions of New York city. The metropolis expends nearly a million dollars annually in printing and stationery, and though Mr. Brady is but thirty-six years old he knows intimately the manufacturing end of the allied printing-trades and the people connected with them. He carries the good wishes of all photoengravers for his success in office.

"The Weekly Times Annual," Melbourne.

From Melbourne, Australia, comes once more the welcome *Weekly Times Annual*, showing more ambitious use of color-printing, three-color plates being used in the advertisements to great advantage. In fact, there is a basket of fruit printed in three colors in an advertisement that would be creditable to engravers and printers anywhere. There appears to be excellent coöperation between artist, platemaker and pressman on this publication to obtain the artistic results shown through the use of tint-plates in combination with half-tones printed in black, and in the graded color-tints in backgrounds and skies by the aid of split ink-fountains. All of the half-tones have a crispness and brilliancy, due to getting the effects without "flashing," which is overdone in this country. They are not afraid to leave solid blacks in half-tones in Australia, and do not gray them with small white half-tone dots as is the rule here, consequently there is greater depth in Australian half-tones, from the solid blacks of the deepest shadows to the almost pure whites of the highest lights. In short, the Australian photoengraver "gets it in the negative," which has been constantly advocated in this department.

Answers to a Few Correspondents.

S. J. P., Detroit: Though at least 150 men have enlisted from the offices and workrooms of the engraving houses in New York city, there appears to be no scarcity of help at present, owing to the decreased demand for engraving.

"Prof.", Notre Dame University: Telegraphing pictures will likely be developed rapidly after the war, since it has been discovered that tungsten is more sensitive to light than selenium. Pictures may be transmitted by wireless.

P. J. O'Neill, Boston: There are many forms of solid bitumen, such as gilsonite, from Utah; grahamite, from West Virginia; and albertite, from Nova Scotia. Many of these are used in inkmaking and all are acid resists.

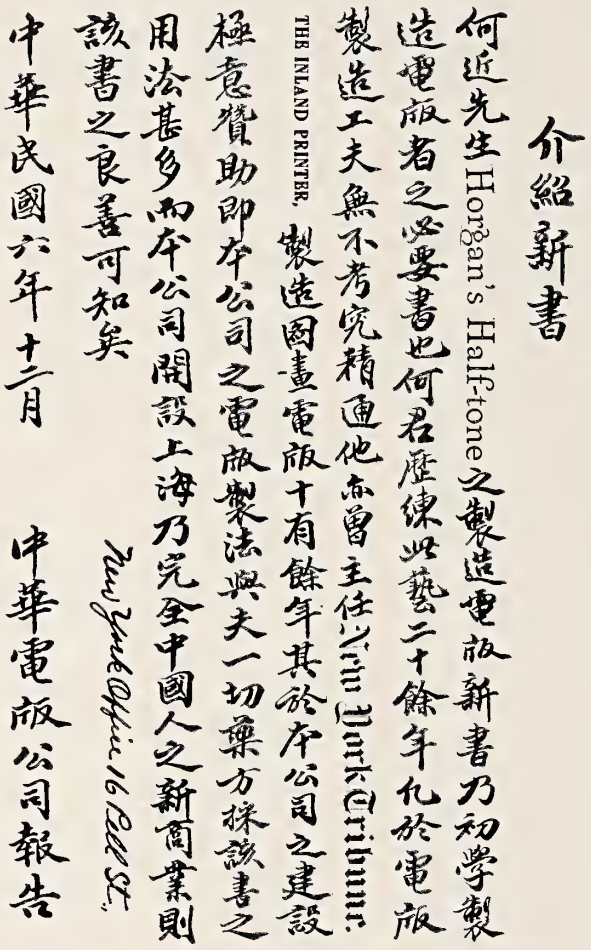
Enlarged Photographs with Coarse Grain.

"Engraving house," New York, showed the writer some exhibits of photographic copy which had been received to make half-tones from. They were from a moving-picture concern for which the company does a large amount of engraving. The customer admitted that the photographs showed too coarse a grain to make good half-tones and would improve the copy if they but knew how. An opinion was asked as to the possibility of getting rid of the coarse grain in the photos.

Answer.— The photographs shown were all enlargements from small negatives, some of them from the miniature negatives made in the moving-picture camera, and of course all the blemishes and grain of the original negatives were greatly exaggerated by magnification. Coarseness of grain in dry plates increases with the speed of the plate, but it is multiplied to a great extent by rushing the development in a warm developer. Slow tank development in cool developer makes for finer grains in the developed image. Then, if the negative is treated to a bath of, say, thirty grains of chrome alum to an ounce of water after fixing, this will shrink or contract the gelatin film so that the grains are brought closer together and are not so conspicuous. The best way to get satisfactory enlargements from such small negatives is to make a greatly enlarged transparency or bromide print, have either of these retouched by an artist experienced in this line, and from these retouched enlargements make the reduced negatives and the final prints for half-tone reproduction.

Chinese Have a Photoengraving Plant.

From the China Photoengraving & Printing Company, Shanghai, China, comes the letter reproduced herewith. Fearing that it might contain something seditious it was returned


介紹新書

何近先生Horgan's Half-tone之製造電版新書乃初學製造電版者之必要書也何君歷練此藝二十餘年允於電版製造工夫無不考究精通他亦曾主任於THE INLAND PRINTER.製造圖畫電版十有餘年其於本公司之建設極意贊助即本公司之電版製法與夫一切藥方採該書之用洽甚多而本公司開設上海乃完全中國人之新商業則該書之良善可知矣

中華民國六年十二月

New York Office 16 Pell St.

中華電版公司報告

Please Read from Right to Left Down the Columns.

for a translation in English. The following was sent back with the original, and readers can judge for themselves if the translation is correct:

"*A Book Which We Learned From.* Mr. Horgan's Half-tone is a book from which we learned a great deal about the photoengraving processes. A beginner of this line of business will find this book a very important and valuable one. Mr. Horgan has more than twenty years of experience in all the photomechanical works. He was also many years in charge of the photoengraving departments of both the *New York Tribune* and The Inland Printer of Chicago. We have found that this book is a great companion and most of our works and formulas are based upon it.

"China Photoengraving & Printing Company, Shanghai, China. New York office, 16 Pell street. This is the only photoengraving plant owned and run entirely by Chinese in China."

The last sentence is most interesting as it tells that, though there are several photoengraving plants in China, they are owned by foreigners, while this one in Shanghai is what they would call in Ireland a "Sinn Fein" or "for ourselves" shop, from the fact that it is for Chinamen, run by Chinamen and owned by Chinamen. May success attend it.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Same Old Dispute as to Number.

M. A. B., Williamsport, Pennsylvania, writes: "Will you please give your opinion whether the apostrophe in the following is in the correct position? 'An L. C. Smith & Bros. No. 5 Model Typewriter at One-Half Manufacturers' Price.' The compositor made the word 'manufacturer's,' claiming L. C. Smith & Bros. constitute a firm and for that reason the word should be expressed in singular form. The proofreader asserts the word should be plural, as printed, because the noun when used in the same sense elsewhere in the advertisement indicates the writer wished to express a plural meaning. A copy of the whole advertisement is enclosed.

"Also, will you please say whether an apostrophe should be used in such expressions as 'ten days' trial,' 'three weeks' vacation,' etc.?"

Answer.—This is a repetition of questions that have been answered frequently in this department, but repetitions seem to be necessary in such cases. Direct request is made only for my opinion, which is a good request, as it implies that there may be other opinions, and that mine is not to be taken as a final decision for everybody. My opinion is, to me, however, an absolute conviction, which I do not think any one can ever change—that is, my opinion on the first question here asked. It is that the apostrophe is correctly placed. The proofreader's assertion is right, and should have settled the matter finally. Compositors have no right in such cases to change what is in their copy, except when some plainly accidental error appears. When a firm or a corporation is considered simply as one aggregation, the singular verb should be used; but when, as here, the writer's thought is evidently of the members as individuals, the plural verb is right. In other words, correctness of construction depends on the nature of the writer's thought, so that with a collective noun sometimes the verb is correctly singular, sometimes plural, and the choice rests with the writer. In the case in question the copy should be followed whether the word appeared elsewhere or not; but the case is strengthened by the other use of the word, which was "manufacturers' guarantee," and which seems to have passed unchallenged. Undoubtedly the two uses of the word should be alike, both singular or both plural. My opinion is that as here used the plural is correct. The only correct use of the singular is when the firm is mentioned as a firm only, for instance in asking such a question as, "What firm is involved?" That is, as a firm, not as so many individuals.

As to the other expressions inquired about I can not answer so as to fix a set practice for all cases. Where the sense is plainly genitive or possessive the apostrophe should be used. Thus, if a trial (or testing) period of one day is mentioned we say "one day's trial," and for ten days it should be "ten days' trial"; but of a trial in court, or anything similar, I should probably say "a ten-day trial." Many persons now seem to object to use of the apostrophe in places where formerly it was demanded, and it is almost impossible for an old fogy like me to keep track of where the new idea applies. Therefore I can not be more specific. One case is that of geographic names, as the now prevalent Governors Island, etc. If I had my way such names would always have the apostrophe.

Some Errors and a Lesson.

Occasion is afforded plentifully in current print, most often but not only in newspapers, to have a good laugh over errors made by other people, even if we fail to find much to laugh at when called to account for the errors we make ourselves. But something more than a laugh may be derived from an occasional consideration of errors in print, when these errors are not noted in a spirit merely of carping criticism. I have always avoided the too common habit of making fun of other people's errors, which seems to be the most frequent intention in writing about them, and therefore am led to hope that those who read this will find in it a sincere spirit of helpfulness and an actual indication of beneficial practice.

Recently two evening papers in New York published a story from Camp Upton about a soldier's study of an old Venetian writing. One of the papers called the soldier "a romance language scholar," and said that "the question whether Cicero or Conificius wrote the Herennium has agitated numerous scholars." It also mentioned a pamphlet entitled "Les Filigaranes," which should have been "Les Filigranes." It had Conificius three or four times.

The other paper reported the soldier as saying, "Cicero did not write the rhetoric to Herennium," and "I am of the opinion that Confucius wrote it."

As a matter of fact, there are Romance languages, but no romance languages; and absolutely every person fit to be a proofreader should know it. Of course every reporter should know it also, but we are not concerned with reporters. Reporters are not given to carefulness in such matters, but proofreaders should make the needed correction. It would often pay a proofreader to consult the dictionary.

It would be absurd to assert that every proofreader should know that Conificius was an error for Cornificius, yet how much more satisfying the result would be if it had been suspected, as it should have been, and the correct name had been found in encyclopedias. But books of reference are not always at command, as they well might be, and without them chances must be taken on the accuracy of copy.

Copy or no copy, what proofreader should be so utterly ignorant as to think it possible that Confucius could have been the author of a Latin book on rhetoric? And another exhibit of ignorance was made in saying that the rhetoric was dedicated "to Herennium." It was dedicated "*ad Herennium*," which means "to Herennius." "Les Filigaranes" may have been a mere typographical error.

The lesson pointed by these errors is one of general need, that has been learned fairly well by some of our people, but not by nearly enough of them. Everybody needs to have a

certain amount of suspicion instantly aroused by these doubtful matters, enough to force the instant effort to ascertain by some means, research or inquiry, what is correct.

Mark to Indicate N or U.

G. S., Chicago, writes: "We had in copy the name Heūpel, with mark above the middle letter. We made this read Henpel, and the customer says we should have known that the dash above indicated a *u* (Heupel). Who is at fault in this matter?"

Answer. — The customer, decidedly, is at fault. I have never heard of any one else who would use the distinguishing dash as he did. His use of it above the letter plainly ordered an *n*. The dash always indicates the closed part of the letter, and for a *u* it should be beneath. This customer seems to be an impulsive man who does not stop to learn common sense, but finds fault with others who do not know the true inwardness of his crooked mind. We always will have too many men of this kind. The only thing for us to do is to keep on doing what is right, and indulge the laugh which is invited by such inanity, even when we have to obey its insane orders.

NEWSPAPER ENGLISH.

BY F. HORACE TEALL.

AMONG the various uncertain classifications which have been made by many writers about what they call "bad English," none is of less value than the one they attempt under the name "newspaper English." It is true that writers for newspapers, especially average reporters, are not specially good users of literary language; and a good reason for this is not hard to find. It is simply due to the fact that newspapers are not literature, in anything like an accepted sense of the term literature. Their main function is reporting news of the moment, and the news sense is often strong in men who are not language adepts, to say the least. Ordinary reporters, in fact, are seldom well qualified in grammar or diction, and even those who are so qualified often have their facility in these respects practically nullified by the stress of the inevitable rush of their work. Much is done by desk workers in the way of correction, but this is often too much rushed to be carefully done.

The foregoing seems to be enough of a practical summary of conditions to indicate sufficient excuse for a laxity in English composition, that might be called newspaper English. But the term would be a misnomer if it were supposed to indicate any fixed quality peculiar to newspapers, for they have no monopoly in language of any kind.

It would not be difficult to name newspapers in which the matter of real literary nature exemplifies the best of English language use continuously. One will suffice. The *Sun*, New York, beginning in 1868, when Charles A. Dana became its editor, and continuing unbrokenly up to the present time, has carefully excluded from its columns, aside from the ordinary up-to-the-moment news which can not be delayed, everything that can with propriety be called bad English. But we must remember our qualification "with propriety," and avoid, as Dana always did, such things as William Cullen Bryant's accumulation of individual words that must not be used, as casket for coffin, which is sometimes not only justifiable, but really preferable. Dana, by the way, was slightly given to notions of this kind, but not nearly so fussy as Bryant. One unreasonable dictum of this sort by him was that the word malarial must not be used, as it was not a good word!

Some of our greatest litterateurs have been newspaper men, and undoubtedly journalism will be the chief stepping-stone for many more, although the vast majority of newspaper workers will always be mere reporters. It seems interesting, and also instructive, to consider what one of our graduate journalists said about newspapers. He was Adams Sherman Hill, who was a newspaper writer and afterward professor of rhetoric and oratory in Harvard University. He wrote a number of magazine essays later published as a book entitled "Our English." He did not mention newspaper English as a separate and distinct classification, but one of the essays has the title "English in Newspapers and Novels."

"If," says Professor Hill, "newspapers and novels had only a general effect upon a reader's mind, they would still be likely to injure his English; but they have a direct and specific influence upon his use of language — an influence more widespread, more insidious, and more harmful than any other; and this is especially true in the United States, where almost every man has his daily or at least his weekly journal, and almost every woman spends many hours on current fiction."

Elsewhere he says: "The misfortune is that it is the defects rather than the merits, the bad English rather than the good, that strikes the eye and sticks in the memory."

I shall not criticize the statements in our first quotation, beyond the remark that their assertions would not be easily proved, and I personally think they are not strictly true. The misfortune spoken of is not peculiar to reading, but is found in all human experience. Bad habits of every kind are always more easily acquired than good ones.

Professor Hill also tells us: "As most novelists read newspapers, and most journalists read novels, writers of each class catch bad English from those of the other and adapt it to their own purposes. Hence such differences as exist between the two are, for the most part, traceable either to differences in subject-matter or to the fact, already adverted to, that newspapers are read by more men than women, and novels by more women than men.

"In both novels and newspapers precision in language and nice distinctions in thought are rare. Superlatives abound. There is little gradation, little light and shade, little of the delicate discrimination, the patient search for truth, and the conscientious effort to express truth exactly, which characterize the work of a master."

Professor Hill distinctly states that he does not consider grammar and idiom in his criticism of newspapers and novels. It is in these that the principal badness is found, nevertheless; and if any certain quality of expression or construction is to be known as newspaper English, grammar and idiom must be included. But, after all, what is meant by that name is not something well defined, but rather the somewhat vague quality of badness hinted at by Mr. Charles A. Dana in the following, from an editorial article on New York journalism, published in 1873:

"The *World* is too often written in too fantastic language. Its young men seem to vie with each other in tormenting the language. They will do better when they learn that there is more force in simple Anglo-Saxon than in all the words they can manufacture."

He said in another article: "Certain newspaper critics and doctrinaires are in distress if the literary proprieties are violated, and if the temper and blood of the writer actually show in his work. They measure our journalistic production by an English standard, which lays it down as its first and most imperative rule that editorial writing shall be free from the characteristics of the writer. This is ruinous to good writing, and damaging to the sincerity of writers."

These quotations are taken from old writings advisedly, because the difference between their time and now, if there is a difference, is merely one of individual detail, not of general quality. Much newspaper English was bad in the old times, and at least most of it is not much better now; but the bad quality is not found in newspapers and novels alone.



DEMONSTRATING THE VALUE OF COLOR IN
CATALOGUE PRINTING.

Printed by The Henry O. Shepard Company, Chicago, in five colors — four-color process and tint background — from engravings made direct from the goods, by The Brock-Haffner Press, Denver, Colorado. Ault & Wiborg process inks used. Reprinted by courtesy of the Gano-Downs Company, Denver.

COST AND METHOD

BY BERNARD DANIELS.

Estimating Service.

For a long time the Cost and Method department has been furnishing its readers with estimates as asked for and making no charge for this service. The demand has grown to serious proportions, and instead of small jobs about which some of the less experienced might be in doubt we have been receiving numerous requests for large estimates, some of which require several hours' work. With many of these requests we receive no more information than a sample of the job and the number of copies; in many cases we are not even told whether it is a reprint job or a similar one from new copy. This makes it extremely difficult to figure, accurately, what the cost should be, as there are frequently problems in connection with the production which do not show in the finished work.

We have just finished one estimate that took two hours, and the other day received a saucy letter and refusal to pay the bill for an intricate estimate which was to be used as evidence in a trial in court to recover on a bill for $2,000 which the customer disputed.

While we are always ready to help the man who is endeavoring to learn how to estimate correctly, and to go as far as reasonable to help our subscribers to verify their estimates, we do not maintain a clerical department devoted to estimating, and, therefore, in the future shall be compelled to make a charge for estimating sufficient to cover the cost of the actual work of the necessary correspondence and postage. That this may fall as lightly as possible on those we are anxious to assist we have decided to make a minimum charge of 50 cents for each estimate made for a job of the value of $50 or less, and an additional charge of one-half of one per cent on all amounts over $50. This will not always cover the cost of making the smaller estimates, but will care for the clerical work and postage.

We shall, as usual, answer all inquiries regarding cost-finding and office methods, either directly by mail or in these columns, according to their interest to our readers generally.

Accurate estimating is based on the results of cost-finding plus the records of production and efficiency. Therefore, low hour-costs, because of low wages or other labor conditions, do not always mean low total cost of production, as the workman who is willing to work for low wages is generally less efficient and productive.

Experience has proved that actual cost of production varies but little in different localities when the same quality of work is considered, and careful investigation has proved that the cost averages found by the United Typothetæ of America are fair and safe, and we recommend them to our readers and will use an approximation to them in our estimating. The printer who has a lower cost per hour will probably find that he takes a larger number of hours to do the work, while the one with a higher cost should look for the leak in his plant and get down to the proper basis.

This being the case, we shall use the following cost rates in all our estimating, and will make the estimates at cost, adding a percentage for profit on the total cost; this percentage will be twenty-five per cent on all the better classes of work and twenty per cent on envelopes and post-cards, and the dodger class:

OPERATION.	PER HOUR.
Hand composition, make-up and lock-up	$1.50
Linotype composition	1.90
Monotype composition, keyboard	1.30
Monotype composition, caster	1.50
Cutting stock	1.10
Job presswork, 10 by 15 and smaller	.80
Job presswork, 12 by 18 and larger	1.00
Pony cylinder, 25 by 38 and smaller	1.60
Cylinder press, 28 by 42 or smaller sheet	2.00
Cylinder press, 33 by 46 or smaller sheet	2.20
Cylinder press, 38 by 50 and larger	2.40
Folder, small, automatic feed	1.50
Folder, large, hand-fed	1.60
Folder, large, automatic feed	2.00
Ruling machine	1.20
Wire-stitcher, one girl	.80
Girls, handwork	.50

All estimates will be made at these rates and no attention will be paid to the claims of correspondents that they have lower costs of production in some one or more departments. The time allowance for each operation will be that shown to be the best average practice in well-managed plants.

In making requests for estimates be careful to specify the size, weight and quality of stock you intend using or quoting on, and the price of that stock in your city, as it is impossible for the Cost and Method department to know what grades are found in your locality or the prices. Be careful to give all the details you can regarding the job, and where there is reason to expect many changes in the proofs, note the fact, as that may make a difference in the method of setting or running it. For all ruled blanks, a sample of the ruling will be required.

The fee for making the estimate should accompany the request in the shape of a postoffice money order, bank draft or check, payable to The Inland Printer Company.

Should you find it necessary or advisable to have further correspondence regarding any estimate made for you there will be no extra charge for the letter, and we will esteem it a courtesy on your part if you will advise us as to the result of the estimate, whether you received the job, and how nearly you were able to work it out to the estimate.

It is the desire of the management of The Inland Printer and of the editor of Cost and Method to make this department as useful to as many of our readers as possible, and to render them every service in our power toward making their businesses profitable and smoothing out the wrinkles of trouble and doubt that are often found in every business. But there is one class of inquiries that we do not desire even though the sender may be willing to pay liberally for an answer, and that is, "How can the other fellow do it so cheap when my cost is more than he gets?" Such discussions benefit no one, as we can not say why, but can only estimate the right price, which is of no value after the order is placed elsewhere.

Keeping Samples of Paper.

Every estimator and office man knows the value of having just the right sample of paper at hand when making an estimate or a sale, but the average printing-office sample-file is a snare and delusion so far as getting at it quickly and certainly is concerned. You know the collection of sheets of various ages and degrees of decrepitude that fill the ordinary sample-drawer, and the uncertainty that any of them can be matched or that they are within a mile or more of being real samples of recent make.

An English estimator has solved the problem and given his method to the trade in a recent issue of the *British and Colonial Printer and Stationer*, and, based on his idea, we suggest the following system of handling samples of paper:

Provide a series of drawers and some 9 by 12 inch envelopes of strong manila stock, or a vertical filing section and either folders or envelopes (the writer prefers the envelopes because they keep the samples in better condition). If the series of drawers is used, label one for each class of stock; if the filing cabinet is used, provide a heavy cardboard guide for each class. Label these as "News," "M. F. Book," "Super," "Coated," "Antique," "Tinted Book," etc., according to the number of kinds that you desire to keep. Then, as each sample is received, mark it with the date, the name of the maker, the price, and the weight and size; place it in an envelope, using the fewest possible number of folds, so as to leave it in presentable condition, and mark on the envelope the class, price and weight of the paper it contains. This will not take any appreciable time if it is done at once when the sample is received.

Thus far you will have done nothing that many others have not done, except that you will have done it systematically and carefully, and have all samples of one class of stock filed in one place.

Now our English friend comes in with his original thought. He considers each sample the best he can buy for the price marked on it, and when he receives another sample of a like stock and price he carefully compares the two and determines which is the better and files it, destroying the other. Thus he has only one sample of each grade and price, and that is the best that he has been offered at the price, so that he can with confidence tell his customer that it is the best buy at the figure, and that to get a lower figure he must use a poorer grade.

Of course, such a system of sampling requires a knowledge of paper on the part of the printer, but he should have that to entitle him to be an estimator or salesman of printing.

This improvement in handling samples and purchases of paper has much to recommend it, and we advise our readers to try it as a substitute for the present method of saving all kinds of samples and mixing them up.

Cutting Stock Affects Register.

This does not refer to careless cutting, where the different cuts are slightly different in size, nor to those cases where from improper clamping the stock has drawn under the pressure of the cut, though these will undoubtedly affect the register on certain classes of work.

Every printer knows that paper, except certain high-grade, hand-made papers, has a decided grain running one way, similar to the grain in a wooden board, and that it is somewhat easier to tear with the grain. It is also a fact that paper subjected to atmospheric changes is affected by them and swells or shrinks according to the degree of moisture in the air, but this shrinking is not equal, nor does the sheet always return to the same size. In absorbing moisture the paper expands most in the direction across the fibers; that is, in the direction at right angles to the way in which the web ran in the machine. To many printers these facts are well known, and they are careful in buying cover-paper and cardboard because of the effect of this on the folding, but few realize that the same care should be exercised in buying and cutting paper for jobs requiring register.

Few printers would think of cutting cover-paper so that the grain ran one way in part of the sheets and the other way in the balance, yet they will cut three and five to the sheet for work requiring close register and blame the feeder when they do not get it. A sheet of bond-paper will expand about one two-hundredth part of its length with a change of humidity of twenty degrees. Not enough to be noticed on a job printed in one color on an 11 by 17 inch sheet, or in two colors that are not in close register, but enough to spoil a job with hair-line register. Such a sheet will expand as much as one-sixteenth of an inch under extreme conditions, and frequently half that much under seemingly ordinary ones.

Now, if the stock is cut all one way it is possible to shift the form to make register, but when one part of the stock has expanded the 17-inch way and the other the 11-inch way, because they were cut three out of 17 by 28 stock to use up a lot of stock that could be bought a few cents cheaper, trouble for the pressman is in sight.

This may seem a small matter, but we have seen it cost many dollars more than the saving on stock, besides demoralizing the pressroom, as such things are sure to do.

Make it a rule to cut all stock for colorwork so that the grain runs the long way of the sheet, especially when it is a job run two or more up. It is a simple remedy in advance for the trouble that has made many a pressman weary. And bear in mind that the only way you can be sure of the paper running all the same is to cut it out of the same mill-run and to specify to the paper-house that the grain must be right, for the mill is sometimes guilty of cutting both ways to secure the maximum output from the machine.

The Obvious in Efficiency.

Many printers, especially those running what might be called medium-sized shops, lose a considerable amount of actual efficiency in waiting for some special method or elaborate rules and forms that they fondly hope the national or the local organization is going to bring out in the near future, when they might add to their output and profit by doing the obvious thing and making the best of the conditions as they find them.

For instance, one such was anxiously waiting until a committee should report on the advisability of doubling up on certain work while he was running it single on a small jobber and could easily have run four up on his larger press by doing three hours' composition. The job was costing 65 cents a thousand for 30,000, and could have been run for 35 cents by using 10 cents' worth of extra paper for each thousand, which would have left him 15 cents a thousand extra profit and a few cents for the extra waste paper.

In nearly every job-composing room in the country we find well-paid compositors wasting 65 to 75 cents a day hunting and picking sorts, and next day, or next week, picking the same sorts, when the money wasted on the first offense would have bought enough type to make the second unnecessary.

The pressroom is often the most efficient department of the average job-printing plant, but the reports of the various shops that form the basis for the United Typothetæ of America cost report show that the loss of time is fully thirty per cent of the possibility. Why? Because of failure to see the obvious in many cases and keep the size of the plant in close relation to the size of the business by providing facilities for handling the normal amount of work in ordinary time and working overtime during the rush seasons to make up for the lost time in the dull ones; also, in lack of standardization of work and stock so as to allow for doubling up and quick handling.

Many printers are adding fast-running presses of various kinds to their equipment without considering that one fast

press, which replaces two to four small jobbers, will turn out the work so rapidly that unless special care is given to laying out the work for it there will be such an excess of small waits that the total results will fail of being profitable. The press that runs 3,000 an hour loses three times as much when it is standing as the press that does only a thousand, and the same applies to short stoppages — the slow press loses eighteen impressions for each minute it is stopped during the run, while the fast one loses fifty impressions a minute.

You will not have to wait for an expert to show you where to start in to increase the efficiency in your plant if you will just keep your eyes open to see and your thinker working to prevent the little waits and wastes that are accumulating into big losses and eating the life out of the profits.

At the present time the shortage of skilled labor makes this more important. Machinery must be made to take the place of the missing labor and each addition of machinery adds to the fixed expenses, and also to the possibilities for miscalculation. Men can be shifted from one job to another to keep things moving and save time that would otherwise be wasted, but a machine is generally constructed for one class of service and is not available for any other. This requires a higher intelligence from foremen, and more care in planning the work to fit the plant. The man who is always alert to do the thing that is obvious, even though it is not what the experts recommend, is the one who will make out the best in the transformation that is taking place in the trade, and the experience he will get is going to be valuable, as the old conditions will never return.

The Cost of Lock-Up.

"What does it cost to lock up ordinary forms for the job-presses?" asks one who admits that he is a beginner in cost-finding and is greatly surprised at the results of his records for stonework.

As lock-up is usually done in a medium-sized job-office, it is difficult to keep the time on individual jobs without increasing both the amount of clerical work required of the stone-man and the actual time on the individual form, therefore it is customary to bunch the time and record it as so many hours for an indicated number of forms. Then the cost clerk can average the time over the number of forms and charge to each its proportion. In this connection, it is wise to charge two units (two-tenths of an hour) as a minimum to any form, even though the actual time should be a fraction less in some cases of very small forms.

The following description of the method used in a successful shop may help our correspondent. The stone-man picks out several jobs that are wanted at once and lays them along one side of the stone; from the dead-rack he then takes chases of the right size which contain jobs of sizes similar to those he has laid out for lock-up, laying each chase on the other edge of the stone directly opposite to the job nearest the size of the one in the chase; then, as he unlocks the dead jobs, he places the chases and furniture around those to be locked up, and puts the dead matter on a galley or ties it up as is the custom of the shop; he then finishes the lock-up of each of these new forms in turn, and when he has completed the lot, he makes a record of the time on his daily time-ticket as "Lock-up of — forms," giving the number of forms. These being completed, he puts them in the live-rack or sends them to the pressroom and repeats the operation with another series.

This is an economical procedure for small commercial forms, such as cards, bill-heads, statements, etc. When there is a form requiring more than ordinary time, as eight pages of a booklet or a four-page circular, time is kept on the individual form as it will amount to enough to be easily separated and recorded. In colorwork and forms requiring accurate register, of course, the time is kept on each form.

Looking over the records for several months, which were kept in this manner, it appears that the average small form requires a fraction over ten minutes, and it has been the habit of this firm to charge two units, or twelve minutes, for all forms not having an individual cost-record. On mentioning this to another printer, he asserted that his man was getting an average of seven forms per hour, but that he thought the two-unit charge small enough as there were always a number of little things the stone-man had to do which could not get on the time-ticket.

At an average cost of $1.50 this means 30 cents per form for the lock-up, an item which many printers fail to charge for at all, though they do not carry the stone-man's wages into the non-productive expense column. Therefore, they must overcharge those items which are reported on his time-ticket or lose that much legitimate return.

In an office where there are a large number of small forms of identical size and shape to be locked up, much better time can be made. We know of one imprint job, which required the locking up of over three hundred forms containing two imprints each, on which the time was only 28 hours, a little more than five minutes each. In this case there were duplicate forms and one man was kept busy changing them as fast as they were returned from the presses. In such a case the total time should be charged to the job and no attempt made to separate the time for one form.

It is possible that a charge of 25 cents per form as cost would be sufficient in a shop having many small forms, while the 30 cents would be less than cost in shops where there were only a few such forms a day and each had to be locked up at a different time from the others.

But rest assured that it does cost something (usually more than you have been getting) to lock up forms for the small presses, and that it is better to be on the safe side and charge a minute or two too much than to omit the charge altogether.

Proofs.

Who is responsible for errors that appear in the proofs sent the customer and which he fails to mark? Why send a proof, if the customer is not made responsible thereby?

These two questions on the same subject come from a Western printer who is evidently suffering from a customer's claim that he is not responsible for errors and merely wanted to see the proof to see how the job was going to look. We have all met specimens of this genus of printing buyer.

As a matter of fact, the printer is responsible for the correctness of the job in so far as spelling and following the language of the copy goes. That is to say, he must spell the words correctly and use the words and arrangement of sentences that the customer gives him unless he is specially instructed or given permission to change the grammatical construction of the copy. The fact that he has sent the customer a proof containing a misspelled word does not excuse him for printing that word in the wrong spelling, even though the customer fails to see it or mark it.

When a word is wrongly used, or used in such a way as to defeat the object intended by the customer, the printer is in duty bound to call his attention to the misuse of the word when sending the proof or even before setting the job. This is only a part of the service which the printer has been rendering his patrons for years, and which they have a right to expect.

Of course, every job should be carefully read before being finally proved and sent to the customer for approval, and each proof should be accompanied by a notice that the printer will not be responsible for the correction of any errors or the making of any changes that are not legibly marked or written on the proof, and that the job will not be proceeded with until the proof is marked O. K. This will not relieve the printer from responsibility for palpable errors or mistakes in spelling, but it will make the customer more careful.

THE WAR TAX RETURNS OF THE PRINTER.

BY WALDON FAWCETT.

THE morning of the present year has brought a brand-new responsibility for the average proprietor of a publishing house or commercial printery. He must bestir himself, on or before March 1, 1918, to file with the proper authorities a "return" which will serve as the basis for the collection by Uncle Sam of the first instalment of the new "war tax," namely that for the calendar year 1917. It is more of a job than many printers realize, and it is a chore that can not safely be postponed or neglected, for Congress has hung a sword, in the form of heavy penalties, over the heads of business men who fail to step up and report.

In so far as the printing-trade is concerned, the new war tax is a very democratic levy. That is to say, it will hit nearly everybody except the proprietor of the most modest print-shop. To be exact, only the printer whose profits or income were below $2,000 last year is relieved from helping foot the war bill in this wise, and if the aforesaid printer is so unfortunate as to be unmarried he must pay, pay, pay, if his receipts exceeded his losses and expenditures by more than $1,000.

For many a small printer, this coming to the scratch by March 1 constitutes his first experience with a direct Federal tax, war or no war. As our readers probably know, the United States has had corporation and income taxes in force for some years, but these were so gaged that they hit only the more prosperous business men. A corporation has been allowed to make a pretty fair percentage of profit on its invested capital before it had to pay any tax (and then only two per cent on net income), while unmarried individuals with a net income of less than $3,000, and married persons whose net income did not exceed $4,000, have never had to bother their heads over the personal income tax. And just here we rise to remark, for the benefit of those who have been sufficiently prosperous to pay a Federal tax, that all these old taxes stand just as in the past. The new "war tax" is clapped on top of the existing levies, and incidentally reaches out and takes in sundry thousands of small business men who were immune heretofore.

Granted that every member of the printing-trade is cheerfully willing to bear his share of the expense of making the world safe for democracy, there is no question but what this responsibility for making out the detailed statement required by the United States Bureau of Internal Revenue is a perplexity and a bother. That is another way of saying that the reporting is worse, for a busy man, than the paying. However, there is no help for it; Uncle Sam wants that bill of particulars, duly sworn to, and the printer who has his books in such shape that he can, without undue fuss and feathers, give all the information demanded by Uncle Sam can figure that he has right here and now a reward for his systematic propensities.

At best, however, the War Revenue Act, under which the new war taxes are levied, is a complex and complicated piece of legislation. Some of the clauses are susceptible of various shades of meaning, according to the lights of the person reading them. In order that the every-day business man might not be too confused when it came time to transcribe his business history for the year 1917, the Secretary of the Treasury has, for some weeks past, had hard at work in an advisory capacity a group of live-wire business men whose task has been to interpret the involved phrases of the new law. The printing industry may be said to have had representation on this board of advisers in the persons of E. T. Meredith, publisher of *Successful Farming*, and T. W. McCullough, of the Omaha (Neb.) *Bee*. There remain some points to be cleared up — perhaps rulings by the United States Supreme Court will be required in a few instances — but in the main the Treasury Department's legal experts, counseled by the business volunteers just mentioned, have been enabled to figure out what Congress meant or thought it meant. To give a rapid-fire survey of the aspects of tax reporting most likely to concern printing-trade executives is the object of this article.

Probably the printer, when he takes his pen in hand, will be most concerned as to the "exemptions" which he is to be allowed — that is, the expenses and allowances which are to be deducted from the amount on which he is to pay income tax or excess profits tax. There is a wide difference in the range of items that can be "charged off" as between business income and personal income. Before the net income of a going business falls under the knife of the tax-collector there can be set aside, so to speak, everything that has been paid out in the legitimate conduct of the business. Not only rentals, cost of paper and ink and other necessities are to be subtracted, but even such expenses as the price of the dinners at which printing salesmen entertained prospects in an effort to land orders.

In the case of personal income, on the other hand, there is not allowable nearly so wide a gap between gross and net. For instance, the printer may deduct from his turnover the amount he has paid for insurance upon his stock or business property, but life-insurance premiums and fire-insurance premiums on his residence property are held to be items of personal expense and consequently can not be deducted in making up his personal net income. He can not even count out the amount paid for repairs on his dwelling-house, nor, indeed, any items of personal expense connected in any way with the support and maintenance of a family. To cite another illustration, it may be related that the printer who has a motor-truck or delivery-car is well within his rights in charging off depreciation and cost of upkeep of that vehicle before he begins to pay corporation or excess profits tax, but he has no such privilege when it comes to the touring-car that he uses for purposes of pleasure.

A point that has puzzled many small printers and publishers, judging from the letters of inquiry that have been received at Washington, is what rendering of accounts is proper in the case of a printer who rents a building for use as a combination print-shop and dwelling. Perhaps the printer has his place of business on the first floor and the family resides upstairs. The answer in such a case is that the portion of the rent properly chargeable to the rooms used for business purposes may be claimed as a deduction, whereas the rental of the living quarters may not. This same principle extends to fuel, light and other expenses connected with the occupancy of a building and, as we have seen, to insurance premiums. But to be let off on his payments for a telephone under such circumstances, the printer must be prepared to swear that the telephone is used only for business purposes.

Another responsibility that has befuddled some printers in this tax-reporting adventure is what disposition is to be made, in making up a balance-sheet for Uncle Sam, of the remuneration paid to members of the printer's family who help in press-room or composing-room. Obviously the printer deducts, in his business show-down, all payments to hired help or employees just as he subtracts his expenses for advertising, for ink, drayage and freight bills, etc., but how, he asks, is he to proceed with respect to payments made in lieu of wage to his son or daughter. The reply is, that if the son or daughter has attained his or her majority, payments for services may be claimed as a deduction, but if the helpers in the print-shop are minor children of the proprietor there will be nothing doing in the way of exemption.

This brings us to that very interesting angle of the war-tax proposition which concerns the status of a commercial printer's own remuneration. When the question first came up, the experts at the United States Treasury were inclined to say that

no deduction should be made by a proprietor for remuneration drawn from his own business. The theory was that the wages or salary drawn by a taxpayer from his own business are more in the nature of a charge out of profits than a charge against profits. In other words, this view of the situation surmised that such a deduction from business profits would merely be added to the income of the individual and that therefore the effect would be to take money out of one pocket and put it into another. Later, though, it developed that this interpretation did not cover all angles of the situation, and the Treasury made a ruling that an individual carrying on a trade or business having an invested capital may designate a reasonable amount as salary or compensation for personal service actually rendered by him in the conduct of the trade or business.

The effect of this allowance of reasonable salaries in the case of partnerships and individuals is to so arrange matters that the partnership or the one-man business shall not be at a disadvantage as compared to a corporation, which, of course, pays salaries to its executives and duly lists such payments as expenses. However, the printer who, in his bookkeeping for the benefit of Uncle Sam, enters up a wage or salary for himself must be careful not to put opposite his name an amount larger than the average remuneration of men of relatively the same experience and qualifications who are actually employed on salary.

With respect to this salary proposition, the members of a partnership in the printing-field are in the same boat as the craftsman who is playing a lone hand. In other words, the rule is that in computing net income for purposes of the excess profits tax a partnership is allowed to deduct as an expense reasonable salaries or compensation paid to the individual partners for personal services, provided — and don't overlook this, ye printery partner — the payments have been made in accordance with prior agreements and are properly recorded on the books of the partnership. For last year's showing there is to be no insistence by the Government on this "previous agreement," but printers in partnership who want such deductions to hold good for 1918 and succeeding years had better arrange to be regular in the matter of formal salary or compensation agreements at the beginning of each year. A partner in his individual capacity will not be considered engaged in trade or business with respect to his share in the profits of the partnership, and consequently is not subject to the excess profits tax thereon; but the partner or the printer operating single-handed who is liable to the excess profits tax of eight per cent must expect to settle on that score also in the case of any salary or compensation that he has drawn from the business. As our readers, of course, realize, however, the "excess profits" or "war profits" tax is not applicable to every business man or corporation by any means. There is a flat exemption of $3,000 earnings for corporations and $6,000 for individuals and partnerships, and, on top of that, any printing-firm to be liable for "excess" tax must have shown last year such a spurt in earnings that profits were carried to a point above, say, nine per cent of the invested capital. Any taxpayer who, under such circumstances, is content to accept, instead of a safety zone of nine per cent, a deduction of only seven per cent upon his invested capital will not be called upon to make a complete return of his pre-war capital and income.

How to make, for the purposes of the war income and excess profits taxes, inventories of supplies, raw materials, work in process of production and unsold merchandise is, for many a printer, something of a Chinese puzzle. It is a thorny subject for the retail storekeeper with a straight mercantile stock which is reasonably fresh by virtue of several turnovers each year, and obviously it is worse for the printer, some of whose paper stock may have been on hand for several years and all of which has been subject to the violent fluctuations in prices that have obtained the past year or two in the paper market and certain other branches of the printers' supply trade. Daniel C. Roper, United States Commissioner of Internal Revenue, has ruled that inventories of stock, work in process of production, etc., may be taken either at cost or at market price, whichever is lower. However, whichever method of figuring is now adopted will probably have to be adhered to in subsequent years, even if the shoe of advantage is then on the other foot.

If the printer has a harder row to hoe than some other business men in making inventory of materials, etc., on hand, what shall be said of his responsibilities when it comes to calculating depreciation? It is well known that there are few classes of industrial property that depreciate so rapidly as do many lines of printing-office equipment. The tax law stipulates that the business man shall make "reasonable allowance" for depreciation, and then leaves him to his own devices. In administering the law the officials seem disposed not to attempt to make any hard and fast rules, but to realize that circumstances alter cases and that there must be taken into account all such factors as local conditions, the probable "life" of a piece of property under normal business conditions, etc.

The one point upon which Uncle Sam is disposed to be insistent in this connection is that any depreciation that is claimed can be shown to be due to actual exhaustion or wear and tear, arising out of the use or employment of the property in business or trade. Losses in value due to changing conditions or shifts of popular favor will not be accepted as bona-fide depreciations. For example, if a printing-firm has invested heavily in type that has become dead-wood on its hands through a sudden loss of favor in the estimation of purchasers of printing, the holder of the bag can not deftly charge up that slump to depreciation. He would, on the contrary, be allowed only such measure of credit as could be attributed to twelve months' wear on the type, or, in other words, the physical loss sustained. Similarly, if a press or other piece of printing machinery has become obsolete or lost heavily in value during the year 1917 owing to the appearance on the market of a new invention or an improved machine, the resultant loss to the owner may not be defined as depreciation.

Nevertheless, the printer who, in order to keep right up to date, is progressive enough to scrap some of his equipment before it has actually outlived its usefulness can have a credit mark therefor when paying his war taxes. He is authorized to enter in his deductions that portion of the cost or value of the equipment which would be properly chargeable to the period it might have remained in usable condition. The printer who owns, instead of rents, his print-shop can figure depreciation on the basis of a life of twenty-five years for a frame building or thirty-five years for a brick building. However, if a property owner claims the full quota of depreciation he can have no deduction of the amount expended for repairs.

Bad debts and losses are to come out of business income before that income is open to levy by Uncle Sam for war purposes, but not all business men have the same idea as Uncle Sam with respect to what should be accounted losses. A bad debt must be sure enough "bad" to be so classed. That is, it must have been definitely ascertained to be worthless and uncollectable. Unless a debtor has no assets whatever, it is virtually necessary that bankruptcy shall have been declared and the receiver discharged ere the printer who has been left waiting for his money can be sure that he will not be called upon to pay taxes on the money he didn't get. Losses, to have standing in a printer's bookkeeping for taxpaying purposes, must have actually been sustained during the year for which he is reporting. That is, the loss must have resulted from a completed and closed transaction. Let us say that a printer purchased paper during the early part of 1917 when prices were considerably higher than at the close of the year, and that he has that paper on hand at the beginning of 1918.

He looks upon himself as out of pocket on this transaction, but Uncle Sam will not take that view of it. The war tax interpreters will take no chances. They figure that paper might go up again in price during the year 1918 and until the stock is actually disposed of they will not concede that the printer can say that he has actually lost or profited.

Presumably, there are mighty few printers who in this age of business do not keep books in a more or less systematic way. However, if there are any such who are liable to the war tax it is up to them to report income for tax purposes on an actual receipt basis. If a printer has a continuing contract — say for the publication of a periodical of some kind — which was not completed during the year 1917, and upon which he is unable to determine the amount of gain or profit until the job is finished, he need not include in his present tax return the advance payments he received in 1917, but can hold over this item until a year hence when it would be incorporated in the return for 1918. Generally speaking, a printer can count upon receiving credit, in the form of exemption from taxation, for every business expense, but it must be reiterated in conclusion that there is such a thing as overdoing the thing. The printer who has his home in a suburb so that he can not walk to his place of business, and who is obliged to purchase a noon lunch in the city instead of returning to his own fireside, can not enter carfare and lunch items under business expense, and yet a printing salesman working on commission can deduct from his taxable total every item for transportation, hotel bills, etc., incident to the securance of business.

HOW TO KEEP IN TOUCH.

By H. Addington Bruce, in the *Chicago Daily News*.

You are anxious to get on in your chosen calling. You long for promotion. Perhaps, having lagged for some time, you are beginning to feel discouraged.

But are you doing all that you can to deserve success?

Are you, for one thing, making it a point to read and study some authoritative journal of the profession, business or trade in which you are working?

All truly alert business men read trade journals as a matter of real necessity. They feel that it is impossible for them to continue progressing unless they keep abreast of the latest developments in their particular line of business as recorded in the journals they read.

You, let us suppose, are an electrician — a young, ambitious electrician.

Well, there are trade journals specially addressed to you. They are published in your interest, published for the express purpose of helping you to become skilful at your trade.

Do you read any of these journals?

Do you even know their names?

If you are a plumber, there are other journals of particular value to you as a plumber. Likewise if you are a hotel clerk, a bank clerk, a salesman, a hardware merchant, a dealer in china, a cigarmaker, or whatever else you may be.

For every vocation there are trade journals — some of them, of course, much better than others. And he is indeed a wise young man who early becomes a subscriber and constant reader of a good journal dealing with his trade.

He will learn from it how other men in the trade have won success. Almost every week he will glean from it something of direct helpfulness in winning success himself.

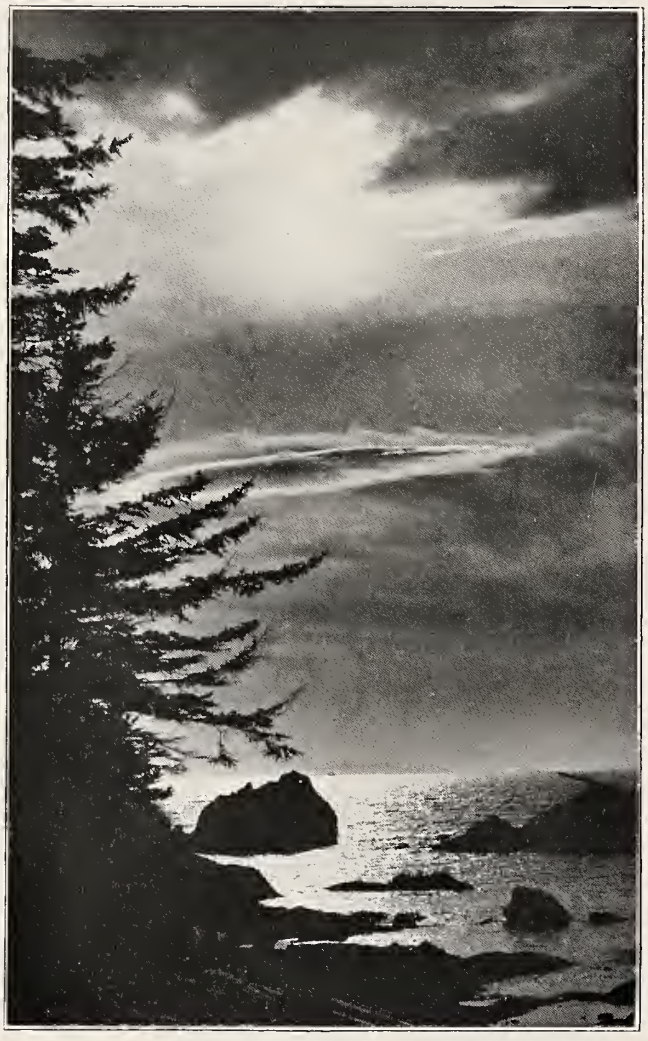
One week he will be specially enlightened by a leading editorial. Another week he will profit most of all from a seemingly insignificant item of three or four lines, of peculiar interest to him because it chances to touch on a problem with which he is for the moment much concerned.

Or, tucked away in some letter in the trade journal's correspondence columns, he may come across an idea opening up to him new vistas of thought, perhaps a new avenue of opportunity.

Knowing these facts, I would say to any young man: Read the newspapers. Read general magazines. Read good books. All of these are broadening and strengthening to the mind.

But in addition, read at least one good journal specially intended for men in your trade.

If leaders in the business world feel that they can not afford to miss the reading of trade journals, can you afford it?



Moonlight from Rosario Beach, Deception Pass, San Juan Islands.

Photograph by J. A. McCormick, Friday Harbor, Washington.

WANTED — ALL THE HOUSE-ORGANS.

There are perhaps 1,000 periodicals issued in the United States of which no list can be found in any of the regular newspaper directories. These are the house-organs, issued by business concerns for their employees and customers. The Trade and Technical Press Section of the Food Administration has a list of nearly 800, to which the *Weekly Bulletin* regularly goes, and is constantly adding others as names and addresses are secured. These house-organs are among the best mediums for food-saving information to the public, and it is desired to have as complete a list of them as possible. Business concerns publishing house-organs, not already receiving the *Weekly Bulletin*, are requested to send in names and addresses to the Trade and Technical Press Section, Food Administration, Washington, D. C.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Rules Slur in a Blank Form.

A Cincinnati pressman submits a blank form having vertical rules extending from the heading. These rules appeared to slur, but the adjacent type did not show any signs of slurring. He writes as follows: "I am a continuous reader of The Inland Printer and would like to have your advice concerning the blurring of the rules on the printing submitted herewith. Have had several jobs similar to this (all run on a —— press), and have tried different ways of stopping the blur, but have not been successful, so decided to write to The Inland Printer for information."

Answer.— The slurring of the rules is doubtless due to the air imprisoned beneath the sheet, or to a "bagginess" of the tympan. We would suggest that you use only about four sheets of manila with a sheet of pressboard, and have the top sheet drawn tight so that it is not "baggy." The clamps should press the sheet without making it bulge when they close down on the platen.

Red Plate Filled Up Frequently.

A Southern printer submits several specimens of three-color work printed on enameled stock. The yellow plate appears to be unusually heavy, making it necessary to carry quite a lot of color. It also appears to have an unusual quantity of ink, which may, in a measure, account for the trouble described in the following letter: "I am enclosing samples, printed in three colors, from process plates, which gave me considerable annoyance, causing me to wash out the red plate about every fifty impressions. The yellow has been drying three days. The red plate, when worked alone, seems to be O. K. — the specimen marked No. 1 is the hundredth sheet — but when applied to the yellow it fills up after about fifty impressions. Is this caused by the plates, stock or ink?"

Answer.— We are of the opinion that the filling up of the red plate is due to the yellow ink, not to either the plates or paper. Possibly you carried too much ink with an insufficient make-ready. Make the yellow plates ready in black ink, using a mechanical overlay in preference to one that is hand-cut. The yellow ink should have dried a trifle harder, but not necessarily bone dry. We are also of the opinion that too much ink was carried, and that it was picked up by the red plates because it was not dry enough. The remedy is obvious.

Powdered Mica Eliminates Electricity from Paper.

Edward S. Barber, editor of the Shoshone (Idaho) *Journal*, writes: "I notice by The Inland Printer that printers are having trouble with static electricity and I have made a discovery that, while it does not entirely eliminate it, relieves the situation enough to more than justify. I have for many years used talcum powder on the tympan to dry up the ink when an impression has been accidentally made on it. Last winter it occurred to me that as my car used mica to insulate the spark plugs, and the auto-supply stores carried pulverized mica as a powder to dust the inner tubes to make them slip, the same mica powder sifted on the tympan might act as an insulator and overcome the static electricity. I bought a can of it and it has proved so valuable that we use it all the time. We have a hand-fed folding-machine where static electricity gives us the most trouble. I just stop every few minutes and sprinkle the tables and tapes, and all parts of the machine where there is friction with the paper, and the trouble disappears. In the dry climate of our mountains here, static electricity is worse than in a more moist climate, but this mica powder is surely a source of great relief from it."

To Secure Register on Cardboard.

Several interesting letters have been received regarding register on cardboard, in response to two notes (Nos. 1888 and 1896) which appeared in our November issue.

F. C. B. writes: "In the November issue there was a note (No. 1888) regarding trouble with register on cardboard. In going over the precautions taken to avoid any trouble in register, I observe that he makes no mention of the relative position of the side or end guide on the sheet at each printing. If the sheet is not square, the register would be out sidewise of the sheet if the guide were placed either lower or higher on the second printing. The drop-guides may also be at such an angle as to 'kick' the sheet back when rising if it is allowed to form too great an arc in lifting. This can be tested by placing a sheet to the guides and lifting them by hand to note the action they may have in rising. One other thing which might disturb a sheet, or 'kick' it back, is setting the sheet too far ahead or over the edge of cylinder. I believe a sheet of cardboard would register much better if set flush with the edge. The suggestion offered in your columns — that is, using a piece of muslin for holding the sheet in position while being taken by the grippers — is a good one."

Thomas F. Whitehead, of Chicago, writes as follows: "Your article, No. 1888, in pressroom section of the November issue, attracted my attention, and it seems as though you have overlooked a point which makes a vast difference on register work, especially cardboard. I have had considerable experience on this class of work and have found that on paper or cardboard about 20 by 30 inches in size, the sheets shrink and stretch as the degrees of humidity in the air change. I would advise keeping a room in which this class of work is handled at about the same degree of humidity as that in steam-heated buildings in fall and winter. By hanging open water-cans over radiators the evaporation of the water will keep the humidity at about the same degree as long as heat is sent through the radiators. If the stock on the job is piled it should be turned over and used on successive colors in the same order as on the first run. Do not allow some of the sheets to dry near a radiator, or other heat conveyor, and the rest near an open window or a door that is frequently opened or there surely will be trouble with the register. It seems as though this pressman gave all his attention to machine adjustment and none to the stock, which is just as important as the setting of his cylinder bands, which may have been dragging or set too loose.

"The writer has also found that the varying degrees of temperature — or, to be more explicit, the varying degrees of humidity — have the same effect on rollers as on paper. If the humidity of a room is kept uniform the rollers and paper will not vary even though the temperature changes 30°. It is not the varying degrees of heat or cold that cause trouble with register, but the amount of moisture in the air. All old pressmen know that in summer a roller may melt one day with the temperature at 88° F., and the next day rollers made under the same conditions, and at the same time, will not melt with the thermometer at 100° F. Therefore, in order to secure ideal printing conditions in the pressroom, provision should be made to keep, as near as possible, the same amount of moisture in the air at all times."

"Rolling Stone" writes: "In your November issue I notice query No. 1896, in which the writer expresses the belief that irregular speed is not the fault of the press, or the cause of imperfect register. Let me say that I know the writer very well, though I have not seen him for ten years, and know that he is a good pressman. However, I will take issue with him on the above subject. The press, as a whole, may not be directly at fault, and a sheet may be fed to the guides and still be out of register when the speed is changed on the second color. I am in a good position to know as I handle a sheet four times before it is completed, hair-line register, and the power is furnished in the building and is very irregular. It is possible to get perfect register at various speeds on a top sheet when testing bed and cylinder for register, but it is impossible to get a hair-line register on a sheet fed to the guides at different speeds. To prove this, take three sheets and feed each from a dead stop; then take the same sheets, speed press up to 1,500 an hour, run them through, and notice the change.

"In a recent issue Mr. Vandercook gave a very good explanation of the cause of imperfect register with change of speed. I find, and have always held, that his theory is correct — that the trouble is to be found in the gripper motion. The motion, as we all know, is of cam action and spring tension, the gripper being opened by the action of the cam and closed by the cam and tension on a spring or two. Right here is where the trouble begins. There is a slight loss of motion on high center, which plays an important part in the closing of the grippers on the sheet — a fraction of a second means a great deal when the sheet is traveling about 300 feet a minute. The fault is in the closing stroke of the grippers and may be improved by a little more tension on the spring, or springs, as the case may be. This does not entirely correct the fault. I have taken pains to notice the change this makes in register. It will be noticed more on a jump of speed from 900 to 1,200 than from 1,200 to 1,500. Bearing in mind that a change of speed will affect register, that a press must be set for register before starting, and that a good, even temperature is necessary in the pressroom, the finished sheet should be all right.

"I do not want to be misunderstood in the above. One may run a color sheet on the first form at 1,000 impressions an hour and change to 1,200 an hour on the second form and get good results, provided the speed is uniform in each case; that is, the speed on the first form must be 1,000 an hour all through the run, and if the second form is to be rushed through a higher speed can be used, but it must not be changed during the run.

"For good register, the press, as a whole, must be given very close attention — register between bed and cylinder; grippers; sheet-bands; timing of the guides; drop-fingers; the feed-board and strippers (or guide-tongues); position of sheet on the cylinder edge (it should not hang over too far); also, a good, hard, smooth packing should be used, and the position of the guide should be the same on every form, then if the sheet is out of square it will give little or no trouble. Care should be taken to set the air chambers as near right as possible, as too much air will cause the bed to slack on either end, and too great a slack on the center at the front is one cause of imperfect register. A good authority on setting presses for register can be had of The Inland Printer in the 'American Manual of Presswork.' "

Tapes Mark the Paper.

A publisher in the State of Washington sends a copy of his paper, on which he has marked places where the folder tapes mark the sheet. His inquiry is directed toward correcting the trouble.

Answer.— We would suggest that you wash the tapes in gasoline while they are on the machine. This can be done by holding a cloth saturated with gasoline against both sides of the tape. It should be done just after machine has been used. After several hours, start the folder and hold a piece of block magnesia against the tapes so as to have the surface cleaned. The magnesia tends to stop the taking up of ink by the tape. You can secure the block magnesia from a druggist. If you are unable to secure the block, use powdered magnesia.

Slipping of Bearers Preventable.

A pressman writes: "Is it permissible to put powdered chalk or magnesia on the bearers of a cylinder press to keep them from slipping? The bearers are iron."

Answer.— Keep the bearers of both the cylinder and the bed clean and free from oil. If there is the proper pressure of the cylinder bearers on those of the bed, there should be sufficient friction to prevent slipping without the use of the materials named.

COMPETITION — THE DEATH OR THE LIFE OF TRADE.

The printer who cuts his regular price to get a job is injuring not only his own business but the printing industry in general. The printer who gives the customer the kind of work he wants and gets the right price for it is establishing his own business and improving the standing of the entire trade.

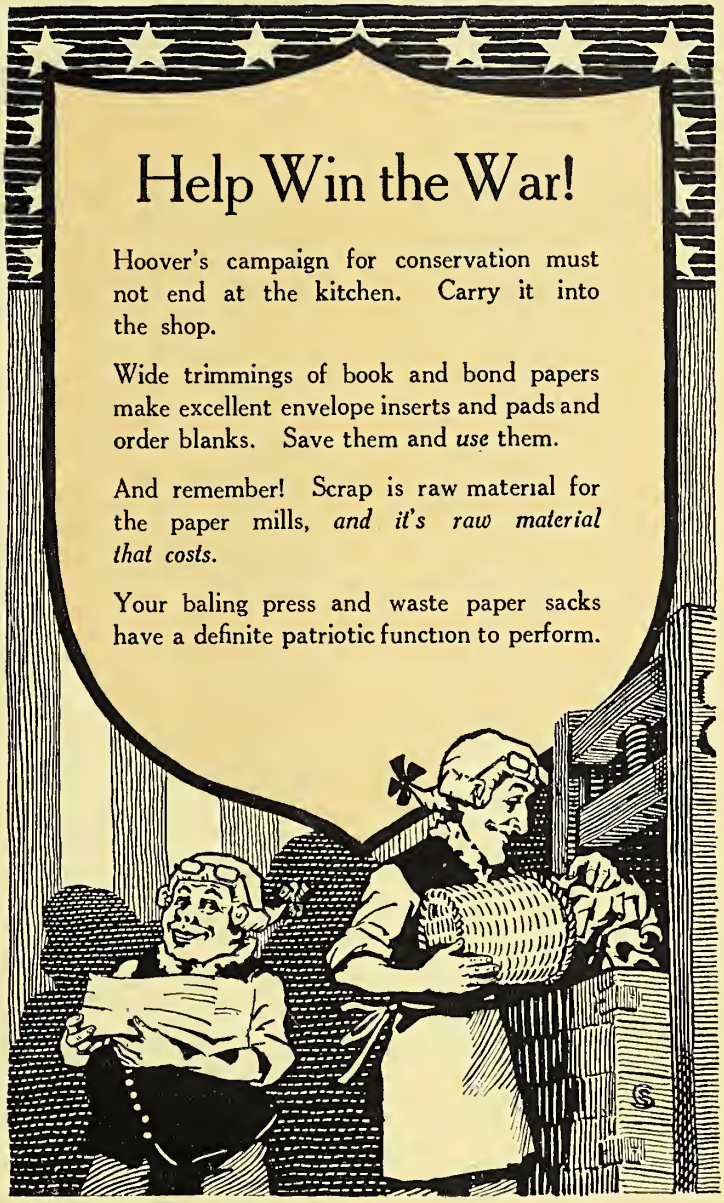
Cut-throat competition results in one of two things: Either the quality of work is lowered to meet the price or the printer loses his just profit. In the first case, the individual shop and the local printing industry are condemned by the customer. In the second, both shop and industry are again injured because the strength of a single shop can not be impaired without affecting the local industry as a whole.

Legitimate competition means that every job is taken on a basis that will allow the printer to deliver what the customer expects and get a price that will pay a fair profit. It makes the individual shop prosper and helps to give the entire industry a standing which eliminates the necessity of price-cutting.

A thorough knowledge of costs, plus acquaintanceship with one's competitors, is the best antidote for chronic price-cutting. To really know what must be paid out to produce a certain job deters one from selling that job at a confiscatory figure. And to think of one's competitors as so many men like oneself, instead of as so many impersonal concerns, is to adopt a policy of live and let live which is the only basis for doing business profitably.

Active participation in the Cleveland Ben Franklin Club (we would add in any employing-printers' organization) is a liberal education in cost accounting, and is the best way to meet your competitors man to man and find out what regular fellows they are.—"*Ben Franklin News*," *organ of the Cleveland Ben Franklin Club.*

Sometimes large metal types are placed in the boxes in the case with the face exposed. This is a dangerous practice, as a careless compositor is likely to drop large quads or other letters on them and spoil the faces, making them unfit for further use.



Patriotic display page of particular interest to printers, from "Paragraphs," house-organ of The Whitaker Paper Company, Cincinnati, Ohio.

BARNEY McGEE

BY RICHARD HOVEY

WITH A

FRONTISPIECE BY

RAY F. COYLE

SAN FRANCISCO

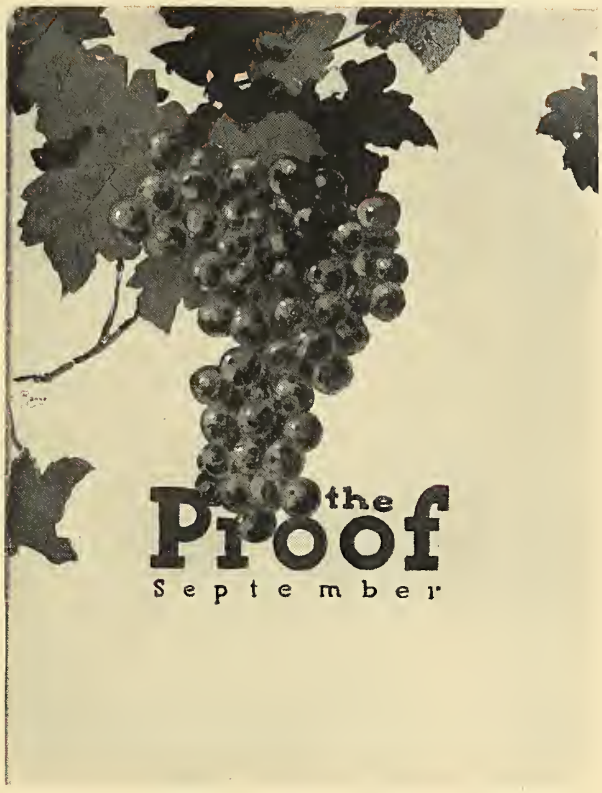
JOHN HENRY NASH

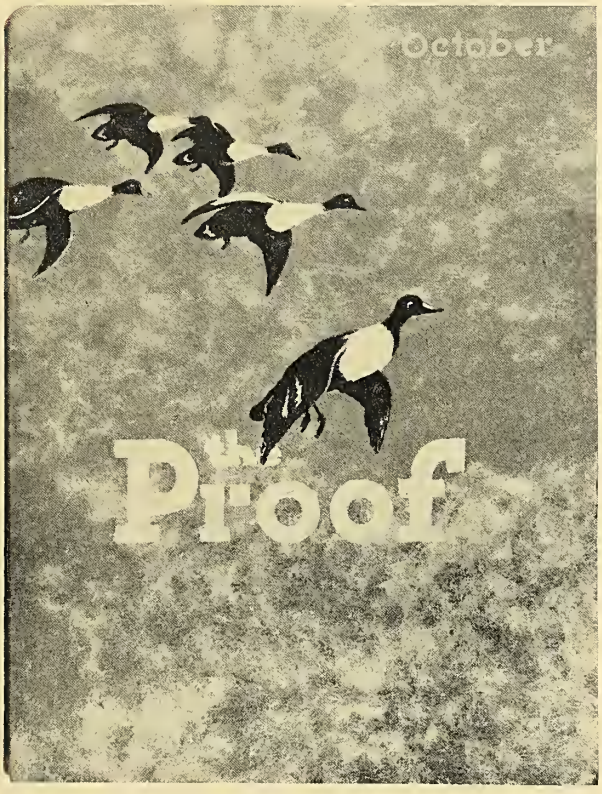
1917



AT Christmas time, John Henry Nash, San Francisco, California, sent his friends copies of a "limited edition" of "Barney McGee," which he reprinted by permission of Small, Maynard & Company, publishers, and owners of the copyrights. Pages were 9½ by 12 inches, hand-made paper being used throughout. In the original of the title-page, shown above, the rules were in gold, the decorative border in light green, the harp in red and the type in black. The book was bound in boards, covered with gray hand-made paper on the sides and with India Japan at the hinge. The gray of the cover was of a green hue, and the title was printed in light green.



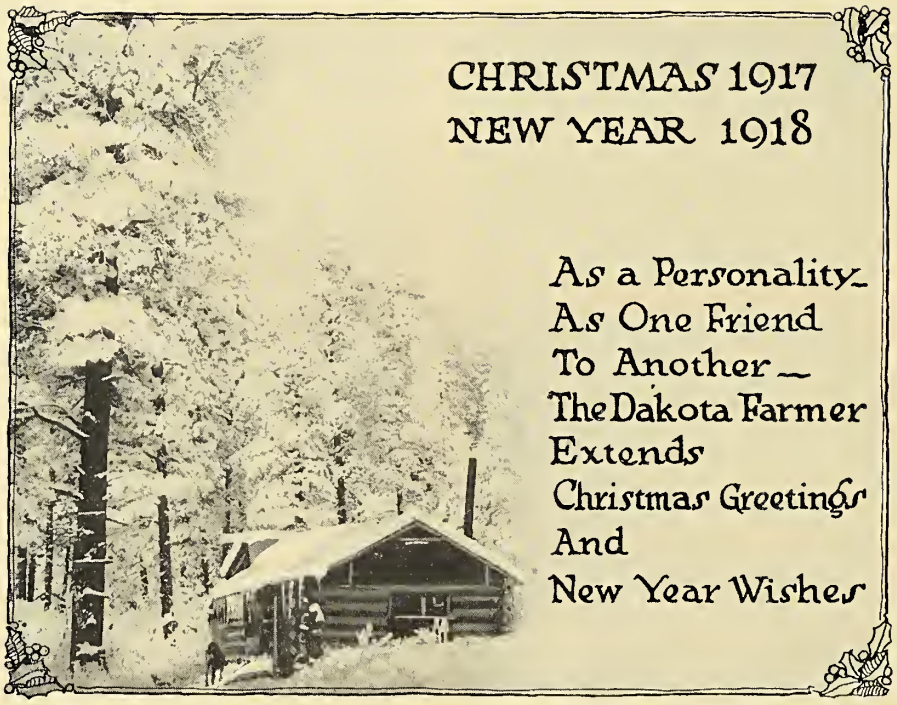






HOUSE-ORGAN COVER DESIGNS

Four striking covers from the house publication of the Sunset Publishing House, San Francisco, California. Originals in appropriate and striking colors.



OUT OF THE ORDINARY

The Dakota Farmer, appropriate to the season and to the character of its business, used a photograph of a farm house surrounded by snow-laden trees as the basis for its Christmas-greeting card. The result speaks for itself.

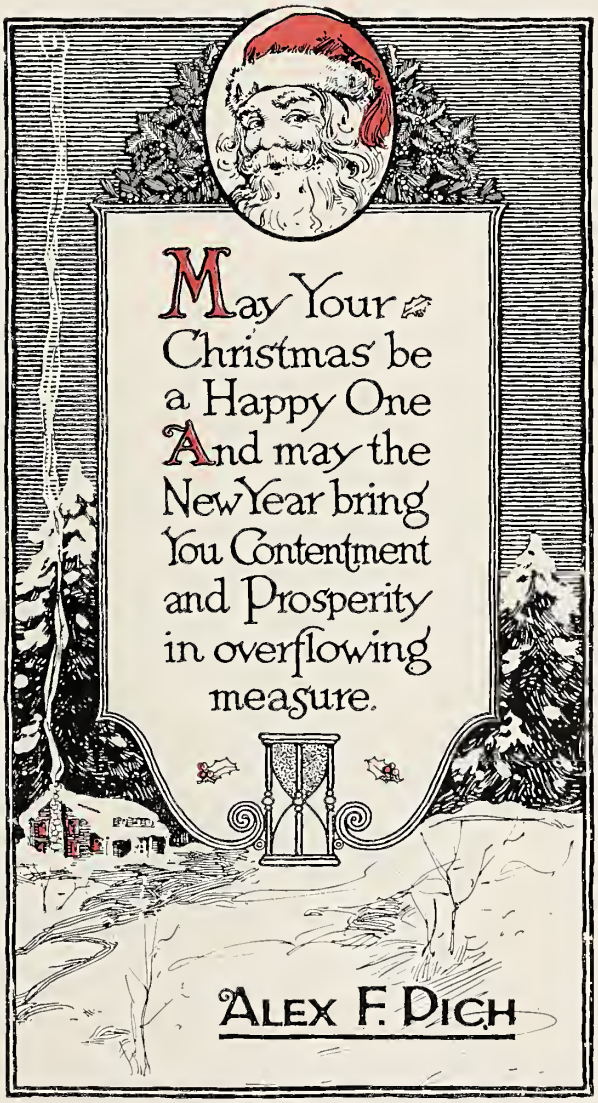
JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Greeting-Cards Received.

THE INLAND PRINTER gratefully acknowledges receipt of holiday greeting-cards from the following: Page Printing & Binding Company, Sherbrooke, Que.; Mr. and Mrs. Howard D. Mosher, De Kalb, Ill.; The Keim Print Shop, Meadville, Pa.; *Weekly Advertiser*, Royersford, Pa.; The Alling & Cory Company, Pittsburgh, Pa.; The Herbert C. May Company, Houston, Tex.; Elmer Deputy, Camden, N. J.; Monroe Printing Company, Huntsville, Ala.; Calvin Martin, Peabody, Mass.; Sunset Publishing House, San Francisco, Cal.; Jersey City Printing Company, Jersey City, N. J.; Everett R. Currier, New York city; Robert W. Leigh, Milwaukee, Wis.; Harry Albert Mansfield, 319 Columbus avenue, Boston, Mass.; William J. Wayland, Lynchburg, Va.; The Observer Publishing Company, Dover, Me.; Van Pavey, New York city; Mr. and Mrs. Daniel Boyle, Chicago, Ill.; Louis Flader, Chicago, Ill.; Mitchell & Vandersluis, Thief River Falls, Minn.; Mr. and Mrs. B. W. Radcliffe, Macon, Ga.; Worcester Boys' Trade School, Printing Department, Worcester, Mass.; Mr. and Mrs. Irvin A. Medlar and daughter, Omaha, Neb.; Oliver Wroughton, Kansas City, Mo.; Mr. and Mrs. R. T. Porte, Salt Lake City, Utah; Jay Ahl, New York city; John A. Sleicher, New York city; Frank L. Stebbins, Fresno, Cal.; The Stone Printing & Manufacturing Co., Roanoke, Va.; H. C. Lippincott, Cleveland, Ohio; A. H. McQuilkin, New York city; Gilbert P. Farrar, New York city; Charles Edgar, New York city; *The Western Star*, Curling, Newfoundland; Hico Printing Company, Hico, Tex.; E. M. Keating, Chicago, Ill.; Edward P. Mickel, Nashville, Tenn.; Carl S. Junge, Chicago, Ill.; Andrew Alexander Hamilton, Kansas City, Mo.; Kuhl & Bent Company, Chicago, Ill.; O. E. Booth, Cherokee, Ia.; Charles S. Newman, Rochester, N. Y.; Harry G. Kriegel, New York city; Mr. and Mrs. F. Wm. E. Cullingford, Charlotte, N. C.; Clark & Fritts, New York city; *The Dakota Farmer*, Aberdeen, S. D.; F. H. Lounsberry & Co., Duluth, Minn.; The Seybold Machine Company, Dayton, Ohio; Lead Mould Electrotype Foundry, New York city; Otto H. Wisotske, Cleveland, Ohio; The Newman family, Rochester, N. Y.; Aime H. Cote, Springfield, Mass.; R. C. Stuart, Ithaca, N. Y.; Bertsch & Cooper, Chicago, Ill.; Thomas J. Erwin, Chicago, Ill.; American Type Founders Company, Kansas City, Mo.; *Brooklyn Daily Eagle*, Job Printing Department, Brooklyn, N. Y.; Bert Belyea, Boston, Mass.; J. M. Bundscho, Inc., Chicago, Ill.; Robert F. Saladé, Philadelphia, Pa.; Walter J. Ellis, Chicago, Ill.; The Paulls, Winona, Minn.; Mr. and Mrs. William Pfaff, New Orleans, La.; E. A. Atherton, Madison, Wis.; Gatchel & Manning, Philadelphia, Pa.; J. A. Hall, Chicago, Ill.; Franklin Photo-Engraving House, Philadelphia, Pa.; Duplex Printing Press Company, Battle Creek, Mich.; Asbestos Protected Metal Company, Pittsburgh, Pa.; Stanley Smolka, Jersey City, N. J.; Mr. and Mrs. Fred W. Gage, Battle Creek, Mich.; The Globe Engraving & Electrotype Company, Chicago, Ill.; Daniel Baker, Philadelphia, Pa.; Ernst B. Fiedler, Raspeburg, Md.; Gazette Printing Company, Montreal,



Mr. Pich is a Chicago commercial artist, and the original of his card, herewith reproduced, was printed in green, red and gold. The bulk of the design was in green; Santa's cap, the holly berries and the lights in the windows in red, and the insides of the initial letters in gold. We consider it a decidedly clever design.



PLEASE ACCEPT MY BEST
WISHES FOR A HAPPY AND
PROSPEROUS NEW YEAR



PHILADELPHIA
DECEMBER · MCMXVII

A dignified greeting-card illustrating the idea of personally signing the sentiment. By Harvey Hopkins Dunn, a Philadelphia artist.



May It Ring Again
e'er the dawn of another New Year
is our prayer and greeting to you
at this Yuletide, our good
American friend

Mr. & Mrs. B. W. Radcliffe
Nineteen Seventeen

A greeting-card with an appropriate patriotic flavor. By B. W. Radcliffe, Macon, Georgia, whose typography is always correct and pleasing.

Que.; D. Buckley, San Francisco, Cal.; T. E. Abbott, Riverside, Cal.; Arthur C. Gruver, Pittsburgh, Pa.; Mr. and Mrs. H. W. Leggett, Ottawa, Ont.; H. Emmet Green, Eldorado, Kans.; Southworth Printing Company, Portland, Me.; Milwaukee-Western Fuel Company, Milwaukee, Wis.; William Edwin Rudge, New York city; Acme Printing Company, Louisville, Ky.; Biggers, Houston, Tex.; Ashton G. Stevenson, Chicago, Ill.; E. C. Andrews, Chicago, Ill.; Edwards & Deutsch Lithographing Company, Chicago, Ill.; Coquemer, Paris, France; A. J. Wingenroth, Greensburg, Ind.; Frank A. Kidd, Washington, D. C.; Mr. and Mrs. Henry S. Cobb (postmark illegible); School for Apprentices, Lakeside Press, Chicago, Ill.; H. G. McCrea, *The Herald*, Hanna, Alberta; Art Engraving & Colortype Company, Cleveland, Ohio; *Evening Bulletin*, Wayne, Pa.; Stoll Printing House, Detroit, Mich.; Colonial Printing Company, Mansfield, Ohio; H. S. Smith, Colorado Springs, Colo.; Baumgardt Publishing Company, Los Angeles, Cal.; J. C. Blair Company, Huntingdon, Pa.; P. S. Foster, Elmer, N. J.; Charles S. Peabody, Ottawa, Ont.; The Ludtke Printing Works, Markeson, Wis.; J. P. Gomes,



The printer's building as the basis of his holiday greeting. The sky was in a rich blue; the building, trees and lettering at the bottom in black; the lights in the building in yellow-orange; the stars and the lettering at the top showing in white, the color of the stock.

Jr., Honolulu, Hawaii; Maruzen Company, Tokio, Japan; Albert Scheible, Chicago, Ill.; Harvey Hopkins Dunn, Philadelphia, Pa.; The Blackwell Printing Company, Blackwell, Okla.; W. R. Colton, Columbus, Ohio; Troy Times Art Press, Troy, N. Y.; John C. Lewis, Natchitoches, La.; Walter Wallick, Champaign, Ill.; John S. Farr (postmark illegible), Pa.; The Leon H. Roberts Company, Toledo, Ohio; Fred Herzberg, St. Louis, Mo.; Ralph W. Polk, St. Joseph, Mo.; The Holmes Press, Philadelphia, Pa.; George O. McCarthy, Gordon, Neb.; C. W. Smith, Philadelphia, Pa.; Gustave E. Hult, New York city; Express Printing Company, Connersville, Ind.; J. H. Birch, Jr., Burlington, N. J.; Mr. and Mrs. Claud Peters, Dallas, Tex.; Frank Lavon Boyles, Gordon, Neb.; *The Gordon Journal*, Gordon, Neb.; Western States Envelope Company, Milwaukee, Wis.; *The Minden Courier*, Minden, Neb.; The Morris Reiss Press, New York city; The Chestnut Street Engraving Company, Philadelphia, Pa.; L. A. Simons, Kansas City, Mo.; Huron Printing Company, Alpena, Mich.; A. M. Collins Manufacturing Company, Philadelphia, Pa.; Switzer Printing Company, Webb City, Mo.;



Kathleen and Thomas Erwin wish you a Merry Xmas and a Happy New Year

An adaptation of the modern art idea in the design of a greeting-card. Mr. Erwin is an artist identified with the Bertsch & Cooper organization, Chicago.

CHRISTMAS MCMXVII



Riding at anchor in a snug harbor
This Christmas Day:
May your ship put forth on Time's
flood-tide
In the New Year;
And find each day a rolling billow
To drive it boldly o'er a prosperous sea
Of health and fortune
To another happy Christmas haven

EVERETT R. CURRIER

Mr. Currier, of New York city, has given his greeting-card a real old-time flavor. The harmony of illustration and type is admirable indeed.



The
Biggerses
send Greetings
& best wishes
for a very
Merry Christmas
& so forth

Houston
1917

Mr. Biggers is a printer at Houston, Texas. The card was printed in violet on heliotrope Italian handmade stock, the effect being decidedly pleasing.

I've skimped on Beer and Beefsteak,
On Butter, Beans and Bread.
I've cut my diet out and dined
On Something Else instead;
I've scrimped on Salt and Sugar,
On Skittles, Lights and Lard,
And now that Christmas Cheer is here
I've Hooverized this card.



I wish you a very
M. C. and a H. N. Y.
H. J. VanValkenburg

This line is red

A "Hooverized" greeting-card. Read it; it's clever. By H. J. Van Valkenburg, Rochester, New York. Note how the second color is avoided.



We Extend Greetings to
The Inland Printer
and our wish at this time is that your happiness may equal the happiness that has come to us combined by being able to serve you in the past.

Monroe Printing Company
Huntsville, Ala

1917-18

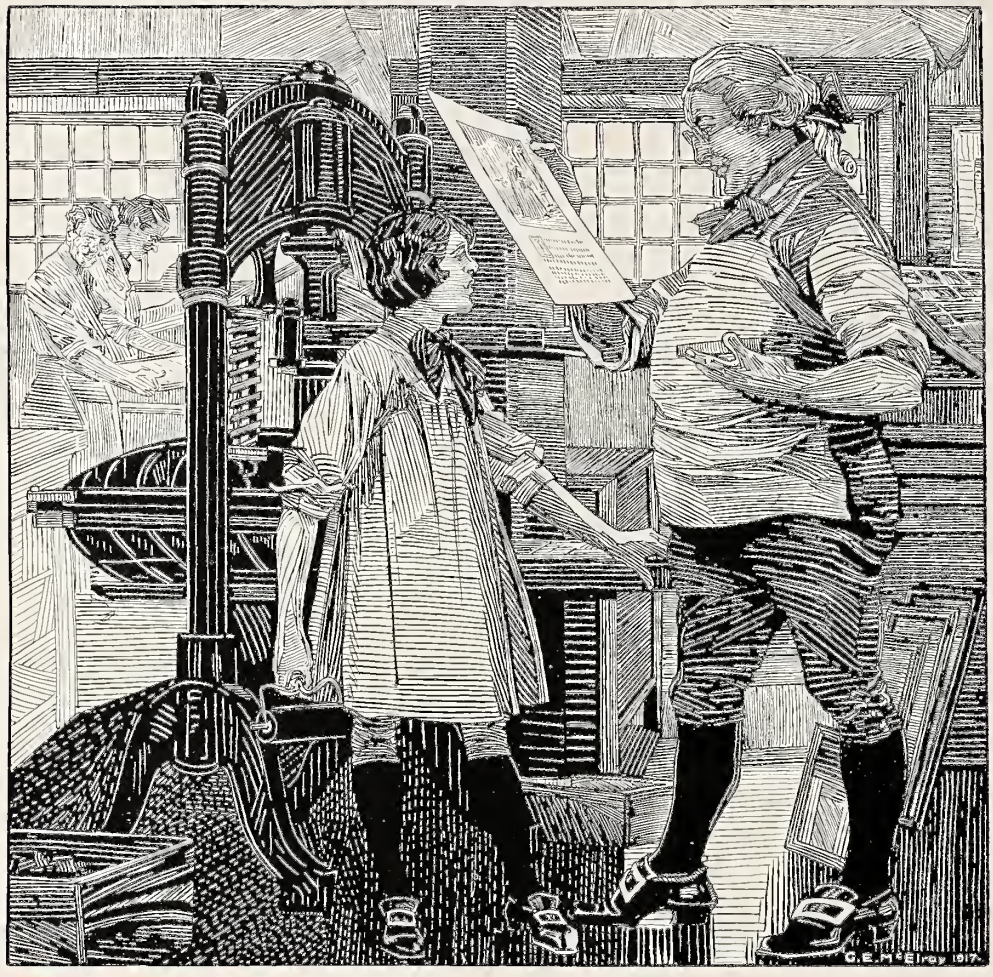
(over)

How the whole force may extend its greetings — Rastus along with the rest. On reverse side of the card, each has signed his name. That's how we know it's Rastus, not "Rastus."

The Holyoke Vocational School, Holyoke, Mass.; A. B. Doerty, Findlay, Ohio; Ralph Schwam, Seville, Ohio; Oscar F. Jackson, Lansing, Mich.; Will Ransom, Chicago, Ill.; Charles F. Skelly, Altoona, Pa.; H. J. Van Valkenburg, Rochester, N. Y.; John T. McCaw, Columbia, S. C.; Alex. F. Pich, Chicago, Ill.; The Mortimer Company, Ottawa, Ont.; Carlton K. Smeed, Detroit, Mich.; Axel Edward Sahlin, East Aurora, N. Y.; A. B. McCallister, Los Angeles, Cal.; Mr. and Mrs. David J. Gildea, Jersey City, N. J.; Tim Thrift, Cleveland, Ohio; Department of Printing, Carnegie Institute of Technology, Pittsburgh, Pa.; Frank D. Webb, Baltimore, Md.; M. C. Modi & Co., Gaiwady, Bombay; The Clipper Belt Lacer Company, Grand Rapids, Mich.; Mr. and Mrs. Jay Glenn Holman, Champaign, Ill.; Marsh Printing Company, New Philadelphia, Ohio; Seaman Paper Company, Chicago, Ill.; Clyde Morgan, Rockford, Ill.; Louis A. Hornstein, New York city; The Esleeck Manufacturing Company, Turners Falls, Mass.; The Trott Printing Company, Billings, Mont.; M. H. Hoffman, Savannah, Ga.; Daniels Printing Company, Boston, Mass.; Mr. and Mrs. Frank Gimbel, Cleveland, Ohio; Journalism Press, University of Kansas, Lawrence, Kans.; Mr. and Mrs. O. A. Blevins, Ossian, Ind.; Schauer Printing Studio, Santa Barbara, Cal.; The Service Printing Company, Canton, Ohio; The Smith-Grieves Typesetting Company, Kansas City, Mo.; Chamber of Commerce, Norfolk, Va.; Michael Gross, New York city; Mr. and Mrs. N. S. Amstutz, Valparaiso, Ind.; W. Dutton Stahl, Prescott, Ia.; The A. L. Scoville Press, Ogden, Utah; DuBois Press, Rochester, N. Y.; The Fred S. Lang Company, Los Angeles, Cal.; The Fuhrmans, Pittsburgh, Pa.

IT MIGHT HAVE BEEN TRUE.

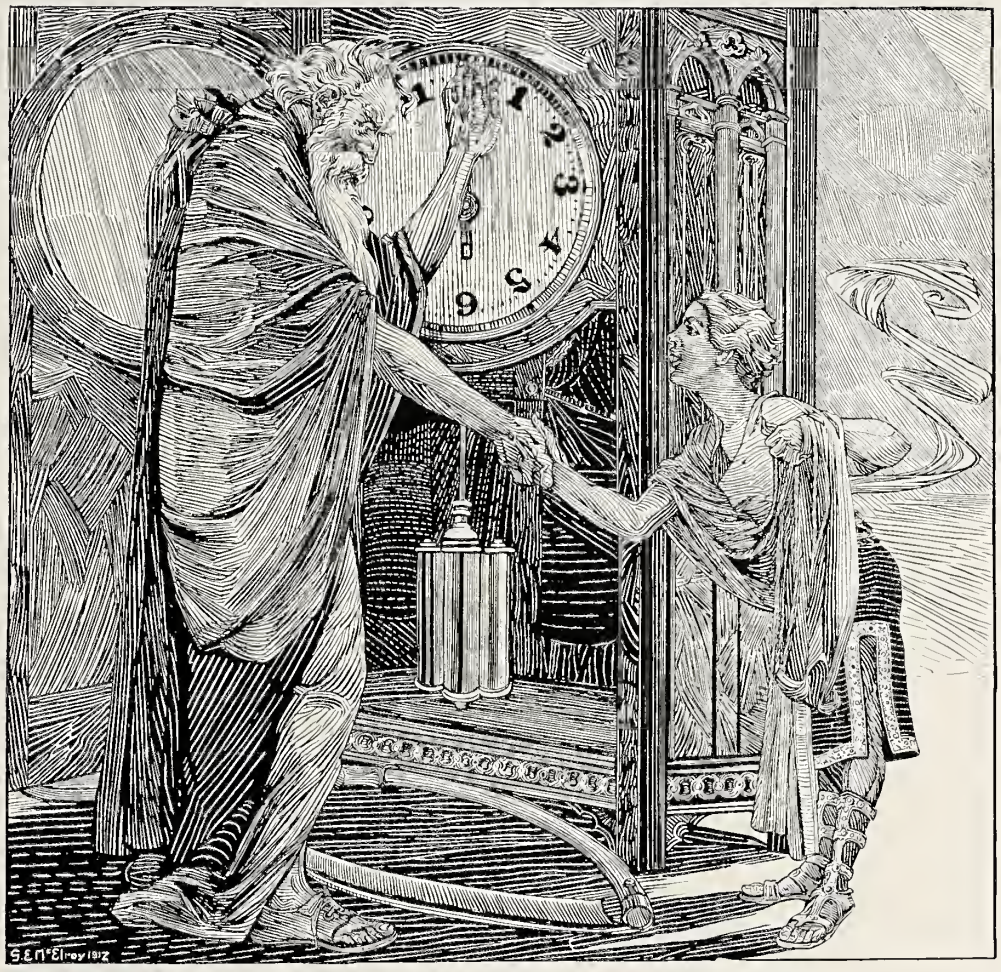
"Typographical errors," said William Dean Howells, "are always amusing. When I was a boy in my father's printing-office in Martin's Ferry, I once made a good typographical error. My father had written, 'The showers last week, though copious, were not sufficient for the millmen.' I set it up 'milkmen.'" — *Christian Register.*



Christmas Greetings

First Page of a Notable Greeting-Folder.

Of all the handsome greetings received by THE INLAND PRINTER none was more pleasing than the one sent by the Speaker-Hines Printing Company, Detroit, Michigan, of which the above is the opening page.



best wishes for the New Year

Third Page of Speaker-Hines Greeting.

Printed on a heavy weight of rough Japan stock, white, with deckled outside edge, the effect produced by these exceptional designs was gratifying indeed. On the second page a sentiment was printed from type.



Christmas Greetings

CREDITS:

Left to right, top to bottom:

David J. Gildea,
Jersey City, N. J.

Lead Mould Electrotype
Foundry, Inc., New York city

Clyde Morgan,
Rockford, Ill.

Daniel Buckley,
San Francisco, Cal.

Gatchel & Manning,
Philadelphia, Pa.

Arthur C. Gruver,
Pittsburgh, Pa.

Herbert C. May Company,
Houston, Tex.

Baumgardt Publishing Co.
Los Angeles, Cal.

Carl S. Junge,
Chicago, Ill.

The Stoll Printing House,
Detroit, Mich.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

From William Eskew, Portsmouth, Ohio, we have received some excellent specimens of printing done on the orders of the Wortman Roller Company, Cincinnati, Ohio. Mr. Eskew's work shows commendable originality.

J. F. Widman & Sons, McGregor, Iowa.— The tax-receipt and the assessment-roll forms are admirably set and exceptionally well printed. Such work is all too often carelessly gotten up, and an example of good work along this line is refreshing.

Harry E. Morrison, Ayrshire, Iowa.— The specimens of theatrical printing are of exceptional merit, and they are appropriate to the character of the business without being too loud or bizarre, as is usually the case with printing of that character.

Ed Kysela, Sapulpa, Oklahoma.— We admire your work. Good taste in the selection of typefaces and in their well balanced and orderly arrangement, with good display, makes your one-color printing so good we consider it without a superior in all the work we are privileged to see. Letterheads are especially good.

The Lutterman Process Company, Cincinnati, Ohio, sends a sheet illustrating results from the offset press in multicolor. These specimens show clever manipulation of both half-tone and hand stippling at the hands of a well trained artist lithographer. The printing is excellent.

The Praja Bandhu Printing Works, Ahmedabad, India, has sent us a large collection of Hindu New Year greeting-cards printed in both English and Gujerati, a native language. The specimens are especially interesting and of a very good grade of workmanship in both typography and presswork. Color selections are satisfactory.

Massey-Harris Company, Toronto, Ontario.— Your new catalogue is a great improvement over the previous one, if our memory serves us right regarding the latter. Presswork is good, and typography is clean, neat and readable. The cover, in colors, is striking and should prove interesting to the class to which it is intended to appeal.

Alvin E. Mowrey, DuBois, Pennsylvania.— The two blotters sent us some time ago are good from both the printing and advertising standpoints. On the one beginning "Have you printing trials?" the words "Printers" and "Publicists" should have been set in the bolder italic if the most pleasing artistic effect was desired.

J. H. Milkey, of Landers, Frary & Clark, New Britain, Connecticut, sends us a menu and program cut out in the shape of a composing-stick, the title-page being printed from a half-tone of a stick, the type set therein giving the particulars of the banquet. It is quite a novelty, and, since the banquet was one tendered advertising men, the idea is appropriate.

Bobby Northrop, San Quentin, California.— Typography on the Christmas greetings is very neat, and you are to be complimented thereon. The green ink is too weak in tone and color, containing too much yellow. It should have inclined more toward blue. You will note that the red stands out much more prominently, whereas the tone of the two should balance.

Walla Walla Bulletin, Walla Walla, Washington.— The specimens are all of a good grade, sensible to a high degree and quite pleasing as well. The only fault we have to find with any of them is the use of extra-condensed type on the "Foreword" page of the high-school annual. Such narrow letters are difficult to read in masses, especially small sizes, and should be avoided. Condensed letters can be used only for large display lines with good results.



Novel hand-lettered greeting by Will Ransom, commercial artist, Chicago, Illinois, whose clever work has often embellished the pages of The Inland Printer.

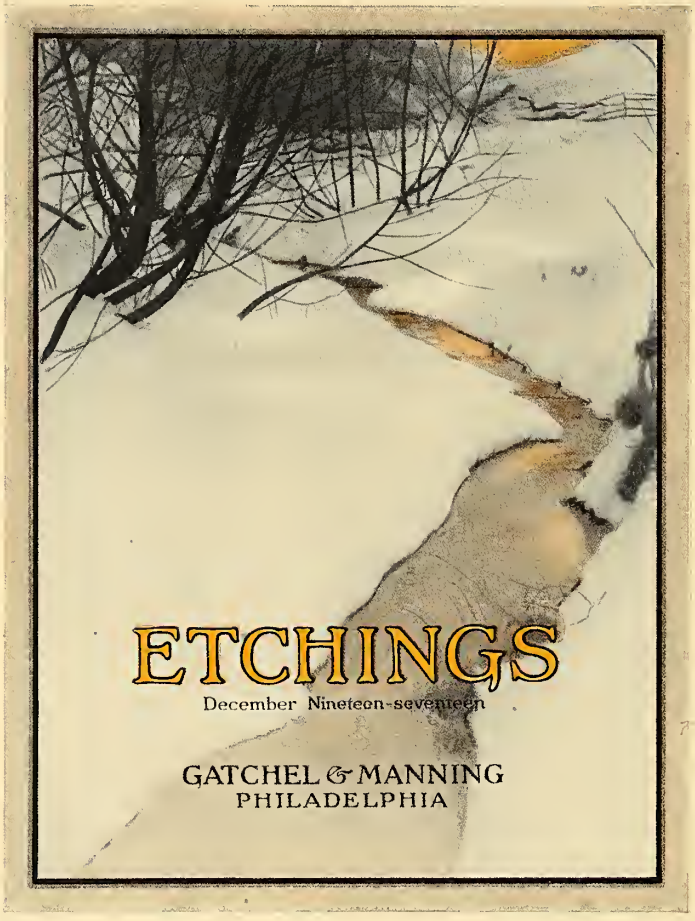
Hyde Brothers, Marietta, Ohio.— Your December blotter, which serves as a greeting, too, is attractive in design and is well printed. The firm-name and address should have been set in bolder type, because, printed in red-orange, which is weaker in tone than green, in which the bulk of the design appears, it is too weak. The form letter, "It's a long leap from the old-time print-shop to the modern one," etc., is well written and nicely printed.

W. E. Hortor & Co., Johannesburg, South Africa.— The Overland insert, designed and printed by you for *The Farmer's Weekly*, is quite striking. The wide border in red, "bled," compels attention. Typography is of a good grade, display is effective and presswork is satisfactory, although slightly more black ink should have been carried. The solids of the illustrations appear gray and the type is not as black as it should be for the sake of best appearance and to make reading easy.

John C. Cathcart, Columbia, South Carolina.— The specimens you have sent us are very good examples of every-day, ordinary work. You have handled them simply, as such work should be handled, and, although we can not say a great deal in their favor, we can say nothing against them. Purpose must always be taken into consideration. Much as we admire exceptionally fine work, we realize that price must always govern the character of the product. Avoid the use of lake reds; use reds that incline toward orange, especially with black.

William Hanselman, Toledo, Ohio.— The Christmas card for the Lewis Steel Products Company is interesting in arrangement. The green is a little weak in tone as compared to the red. It should have been made stronger, or the red weakened, so that a balance of tone would have been obtained. Inasmuch as the heading and the matter following form continuous reading they should be closer together, which means that the small group should be raised. Ink seems to have been too soft; a slur is evident.

Lawrence A. Weston Detroit, Minnesota.— The greeting-card embellished by the stars and stripes is well designed and printed. The flag is not in good balance from side to side. We refer you to the "Job Composition" department of The Inland Printer for January for information on the correct balancing of irregular and unsymmetrical forms such as the flag usually is. We note, too, that the stars in the flag do not show, presumably



Photography in Cover-Design.

Seasonable and effective cover from December issue of *Etchings*, house-organ of Gatchel & Manning, photoengravers, Philadelphia, Pennsylvania, demonstrating possibilities of this character of illustration when intelligent care is given selection of subject, position of lettering, making of plates and, finally, printing.

because the cut is an old one, pretty well worn down. It should be discarded.

J. Orville Wood, Cleveland, Ohio.— We admire the November issue of *The Tatler*. The cover is unique and striking. Make-up and typography of text pages are good and we like the use of one style of type in the advertisements, which are well displayed, composed and designed.



Three noteworthy specimens received during the past month. Credit for their production is due, in the order of their arrangement from left to right, to William Edwin Rudge, Inc., New York city; National Printing & Publishing Company, Chicago, Ill.; and Shreve & Co., San Francisco, Cal., under which names reviews are made in this department, giving particulars of their production.

On the text pages there is hardly enough space between the boxed headings and the matter which follows, and we would prefer to see the panels continuous on these headings. It seems that the pressman should have been able to do better work with the half-tones.

W. J. Stookey, Vallejo, California.— The commercial specimens are quite satisfactory. No faults worth mention can be pointed out in any of them. We admire most the especially pleasing business-card for The George E. Bangle Company. The effect produced by one small spot of color would prove a lesson to those printers who feel that when they use a warm color it must be extensively used. Restraint in the use of bright colors, in everything except posters, perhaps, is advisable; and even in that class of work too much bright color sometimes spoils the effect, and, to a degree, the advertising value.

From Shreve & Co., jewelers, San Francisco, California, we have received an especially handsome catalogue, the format, design and typography being in thorough keeping with the character of the business. The work eminently suggests quality and value, important considerations indeed in the printing for jewelers. The catalogue is dignified and chaste, as one may see from the reproduction of the cover which appears on this page. To give a better idea of it, however, we will state that the cover is of double-thick white antique stock. The printing was done in brown inside a deep sunken panel and the book was tied with a brown cord, matching the color of the ink. The goods sold by the firm are admirably illustrated on the inside pages with faultlessly printed half-tones. Credit for this production is shared by Frank Dailey, advertising manager for the company; the Sierra Art and Engraving Company, makers of the plates; and H. S. Crocker & Co., which well-known firm of printers put on the finishing touches by printing it in high-class style.

As a Christmas greeting to his friends, William Edwin Rudge, who is forever sending out printed things which for downright quality and beauty can not be surpassed, took a story which appeared in *Hearst's Magazine*, entitled "Merry Christmas," and produced it in "limited edition" style. The book contains only sixteen pages, but, by printing the text on heavy-weight hand-made stock — white, of course — supplying end leaves and binding it in boards, Mr. Rudge has gotten out a volume of sufficient "heft" to grace any library. As stated above, the text pages are printed on white hand-made stock, in black, the only color being put in by hand with water colors on a decorative initial with which the story is begun, the letter being in gold, and green being painted inside the floral decoration of the block. A readable old-style roman type-face, with large and well proportioned margins, makes the text pages beautiful indeed. The boards of the backs were covered on the sides with a particularly pleasing shade of green hand-made stock, white Japan being used around the back and hinges, as can be seen in the illustration. The panels around the words "Merry Christmas" (printed in green), as well as the toy illustrations between the outer and inner panels, were blind stamped. The spots on the cover appearing in the illustration are gold on the original book and add wonderfully to the beauty and distinctiveness of the production. Those who are not so favored as to be privileged to view the productions of Mr. Rudge can not know what they are missing. The fellow, too, who says we must go to other countries or back to other periods for good printing has not seen any of Mr. Rudge's work. For quality it can not be surpassed.

Commemorating its twenty-fifth year in business, The National Printing and Publishing Company, 2144-2150 Blue Island avenue, Chicago, combined an idea of sentiment and one of business and issued a handsome booklet, "Twenty-five Years of Progress," which not only serves admirably as a memorial, but is so written as to effectually influence readers in favor of the company. In the text, the story is interestingly told of how the business was begun in "a little ramshackle plant at 700 Loomis street," and how, to keep pace with increased business, it has been compelled to move from time to time into larger and still larger quarters, until today it is one of the largest plants in Chicago, occupying exclusively a large modern building, built especially for the organization. The story of the growth is interesting, and yet it is the same old story of growth — the result of service, which the writer has in some instances called "accommodation," to carry the idea not only of preparing the customer's copy but of giving him what he wants when he wants it. As the writer of "Twenty-five Years of Progress" puts it, it was "Accommodation that meant willingness to meet the other fellow 99% of the way." The text is surrounded by a border on all pages, below which marginal illustrations are printed, showing the various buildings previously occupied by the company and views in the present plant, all done in line. The inside pages were printed on a good quality of heavy-weight antique white stock, the cover being the same stock, double folded and extending slightly beyond the text pages. A reproduction of the cover is shown on this page, but, of course, it does not do justice to the original, which was well printed in unusual but particularly pleasing colors. The bulk of the design — the printed panel — was in deep olive; the outlines of the figure, the building and the hair on the head of the figure were in black; and the words in the open book in the panel at the top, the arms and neck of the figure, the inking portions of the ink-balls and small spots here and there were in light orange. The clothing on the figure was worked in Ben Day screen, showing, in effect, in a tint of the olive, whereas tints were used in both the olive and orange to give the apron and shoes distinction. The booklet was tied with an olive green cord. Surely a beautiful piece of work — one which will redound to the credit of the organization.

J. J. Little & Ives Company, New York city, sends out an especially neat and attractive folder commemorating the fiftieth anniversary of the establishment of the firm. The typography, in Cloister Old Style, is dignified and readable, and, printed on white stock with wide margins, the effect is chaste. On the title-page the workmark of the company is printed in black inside a sunken panel, printed in light buff. On the second page, like treatment is accorded the illustration of the firm's building. The printing is

A Christmas CAROL

ENTITLED,

"For Pete's sake, we gotta come across with the drawing for that card!"

Published, with Best Wishes for *A Merry Christmas*, and all that sort of thing

By *Bertsch & Cooper*

at the old *Carriage Repository*, up-stairs, in Van Buren St., *Chicago*. 1917.

SWEET Season of the Greeting Card!
How soon again you're back here!
For us poor fish you've slight regard—
Ideas we sorely lack here.

It seems we should of wrote this lay
Ere Christmas fuss beset us—
Last August, April, March or May.
What did our waiting get us?

In sooth, we see, whilst all this rush
Distracts us and distresses,
Slim chance to dish the Christmas mush
O'ergarnished with long esses.

Still, any verse is good enough
To pass at such a season;
And folks can't say that this here stuff
Has *neither* rhyme nor reason.

Bertsch & Cooper's Greeting.

done on one side of the sheet only, the blank side being folded in, and the sunken panels do not appear on the reverse sides.

We are reproducing on this page a rather unusual and decidedly attractive letter-head design, hand-lettered for his own use by W. Irvin Brennan, Boston, Massachusetts.

We are indebted to Louis A. Braverman, of the Heintzemann Press, Boston, Massachusetts, for another collection of his exceptionally good typography. Mr. Braverman enjoys considerable success in giving his work an antique, Colonial atmosphere which is quite interesting and pleasing. He uses Caslon almost exclusively. A program on this order is reproduced.

One of the best sample-books of paper we have ever had the pleasure of examining has been received from The Marchbanks Press, New York city, the printers, it being the latest showing of the well-known Sultan line of covers, made and sold by the Niagara Paper Mills, Lockport, New York. The colors of the stock are of rather unusual shades and The Marchbanks Press has intelligently imprinted the samples with designs which are particularly attractive, in colors which harmonize perfectly with the colors of the stock. It is a sample-book that will prove valuable as a medium of suggestion in any printing-plant.

R. G. Webber, Augusta, Maine.— The circular gotten up by you for *Needlecraft* is rather pleasing, but is subject to improvement. The matter on the right side is crowded as compared to that on the left and the design is therefore poorly balanced both as to weight and extent of white space. A rearrangement of the cuts would perhaps have permitted you to balance the typography to better advantage, and would make it possible at the same time to overcome the crowding which is in evidence in the type on the right-hand side. By avoiding the crowding you could have used larger sizes of display type, in which case you would not have had to use extended type, and that change would bring about better harmony.

The Cincinnati Post has issued its new "Annual Edition of Information for Advertisers." Gotten up in the form of a miniature edition of the *Post*, this pamphlet gives in a brief and compact form information which the advertiser, agency or manufacturer would most probably desire to have regarding Cincinnati. We believe that this booklet sets a high-water mark in coöperation with advertisers and agencies. Information about the field is given preference throughout; information about the *Post* being given in advertising space, and subordinated. Make-up, typography and presswork are of high order.

E. C. Krewson, Elmcreek, Nebraska.— Considering that the specimens sent us are of a character demanding economy, you are to be complimented on their general excellence. No metropolitan plant could have done more on them. We discourage the practice of setting large masses of matter in capitals as you did on the announcement for the banquet of October 23, held to boost the sale of Liberty Bonds. Capitals are not so readable as lower-case characters; practice of years in reading the latter has made them most easily recognized, and matter set in them is therefore most readily comprehended. Capitals are satisfactory for short display lines of few words and for signatures, where the contrast afforded gives emphasis, but they should be used with restraint.

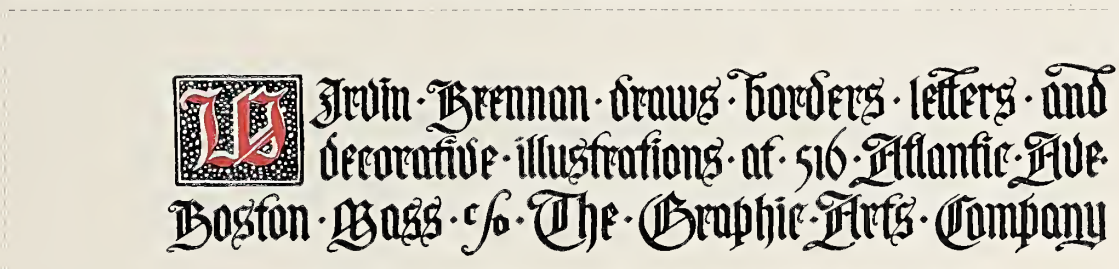
Irby C. Haynes, Tazewell, Tennessee.— In spite of the fact that your equipment is limited, we see much merit in your work, especially from the standpoint of typography. You seem to realize the value of simplicity, or a shortage of decorative material makes it impossible for you to get up bizarre, overdecorative designs, which are generally displeasing. When possible, avoid the combination of text and block letters, for the two styles have nothing of shape or design in common and do not harmonize. The statement-heading for the *Progress* is neatly and effectively arranged. The use of condensed and extended capitals of about the same size for adjacent lines on this form is a representative example of the poor effect which results when types of contrasting shape are used together.

Theodore T. Moore, Fowler, Indiana.— The menu for the Annual Masonic Banquet of 1917 is interesting and appropriate. The colors used, red and blue, are particularly good from the standpoint of appropriateness, the banquet being held on Washington's birthday. The emblem printed in red over the items of menu printed in blue, on the third page, makes it difficult to read the type beneath owing to the strength of the red. Such a plan is good only when such emblem, or illustration, is printed in a weak tint, in which case it will not conflict with the type. The emblem could have been worked into the border at the top in the same manner as the shield was handled on the first page. Had a narrower rule been used for the blue on the first page, allowing a little white of the stock to show through between the red and the blue lines, a better effect would have resulted, for, as printed, the blue nullifies the effect of the red.

The Metropolitan Press, Oakland, California, recently sent out to a large list of attorneys a circular advertising its facilities for printing law briefs, attached to which was a specimen brief page printed by the company. The work was well handled in every particular. In the circular, attention is called to the quality of typography represented by the specimen page; the grade of paper used — and the fact that by buying this paper in large quantities, and for cash, the customer gets the benefit of the saving effected; special equipment; ability to get out such work promptly, citing one example where a brief was turned out complete in a single day; the firm's proofreader, who, because of long experience, is especially qualified to read proof on briefs, insuring the customer against embarrassing errors; and last, but not of least importance in the opinion of attorneys, no doubt, the prices per page for such work.

B. F. Wade & Sons Company, Toledo, Ohio.— The four-color illustration on the Oxpra folder is a little too low on the page and a little too far to the left. In irregular forms such as this, balance must be determined by the eye, and they should not be placed according to their limits. An attempt was made to do this from the horizontal standpoint, and in the right direction, but it was not carried far enough. From top to bottom the cut was centered on the page as to margins, but the bottom of the cut is wider and consequently heavier than the top, which makes the page as a whole bottom-heavy. The top margin should have been somewhat smaller than the bottom margin even though the illustration were rectangular, but, being irregular, and larger at the bottom, it should have been placed still higher to offset the added weight at the bottom. Your own advertising broadside will be reviewed by Mr. Martin in the department of "Printer's Publicity," perhaps next month.

Palmer L. Zerbe, Pittsburgh, Pennsylvania.— The title-page for The Merchants' Association of Pittsburgh is nicely arranged and displayed and is wholly pleasing. The yellow is not a good color for printing type-lines, especially small, light-face lines. It would be next to impossible to recognize by artificial light, the words which are printed in yellow on that particular page. Red-orange should have been used. Remember, the smaller and weaker in tone the type is the stronger in tone the color should be that



Unusual handling of a letter-head for an artist. By W. Irvin Brennan, Boston, Massachusetts.


A SUNDAY AFTERNOON

Musicale

Given at ye Neighborhood Club
at Quincy, Masstts.
on Sunday, November 25th

Mistreff Herbert T. Drake, Hosteff

Alice Roberts, Violinist — Beatriz Barrington, Reader
Earl Bellis, Tenor — Helen Rumsey Smith, Contralto
Ernest Harrison, Accompanist

Programme

Duet		Passage Bird's Farewell	Hiloach
Violin	A	Hejie Kats	Hubay
	B	Chopin Nocturne	Arr. Sarasote
Tenor		How Vain is Man (from Judas Maccabeus)	Handel
Reader		Selected	
Contralto		Lullaby from Jocelyn	Godard
Duet	A	Nearest and Dearest	Caracciolo
	B	Keys of Heaven	Old English
Reader		Selected	
Tenor	A	Morning Hymn	Henschel
	B	Inter Nos	MacFayden
	C	Chère Nuit	Bachelet
Contralto	A	Habanera (from Carmen)	Bizet
	B	Boat Song	Ware
	C	Sing, Smile, Slumber (by Request)	Gounod
Duet with Violin		Barcarolle	Offenbach

Originally printed on brown hand-made stock, this program by Louis A. Braverman was decidedly pleasing.

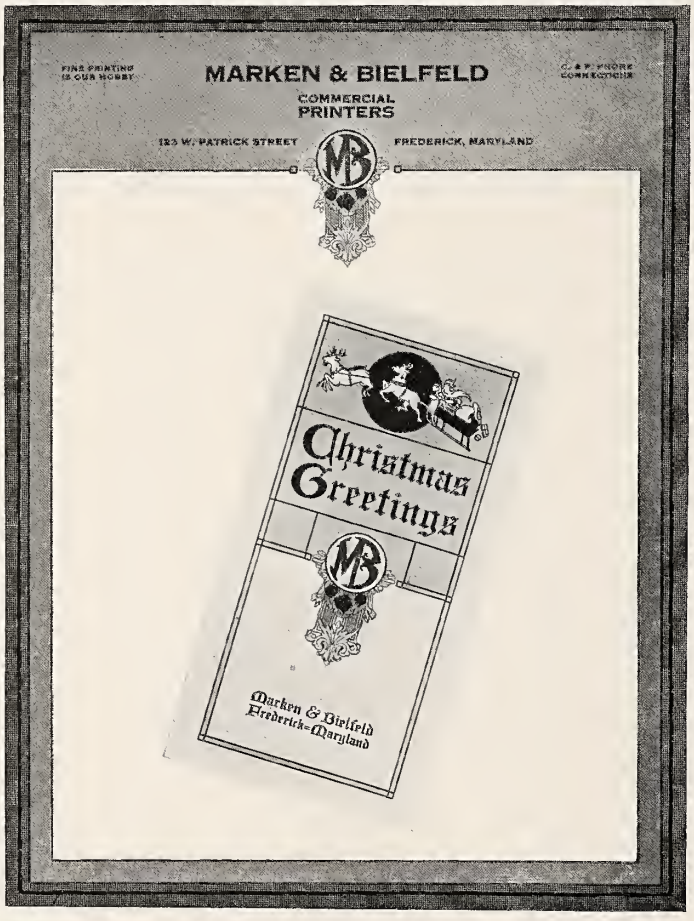
it is printed in. The cover-design is poor. The fact that you have begun words on the cover of such a book with lower-case letters, such as is sometimes done for effect in newspaper advertising, constitutes the most serious fault. The border, of so many and so pronounced units, is "spotty," both displeasing in appearance and of a character that cries so loudly for attention to itself that the type is subordinated. The decoration throughout is the most prominent thing and it is a style of decoration that possesses no beauty — a style that should be abandoned.

Marken & Bielfeld, Frederick, Maryland.— Specimens of your printing are surely striking and effective. While your typography is of a more elaborate style both in design and color than is now customary, it is exceptionally good, and, unlike most work of that character, does not appear overdone. For this your good taste and judgment deserve commendation. Two of your specimens, representative of the general character of your work, are reproduced.

Harris-Huntley Printing Company, Tacoma, Washington.— Most of your specimens are of a good grade. The "We Thank You" card is so arranged that it appears complex and the white space is not distributed with that uniformity which is essential to pleasing results. The large mass of space in the upper right-hand corner is not balanced by a similar amount in other corners, particularly in the lower left-hand corner, as is essential to uniformity. It seems that one generally gets into trouble when he goes to building up rule arrangements which are not essential to the display of the type. Rules serve real, worth-while purposes, and when used for such purposes are valuable equipment; but, when they are used for stunts which do not serve a purpose, poor printing is the inevitable result. Gray-tone types do not print well on rough bond-papers. If enough ink and impression are used to make the letters print sharply the type has a tendency to fill up, causing blotches to appear in spots. Color selections are good.

We are in receipt of Volume 1, Number 1 of *Houghton's Herald for War Workers*, a house-organ issued by E. F. Houghton & Co., a chemical and engineering concern, Philadelphia, Pennsylvania. It is one of the best written, best made up, best printed and most pretentious publications of its kind we have ever seen. Credit for its production is largely due the Dando Company, also of that city, which organization specializes in direct advertising. The cover in colors is especially striking and shows the interior of a munition factory in operation, the large machinery therein suggesting admirably the magnitude of the business of manufacturing munitions. In mailing the copy to The Inland Printer, the Dando Company wrote in part as follows: "It was conceived, edited and contributed to, as well as designed and printed, by this organization. The technical matter, however, of course, belongs to the chemists and engineers of the client's company, E. F. Houghton & Co., Philadelphia. The significant feature of the magazine is that it is being published for the 150 munition-makers in this country today, working under government contracts for material, which necessitates the cutting of metal, as our client's entire business with them is the sale of oil and its combinations used in quenching and cooling the tools used for this purpose."

Probandt Printing Company, San Angelo, Texas.— The card, "Christmas Red Cross Drive for New Members," is too loud in the use of color. Furthermore, harmony of colors is not good. Red and brown are especially difficult to harmonize and you did not succeed in your attempt with them. The illustration of the eagle, with flag and wreath, the only item in the large design printed in brown, should have been printed in green. This would have made harmony better, made the job better all around — because simpler — and would have saved expense in production. Too large a portion of the design is printed in the warm color, red-orange. The type inside the Red Cross panel should have been printed in green instead of red, and the flag which is printed beneath this type in green should have been printed in red. By this change the illustration of the flag would not conflict with the type to such an extent as it now does. The type below the panel should have been printed in green also. The green is too light; a green more like the green of holly leaves should have been used. Summing up, the border of rules and holly would be printed as you have printed it, the heading at the top in red, the eagle ornament in green, the red cross panel and the flag in red and all the type (except the heading) in green. The "Buy It Now" card is much better, for the cold color predominates — and happily it is stronger than in the Red Cross card. The design is simpler by far. The green is too light on the card advertising Holiday-Greeting Cards and the form is carelessly arranged.



The originals of these designs were especially pleasing, skill in manipulation of colors saving them from the failure which usually results when such elaborate and decorative effects are attempted with only type and utilities to work with. The letter-head was printed as follows: Type, lines of ornament, two inside rules and gray-tone border (outside) in black; the heavy line inside gray-tone border was printed in red-orange, as were also the roses in the ornament; the inside of the panel occupied by the type was printed in a light yellow tint; the inside of the circle surrounding monogram and the background of the ornament were in light green; and the monogram was in dark green and embossed. Inset, folder title-page, was printed as follows: Rules, type and ornaments in green; roses and inside of circle at top in light orange; inside of panels at top in light green tint; and the monogram was printed in dark green and embossed.

The Christmas number of *The Superior Craftsman*, the inside-the-house-organ of The Superior Printing Company, Akron, Ohio, is one of the handsomest examples of printing on which a holiday motif was employed that we have ever seen. It reflects credit on every one having a hand in its production. The cover is especially pleasing and we would like to reproduce it, but the colors are such that a half-tone reproduction would be an injustice to the original. The basis of the design is a large bell, outline and shading of which are in black, under which, throughout, bronze is printed. The bell is suspended from a ribbon band in red, apparently running around the page about an inch from the top, the drawing suggesting that it is run through slits in the paper. This ribbon is tied in a bow in the center, the bell being suspended below this bow. Across the upper portion of the bell, the words, "Merry Christmas," are printed in red and black, and at the bottom of the bell, as though a part of it, the title of the publication, *The Superior Craftsman*, is lettered. Several sprigs of holly leaves, berries and stems work in nicely here and there in the design. Regarding this cover, Mr. Hollingsworth of the company, writes: "The entire first page of this number, except the words 'December, Nineteen-seventeen,' is the work of our artist-engraver, Thomas A. Schneider, who made the original sketch, wood engraving and color-plates in metal. The electrotypes were made from the color-plates, and the job was put on the press and printed, without any color-proofs being pulled for register purposes, and with no tooling of the plates except in the case of three or four high spots."

The Quality Print-Shop, Sterling, Illinois.— "A Message to the Buyer of Printing" is good. Presswork on half-tones is excellent. Typography is satisfactory; in fact, the only serious fault with the work is incorrect margins. Take the full-page half-tone as an example of the case in point: Note that the top margin is greater than the bottom margin, whereas the reverse should be the case. Hold this page at arm's length and it appears bottom-heavy. If margins are the same, the top margin will appear the larger because of an optical illusion, and balance will be poor even then, hence the need for the bottom margin being greater than the top margin. On the other hand, best results in book and booklet work result when the back margin is smaller than the front margin, on the ratio of two to three.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"T & T Imprint."

One essential, it seems to me, in the production of a piece of good printing, is the sense of pride that one has in producing it. So it must have been in the case of the production of the winter issue of *T & T Imprint*, published by Taylor & Taylor, of San Francisco. Not only because of the typographical excellence of the booklet itself, but because of what the contents represent to the company in the way of every-day work well performed, the special issue of the house-organ should inspire a feeling of pride in those responsible for it.

This last issue of *T & T Imprint* is one of the most pretentious of the many specimens of printers' publicity material that has come to THE INLAND PRINTER recently. There were two motives in getting it out, the company says. The first is to present in permanent form the exceptional praise given to the work of the Taylor & Taylor plant by a noted critic, and to give to the public as far as possible a glimpse of representative specimens of printed-matter in all of its varied forms that come from the company's presses day by day. The result is a convincing argument to the buying public of the character of Taylor & Taylor's books, catalogues, cards, etc.

The cover design (Fig. 1) is made up of typefounder's material with the exception of the monogram, which, together with the Forum type, was designed by Frederick W. Goudy. The title-page and the headings of the leading articles are also set in Forum.

Mr. Goudy also designed the head-band and the initial letters. The main text is set in Kennerley Old Style, another of Mr. Goudy's type designs. Other pages are set in Caslon Old Style. The cover is a light-weight vellum stock. The text paper is an offset bond book and the color illustrations are printed on enameled paper. The booklet is 9½ by 12 inches, and it contains twenty-eight pages. This technical description alone will give the printer a good idea of the care taken in preparing the publication and of its effectiveness as a representative piece of good printing. Approximately one third of the *Imprint* is devoted to a review of specimens of the plant's work by Mr. French, who tells in the language of a layman why the company's products will appeal to the people intended to be reached in the most direct and most powerful manner. The critic classifies the Taylor & Taylor printing as artistic, but all printing to appeal, he argues, must be artistic. One page is given over to extracts from letters from patrons testifying to the satisfaction that the company's printing, service and prices afford. These and the several pages of unusually well-printed specimens of printing that the company has produced and sold give the "proof of the pudding" to the reader. A sample page (Fig. 2) is reproduced on the following page.

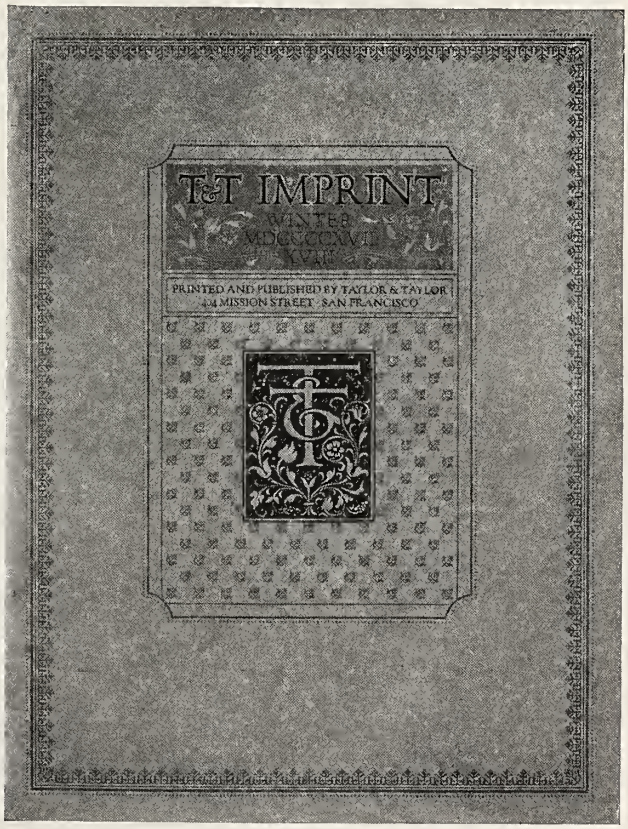
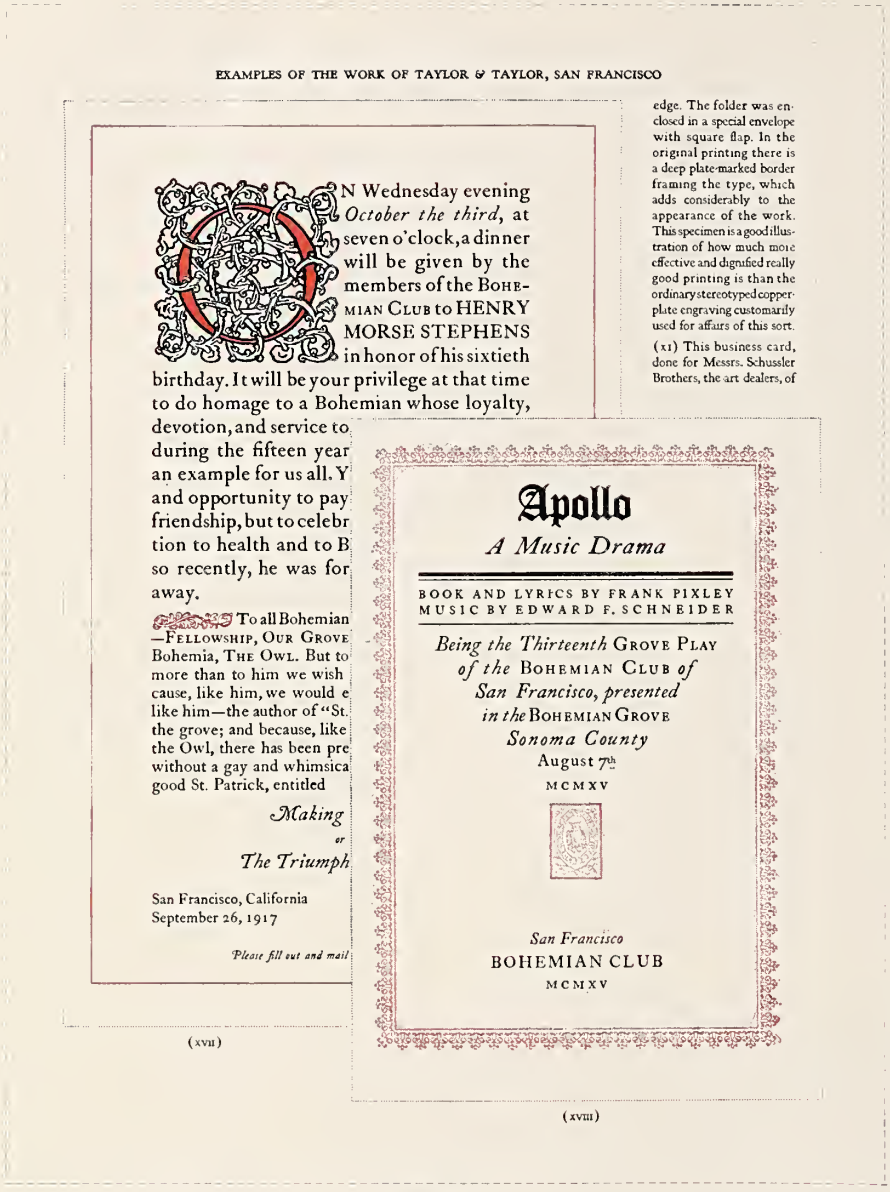


FIG. 1.

Until recently, printers generally have made little use of the method much used in other lines of business, namely that of presenting specimens of their products in the advertising and publicity literature. The firm that sells hardware, or the company that offers shoes for sale, will use a picture of the product and a detailed description. That is as near as either can get to supplying a customer with a sample of his wares in his catalogue or other advertising literature. But the printer can supply to prospective customers actual samples of his product on the printed page. More and more printers are coming to see the advantage they have in utilizing this effective means of advertising and many house-organs, booklets and other forms of publicity issued by printers now contain these specimens. They do more than acquaint the public with the kind of printing that your plant is able to produce. They spread valuable ideas used by others and thus become creators of new business. And, if the specimens disclose the quality that those in this issue of *Imprint* do, then every printer will have pride in exhibiting them.

Knoxville Lithographing Company.

The Knoxville Lithographing Company, Knoxville, Tenn., has issued a booklet, 9 by 12 inches in size, containing specimens of "advertising literature that have stimulated actual business." There are six pages


EXAMPLES OF THE WORK OF TAYLOR & TAYLOR, SAN FRANCISCO

ON Wednesday evening *October the third*, at seven o'clock, a dinner will be given by the members of the BOHEMIAN CLUB to HENRY MORSE STEPHENS in honor of his sixtieth birthday. It will be your privilege at that time to do homage to a Bohemian whose loyalty, devotion, and service to during the fifteen year an example for us all. Y and opportunity to pay friendship, but to celebr tion to health and to B so recently, he was for away.

To all Bohemian —FELLOWSHIP, OUR GROVE Bohemia, THE OWL. But to more than to him we wish cause, like him, we would e like him—the author of "St. the grove; and because, like the Owl, there has been pre without a gay and whimsica good St. Patrick, entitled

Making
or
The Triumph

San Francisco, California
September 26, 1917

Please fill out and mail

(xvii)

edge. The folder was enclosed in a special envelope with square flap. In the original printing there is a deep plate-marked border framing the type, which adds considerably to the appearance of the work. This specimen is a good illustration of how much more effective and dignified really good printing is than the ordinary stereotyped copperplate engraving customarily used for affairs of this sort.

(xi) This business card, done for Messrs. Schussler Brothers, the art dealers, of

Apollo

A Music Drama

BOOK AND LYRICS BY FRANK PIXLEY
MUSIC BY EDWARD F. SCHNEIDER

Being the Thirteenth GROVE PLAY *of the* BOHEMIAN CLUB *of San Francisco, presented in the* BOHEMIAN GROVE *Sonoma County*
August 7th
MCMXV

San Francisco
BOHEMIAN CLUB
MCMXV

(xviii)

FIG. 2.

of reproductions of catalogues, college annuals, booklets, brochures, folders, circulars and mailing-cards that the company has issued for its patrons, offered as proof of the firm's readiness to produce the same effective sort of advertising for new clients. What the company has done for some in stimulating business, the booklet tends to convince, it can do for others.

This method of advertising employed by the Knoxville concern forms a direct, specific appeal for new business. It is a method that printers, fortunately, are learning to use effectively in their literature. Some printing establishments, now hopelessly in the minority, still cling to the old style of publicity; that is, acquainting the public with the fact that they do printing, telling in an indefinite way about a "service" they can supply and perhaps mentioning quality. That sort of publicity helps in a way, of course, but it fails in creating a demand for printing, and hence a demand for new business. The Knoxville publication says to you, and says it as forcibly as if it were opening a sample case on your desk: "Here is what we have done to bring new business to other firms; we can build the same sort of advertising literature for you from the ground up and bring that new business to you." It offers the reproductions of work done by the company as proof of its ability to print the right sort of advertising.

The front cover of the booklet (Fig. 3) bears a picture of the sales manager at his desk. The reproductions are clearly printed on enameled stock. A confidential information blank is included for manufacturers, wholesalers or jobbers, and retailers to fill out and mail to the sales manager in case they are interested in having the company propose a direct-by-mail advertising campaign, designed to promote the sale of their goods.

"Etchings."

The printer who is fortunate enough to have *Etchings*, the house-organ of Gatchel & Manning, Philadelphia, come to his desk regularly probably will get a new view-point regarding the character and use of half-tones and line drawings. There are undoubtedly many printers to whom a half-tone is just a half-tone and a zinc etching an etching, no matter how or where made. Not all, but too large a proportion, of the printing in circulation shows that this indifference in the matter of providing the right kind of cuts exists. It is to correct this that the Gatchel & Manning company issues *Etchings* for distribution among printers, believing that "a better knowledge of the advantages of quality engravings will be mutually profitable."

Newspapers bear the brunt of condemnation from the public for the lack of quality in their illustrations. But newspapers have an excuse, if there is such a thing as an excuse for poor printing. With a newspaper there is always that fight against time in the preparation of the photograph or drawing and the making of the plate. Then the illustration must be produced on news-print, unless there is a special section. But, for the printer, there is no more reason for poor printing as regards pictures than as regards type and make-up. *Etchings* will serve its purpose if it aids in remedying the defects in the phase of the production of printing it has set out to correct.

By comparison the company shows in its publication the difference in the finished product between the ordinary half-tones and line drawings, and half-tones and etchings of quality. Under the heading, "Give the Artist His Due," the editor says:

"He can take a commonplace photograph and from it make a pen drawing in which he can put action, life, feeling or emotion. Instead of the cameo-like, motionless branches of

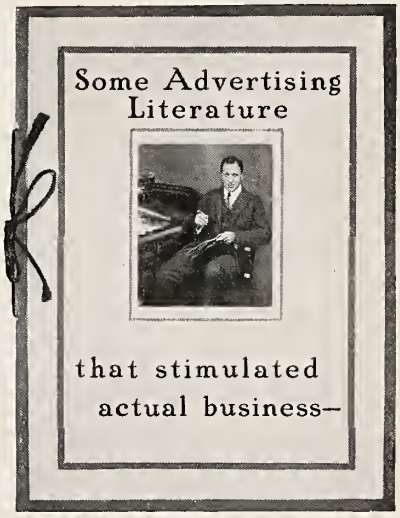


FIG. 3.

the photographic tree, he gives us swaying limbs and whispering leaves. He takes Old Independence Hall, photographed in its quiet and placid dignity, and turns loose around it the driving, elemental forces, or he can have the snowflakes filtering down on it as softly as a mother's benediction. (Fig. 4.)

"Even the prosaic foundry building with its practical lines and its gaunt towering stacks — he takes it, silhouettes it against a darkening sky and the imagination sees it the dimly suggested, shadowy embodiment of industry.

"This ability acquires a distinct commercial value when he becomes familiar by experience with advertisers' needs, and paper and press restrictions and limitations."

This company attempts through *Etchings*, its house-organ, to help its patrons get results for those for whom they produce printing. It goes about it in a practical way. Each month it reproduces specimens which will enable the reader to develop ideas for his own use. Every engraving, the company believes, should be made for its specific purpose, to be used under certain understood conditions. In the December issue, among other things, it gives some pertinent suggestions on the care and filing of engravings for future use. Another helpful and interesting suggestion carried has to do with the effective use of especially designed borders for advertisements (Fig. 5). Borders, it is pointed out, used on small advertisements can make a display out of all proportion to the amount of space used. These borders can be designed to harmonize with any type, any style of illustration and to print on any stock.

Etchings is 4½ by 6 inches in size, printed on a heavy enameled stock particularly adapted to illustrations. Enclosed in each month's issue is a small card calendar for the month, attractively printed in colors with an appropriate design. The same plan is followed by many house-organ publishers.

"Copco Facts."

The Central Ohio Paper Company, Columbus, Ohio, issues a house-organ, *Copco Facts*, which affords a fairly good example of the field a house-organ can successfully cover—a medium to carry direct-to-the-consumer advertising and a publication that can be of service to the company's organization. There is reproduced here a sample page (Fig. 6) illustrating the character of the contents — including that personal element which tends to bind the members of the organization closer together and to keep the outsiders in closer touch with the firm—and the advertising material. Other pages carry a larger amount of direct advertising matter, however, than the one shown here.

The house-organ might not pass muster typographically under analysis of the critical printer, for the use of color and the make-up could be materially improved. Yet from the view-point of text it contains much information of value to printers and users of paper generally. That information is so presented that it is quite likely to be read. An article on shipping conditions and the necessity of placing paper orders far ahead; another on the question of credit in dealing with paper houses; another on the selection of stock, and another on the necessity of printers asserting their independence in business give an idea of the nature of the contents that the printer ought to be willing to peruse. Then, there are the



OLD INDEPENDENCE HALL

Fig. 4.

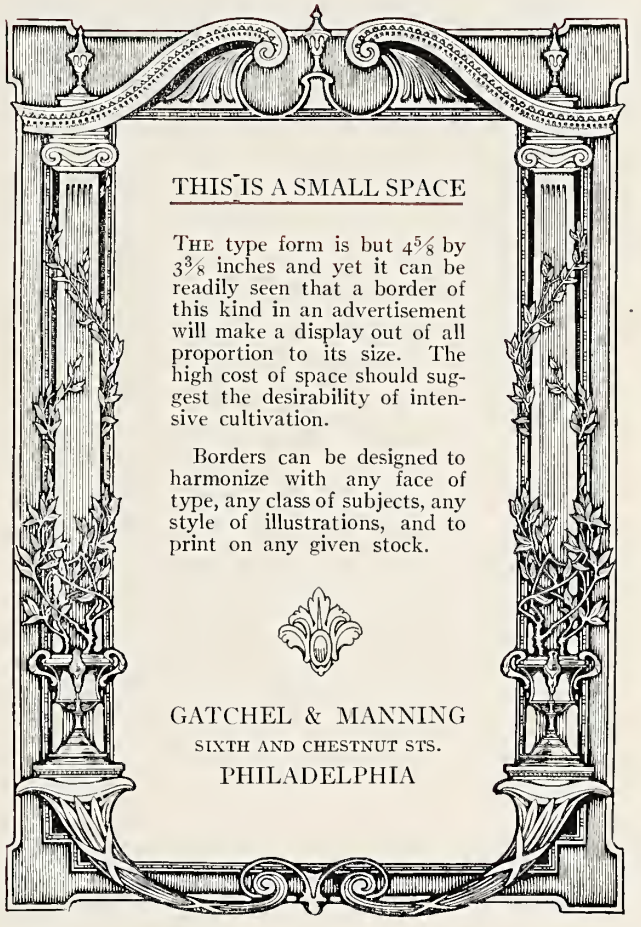


Fig. 5.

news articles about what the company and its staff are doing and the advertisements of the company's wares.

The house-organ is published on an enameled stock sold by the company and attention is called to its adaptability to good printing and to the reproduction of halftones. In the December issue, the front cover (Fig. 7) carries an attractive drawing depicting Santa Claus presenting soldiers at the front with stationery handled by the publishers of *Copco Facts*.

Stilted Letters.

Several publicity organs recently issued by printers have devoted considerable space in an effort to get the writers of business letters to cast off the stilted phrases that have so long characterized correspondence of this nature. It is to be hoped that their suggestions are heeded. If any form of writing needs reform, certainly it is the unoriginal, hackneyed epistle dealing with business affairs which generally states what the writer has to say in the roundabout way so long and constantly employed. The criticisms directed against these stilted letters are that they are monotonous, that they do not present what the writer wants to say in a simple, direct style, which is the most effective in any form of writing, and that there is a vast waste of time, energy, space and words. Glance over the average business letter that you receive and there is little doubt that you will agree.

Under the heading, "Don'ts for Letter Writing," the current number of *Dash*, the house-organ issued by Quinlan-Fricke Printing Company, St. Louis, Missouri, gives some advice taken from "Talks on Business Correspondence" by Cushing Bamburgh. Since they are directed against the most glaring evils contained in most business correspondence, I believe they are worth reproducing here:

"You would never think of talking such phrases as 'came duly to hand,' 'thanking you in advance,' 'I beg to remain.' Why spoil your letters with them?

"Carefully avoid such words and stock phrases as 'beg to acknowledge,' 'beg to advise,' 'beg to inquire,' etc. Don't beg at all.

"Don't say 'kindly' for 'please.' Avoid 'the same' as you would the plague.

"Don't write 'would say.' Go ahead and say it.

"Don't say 'enclose herewith.' 'Herewith' is superfluous.

"Don't 'reply' to a letter; 'answer' it. You answer a letter and reply to an argument.

"Don't use a long or big word where a shorter one will do just as well or better.

"Carefully avoid the appearance of sarcasm.

"Beware of adjectives, especially superlatives.

"Finally, don't forget that certain small words are in the language for a real purpose—'and,' 'a,' 'the,' are important, and their elimination often makes a letter read bald, curt and distinctly inelegant."

Dash has given some principles about writing that have been accepted by the best of authors, except the authors of business letters. It will be an effort well directed if it and the other printers' publications succeed in breaking down the old-fashioned rules that guide the writers of business letters. It will cause business epistles to carry a little more refreshing air along with them to their destination.


2 Copco Facts December, 1917

Still Selling Stationery

THE Sammy with the smile is Private Harry J. Rowe of the 146th Ohio Ambulance Company. The tent marked "13" is the one he occupies at Camp Sheridan. It's also the

headquarters for Copco Stationery at the Camp, for Rowe hasn't gotten over the habit of selling he acquired as a member of the Columbus sales force. He's spending odd time selling stationery to his mates and has sent in several nice orders.

Copco Flag Has 17 Stars

THE Copco Service Flag now bears 17 stars. In addition to those mentioned previously in Copco Facts, Joseph Whitcomb of the Service Department, and Thomas Dunkle, of the Office force, have entered the service from the Columbus house.

Jerome F. Page, of Columbus, who entered the Second Officers' Reserve Camp, has been appointed a first lieutenant.

The list of Copco men in the service would be augmented by over half a dozen but for rejections because of physical deficiences. These men, while not represented by a star in the flag, nevertheless are, like so many men in similar positions, "doing their bit." They are filling, with their added effort, the gaps felt in the national commercial army by their fellows.

Good Dummy Record for Year

DURING the year ending December 1st, 512 dummies were furnished to printers by the Copco Service Department. In nearly as many other instances, stock to make dummies was furnished.

These dummies were all specially made. They went out into the hands of printers to help them "get the business." No record has been kept of how many dummies "got the order," but the figures tend to show how much printers appreciate dummies in soliciting business.

Nothing so surely lands a pamphlet or catalog order as the actual presentation in an attractive way, of what is to be delivered. The dummy fulfills this function. It is the answer to the man from Missouri.

The Copco Service Department is always ready to make up dummies according to specifications or as suggested. It can help you "get that order."

Ideas for Color Combinations

STRONG color combinations are one of the best assets of good printing. White paper and black ink are always effective. The following table will be found helpful when seeking other color combinations:

Paper	Inks
White	Crimson red. Navy blue. Emerald green.
Light blue	Light red. Dark blue. Light yellow and yellow brown.
Dark blue	Dark red and gold. Light blue and white. Green and orange.
Light brown	Dark brown and silver. Green, gray and lilac.
Dark brown	Black and white. Light drab. Orange.
Light green	Yellow and dark brown. Gold and orange. Dark green.
Dark green	Black and light green. Gold and white.
Light gray	Dark gray and red. Dark blue and gold.
Light red	Olive and gold. Rich green. Blue and white.
Dark red	White and gold. Dark green. Orange and dark blue.
Light yellow	Light blue. Red.
Black	Dark red. Gold and white. Light blue and silver.

Knew "Swan" when it was a "Cygnet"

ALLOW us to introduce our senior salesman, H. C. Lement, if you have not met him already. Probably you have.

Everybody calls him Howard, which is his first name. We don't know what the "C" stands for, but it's probably "Copco."

Whatever it is, it isn't any more a part of him than Copco is.

Twenty-seven years handling Copco products, including 20 years in selling them, is his record. He started "shoving a truck" when Copco didn't have many—or need them. As Copco grew he helped the process, proved big enough to grow with it—and did.

FIG. 6.



FIG. 7.

Some Publicity Hints.

Arcady's *Ink Pot*, issued by the Arcady Press and Mail Advertising Company, Portland, Oregon, contains, among other good things, a brief statement of the new postal rates, for the benefit of those who are using three-cent stamps where two-cent stamps will do and trying to get letters through for two cents when three cents is required. The *Ink Pot* says that so many misunderstandings of

the law have come to its notice that it is certain that everybody is not conversant with the rates. The company is preparing a large wall-card giving the new rates in simple, concise form so that "it doesn't take a Philadelphia lawyer to understand them."

Patterson & White Company's house-organ, *Impressions*, has as its leading article a discussion of the paper situation. After reviewing the changing prices it concludes with this advice: "We feel that we are right in advising all those who are contemplating the use of advertising literature to go ahead, rather than to wait for a lower market, as the chances of their finding it are practically negligible, and, added to this, one must consider the loss of time, which, in the majority of cases, is not to be outweighed by a barely possible saving of half a cent per pound in the price of paper."

"Pictures, illustrations and decorations of one kind or another are an absolute necessity in modern advertising," says a recent issue of *Northern*, published by the Northern Engraving Company of Canton, Ohio. "They are used in their various forms principally for the following reasons: First, to attract attention; second, to arouse interest; third, to aid understanding; fourth, to help the reader form a favorable decision." Then *Northern* gives proof of illustrations as a necessity by presenting statistics regarding the use of them in the advertisements appearing in the leading publications in this country.

In the December issue of *Ammunition*, the publicity organ of the Barnes-Ross Company of Indianapolis, we find this advice about the buying of printing: "There is only one sensible, economical way to buy printing. Choose the printer who, by previous work of the same kind, proves he is best qualified to produce the particular work you have in hand. Then trust him implicitly to work out your ideas at a price which will be fair to each of you. Mutual confidence and coöperation in this manner will do more to increase your returns per dollar invested than any amount of 'shopping.'"

A warning to printers against the making of promises regarding delivery and other matters that are not kept is contained in the *Advocate Junior*, the house-organ published by the Advocate Printing Company of Newark, Ohio. It suggests as a New Year's resolution for printers that they stop breaking promises. "If you expect to remain in business," it says, "you must establish the faith or confidence of the people. If they do not have faith or confidence in your firm they will buy elsewhere. Keep your promises!"

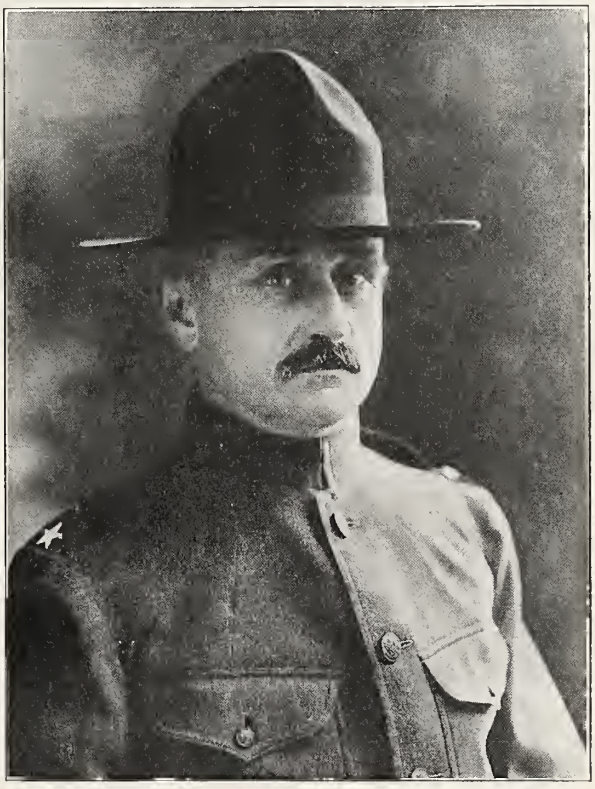
WISCONSIN'S LEADING SOLDIER A PRINTER AND PUBLISHER.

BY ERNEST A. ATHERTON.

WHILE various parts of the country have told of their loyal sons who have been honored with positions of trust by the Government, Wisconsin has one of whom she is justly proud and confident, in Brigadier-General C. R. Boardman, of Oshkosh, now commanding the 64th Brigade, 32nd Division, a volunteer Wisconsin National Guard organization. In civil life, General Boardman is a life-insurance man and, what is more interesting to our readers, a printer and publisher, being vice-president of the Hicks Printing Company, publishers of the *Oshkosh Daily Northwestern*, and treasurer of the Globe Printing Company, of Oshkosh, commercial printers and binders.

He graduated from the University of Wisconsin in 1884, located in Oshkosh and went to work for Allen & Hicks, serving as reporter and later as business manager.

While in college, he won honors as a leader in the cadet corps. He brought his interest in affairs military to his new home, and soon, by reason of his unusual capacity for leadership and his sustained enthusiasm, attained to the captaincy of Company F, which shortly became one of the highest rated companies in the Wisconsin National Guard, and is now a part of the Rainbow Division. His progress here was rapid; the thoroughness of his work as an organizer soon gained recognition throughout the State, and later, after his appointment



Brigadier-General C. R. Boardman.

as Adjutant-General, throughout the nation, which he served in a military capacity as a member of the Militia Board and the Board of Military Affairs, an unusual distinction for a National Guardsman.

Meanwhile, he found a little time in the strenuous days to devote to civil pursuits. With able associates he built up a commercial-printing business, the Globe Printing Company, at the same time maintaining an active interest in and connection with the Hicks Printing Company.

At this time there was founded in Oshkosh what is now a thriving life-insurance business, the Wisconsin National Life Insurance Company. General Boardman was active in its promotion, bringing to the new work the same energy, application and broad, clear vision that won him success in other lines. He proved an invaluable man in the development of the life-insurance company, of which he is now president.

The growth of these interests forced a retirement from military life and in 1913 he resigned from the service to which he had given twenty-nine years of earnest effort.

His respite was short, however, for with America's entrance into the Great War, the Governor of Wisconsin accepted General Boardman's tender of services, and called him out to lead the Wisconsin forces.

Wisconsin is content and glad to have her leading soldier at the head of her volunteer brigade. Knowing the sterling character of the man, and also the loyalty that his men bear toward him, she has no doubt of the part they will play in the great struggle. And Wisconsin printerdom is proud — and has a right to be — that from its ranks should come a man to serve his country in so high and important a capacity.

TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

A Method for Teaching Spacing to the Apprentice.

A knowledge of correct spacing is perhaps the most important factor in the preliminary education of a printer, and the most difficult factor to teach. If the thought is allowed to prevail in the mind of the printing student, or the apprentice, that spacing is a matter of little consequence so long as the type is speedily assembled, then habits are formed that decrease his value as a workman. But if the student, or the apprentice, is made to realize that a knowledge of correct spacing is a vital factor in the making of a printer, and that unless he becomes a thorough master of the elements that enter into it he can never be a leader in the craft or a credit to it, then he will strive to perfect himself in this subject and will form habits that eventually produce a skilled workman.

It is very necessary, then, that as the apprentice begins to assemble his type characters into lines, and to take his first steps in printing, every precaution be taken to surround him with only such methods as will produce the highest degree of skill.

But it is not always easy to surround the apprentice with only such methods as will produce the highest degree of skill. Particularly is this true in the matter of teaching correct spacing.

Workmen in a majority of the trades work to fixed standards. There is very little left to judgment. But in printing, the judgment of the workman is continually called into play. Take, for example, the spacing in the following line:

Rotogravure is an art, but, like many other new inventions,

In this line the compositor finds that it is necessary to drive in the "s" and the comma. If his training had been only for speed he would immediately take out the spaces nearest the point where his thumb was and replace them with thinner spaces until the comma and the letter "s" could be driven in. But, on the other hand, if his judgment had been developed and the beauty of the work he was producing had been his greatest pleasure, he would have gone back to the commas after the words "art" and "but"— and to the spaces after angled characters like the "y" in many and the "w" in new — and driven in his thinner spaces there. It would have taken a second longer and a little more thought, but the result would have been much better printing.

How can this judgment, such a necessary part of good printing, be developed in the apprentice in the workshop and the schoolroom?

With the conditions that surround the apprentice in the printing-office we are all familiar. After doing routine work for several months he is at last given a piece of copy with instructions as to what type to set it in, and the number of ems in width. It is probable that he might be given detailed instructions regarding his spaces, and the point system as it is related to spaces taught him, but in nine cases out of ten it is not even probable. More often the shop apprentice begins his work at the case in entire ignorance of the fine adjustments that are possible by the several combinations of type spaces. In many cases he depends upon the aid of a friendly compositor for answers to his questions regarding the method of spacing certain lines and overcoming certain difficulties. He is not surrounded, as a rule, by a system that will develop the judgment we have mentioned above as being such a necessary part of good printing, for, if he were, some competent workman would oversee each line as the lad assembles his letters in his stick, point out each instance of poor judgment and help him decide where best he could drive in necessary characters, or how best he could space out his words to the full measure.

He is not taught — he is only given an opportunity to handle type, and for his knowledge he must depend almost entirely upon his sense of observation and his ability to ask questions.

On the other hand, we find the instructor of printing confronted with from ten to twenty students on the opening day of his class. They are taught how to lay the case, the correct method of holding the stick and the use and misuse of spaces. They begin to set type from copy especially prepared and usually to a measure of twenty picas. The "swift," for he develops early, is ready with his first line. The teacher takes the stick and tries the line for justification, reads the words for incorrect spelling and criticizes the spacing, for it is almost sure to be wrong when set by a student of this nature. Within the next twenty minutes he must repeat these operations as many times as he has students in his class, and in order to surround his students with methods that will produce the highest degree of skill he should repeat those operations for at least the first fifty lines. In the meantime his students are gaining in speed with each succeeding line and the process becomes not only difficult, but impossible.

The result of this situation in the schoolroom is incorrect spacing at a time when correct spacing should by all means be insisted upon. It is surely a fundamental of the trade that should not be neglected.

It was under conditions similar to those described that the writer, teaching in the Baron de Hirsch Trade School, developed the idea of using special spaces and quads for beginners. Why not have spaces that would print and thereby establish in the mind of the student their exact use and thickness? It seemed perfectly logical and practical.

The matter was taken up with Mr. Zimmer of the Hansen Type Foundry, and from plans submitted the following characters were cast:

Em quad	En quad	Three-to-em space	Four-to-em space	Five-to-em space
10	5			

Showing the Special Spaces for Teaching Beginners.

Boxes were made in the sheet-metal department of the school that would fit the en and em quad boxes and the three, four

and five to em space boxes, and they were filled with a supply of the specially designed quads and spaces.

Before the student is allowed to use these quads and spaces a lecture is given to impress upon his mind the system of points upon which type bodies and spaces are based, and in this lecture illustrations are also given of the em quad divided into three, four and five to em spaces. A very earnest effort is also made to have the student remember his ten-point spaces not only as three, four and five to em, but as containing 3⅓ points, 2½ points and 2 points, respectively. The reason for this being that as he advances in the work a knowledge of the points in the spaces of the several type-bodies is valuable information and can be made use of continually in displaywork.

10 10 10 EARLY PRINTING 5 IN AMERICA 10 10 10

10 10 10 10 10 10 10 10 10 10 5 Lesson One 5 10 10 10 10 10 10 10 10 10 10

10 All writers on the 5 history of 5 printing agree that 5 the first press in the New World was established in the city of Mexico, and that this event took place in the sixteenth century; but when details come to 5 be considered, conflicting theories are set up and diverse statements made. One of these accounts claims that the first Spanish Viceroy of Mexico, Antonio de Mendoza, who went to Mexico in 1535, and who was distinguished for his devotion to literature, established a printing office some years before 1551, and that the printer employed by him, whose name was Joannes Paulus Brissensius, or Lombardus, a native of Brescia, in Italy, was the first who plied the art preservative in America. 10 For a time one of his books, a folio volume executed in 1549 was cited as the first book printed in America. 10 Another and perhaps more correct theory is that printing was first established in Mexico by the Spanish missionaries, and the fact seems to be established 5 that 5 under 5 their 5 auspices a 5 book, one 5 mutilated copy of which is still in existence in a private library in Madrid, was printed in 1540, by Juan Cromberger, who died about 1544, and who was probably the first printer in America. 5 10 10 10 10 10 10 10 10 10 10

the paper men on their own bond, pending good behavior, and in accordance with a promise that they would abide by whatever prices the Federal Trade Commission might fix for their product — said prices to go into effect on April 1 of the present year and to continue until three months after the war. Incidentally, it may be remarked that in the background there loomed the prospect of the Congressional measures now pending which would authorize the Commission to permanently control the output of all the news-print mills and dictate prices.

A tentative price of 3 cents per pound for roll paper in carload lots was fixed for the first quarter of 1918 in order to give the Trade Commission time to make a thorough investigation of costs of production in the paper industry with a view to fixing a just price on April 1. The Trade Commission, for all that it has within the organization a News-Print Section, the experts of which, under the direction of Dr. Merchant, are well versed on news-print costs, felt that it was up to the paper producers to make out their case as to investment and cost of production, etc., and in order to give opportunity for the presentation of all evidence in support of the producer's ideas of proper prices the Trade Commission arranged for public hearings to begin at Washington on January 7.

At the appointed time, Henry A. Wise, counsel for the paper manufacturers, appeared before the Commission but only to plead for an extension of time in which to compile the statistics which the producers desired to file in support of their case. Expert accountants in the service of the papermakers had, during conferences in December with the cost-accounting specialists on the staff of the Trade Commission, agreed upon uniform schedules and standard forms of cost accounting, but the paper companies declared that they were not ready with data on all the elements of cost and investment and they asked for a postponement.

In response to this request the Trade Commission set forward to February 4 the date for the general hearings, which are to be given over primarily to the evidence and argument of the papermaking interests. In the meantime, however, the Trade Commission granted a hearing to the representatives of the publishing interests, who are in the role of paper consumers. In announcing that arrangements had been made to give audience to the print-paper producers, the Trade Commissioners had let it be known that they would be glad to hear from newspaper and periodical publishers, printers, dealers in paper or any other "interested parties."

The contingent of consumers was liberally represented when there was called to order the initial session scheduled for January 7, but these users of paper came, naturally, with the expectation of listening rather than of talking. It was their expectation that they would hear what the producers had to say and later would present their side of the case, with refutation of any of the papermakers' statements in which they should be able to pick flaws. The sudden postponement took them, naturally, somewhat aback, but they seized the opportunity to draw to the attention of the Trade Commission what is known as the "standard contract," under which print-paper has been sold during the year 1917, and to point out various injustices which it is claimed are worked upon paper buyers by this form of compact.

From the standpoint of the printing-trade, probably the most interesting feature of the protest has to do with the first clause of the standard form of contract which, it has been testified, operates to narrowly restrict a paper purchaser in the use of the paper which he has bought outright and paid for. As written, this clause — although the fact might not be apparent at a casual reading of the instrument — obligates the signer to use the print-paper furnished to him for printing the editions of the publication stipulated in the contract, and to use it, moreover, during the period (presumably the interval of a calendar year) specifically covered by the contract.

Publishers were on hand to relate first-hand experiences of the hardships that these restrictions have worked. According to some of the evidence given, some of the publishers have, on the score of violation of contract, been compelled to abandon a profitable business in printing supplements for other publications within their territory. In other instances, when publishers, by a commendable exercise of economy in the use of paper, had closed a year with a surplus of news-print on hand, they were compelled to pay a forfeit equivalent to an increase in price before they could use that paper in the ensuing year. A New York newspaper publisher, Emil M. Scholz, of the *New York Evening Post*, testified that when his concern attempted to print for an outside interest the weekly class paper known as the *Army and Navy Journal*, the International Paper Company had insisted that contracted paper was for their exclusive use and could not be furnished to another publication. Publishers presented other grievances in connection with the standard contract, notably the restrictions imposed with respect to paper of standard size and the liability of publishers to extra expense for postage when paper is overweight, which it allegedly is in many instances. In short, indications are that the first three months of 1918 will see the issue of print-paper — production, distribution, price and specifications — threshed out pro and con at Washington with a thoroughness never equaled in the history of this controversial subject.

A RARE OPPORTUNITY.

The three-year plan being undertaken jointly by the United Typothetæ of America and the allied industries, offers promise of being put into execution within a short time. There is, however, an insistent demand from all parts of the country for immediate organization help, and the Typothetæ is striving to meet the demand. It now has several field organizers at work who are demonstrating the methods to be employed under the three-year plan. Several cost accountants are also employed to meet the awakened interest in this subject in all parts of the country.

There can be no more noble calling than that of a representative of the United Typothetæ of America in carrying on the great unselfish work it has on hand, and this line of work is going to prove a regular profession with adequate compensation. Local organizations are being formed and secretaries are in great demand. Cost installation contracts are being entered into and cost accountants are imperatively needed.

Men who have had experience along these lines, or who consider that their general knowledge of the printing business would fit them to carry on any part of these activities, should get in touch with the national office of the organization, 608 South Dearborn street, at once.

WHEN " U " IS V.

Why do some modern architects assvme that U is V and carve in stone that palpable and bold absvrdity?

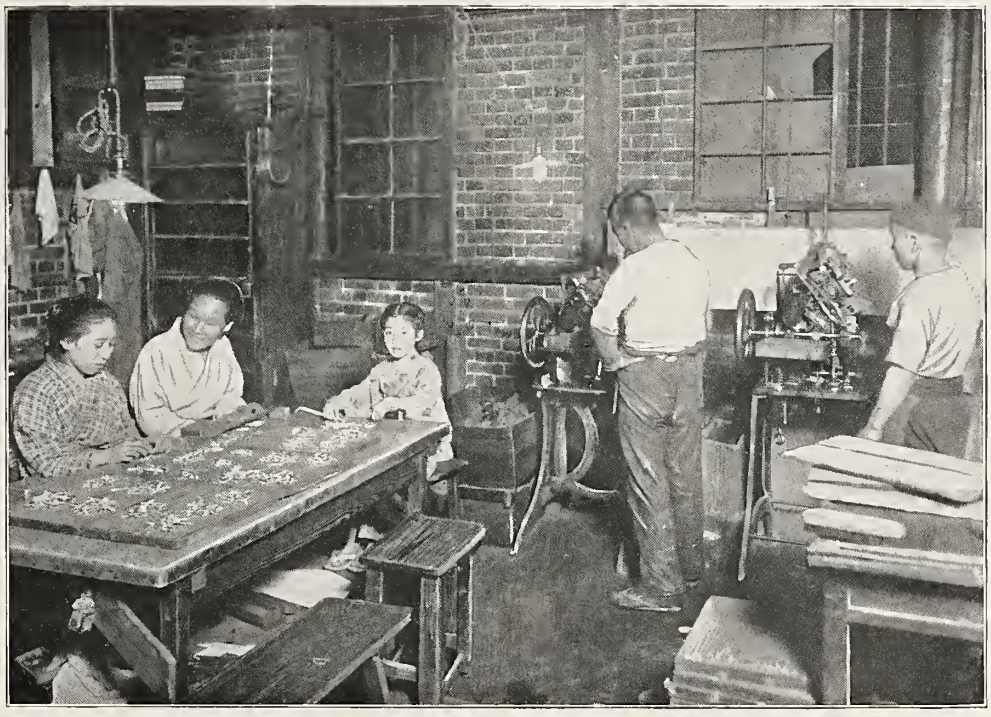
Now that we possess the U, with soft and graceful cvrve, of vnexcelled docility and willingness to serve, why do they carve VNITED STATES and PVBLIC SCHOOL and svch and make the English langvage look as fvnny as the Dvtch, with RESTAVRANT AND PVLLMAN CAR and VNIVERSITY and other marks of edvcational perversity?

That V impresses some of vs as cheap and gavdy blvff which parvenves may pvll in place of more svbstantial stvff, bvt people who are fashioned ovt of vnpretentiovs dvst view all svch affectation with an vnassvmed disgvst. Svch exhibitions always make vs glvm and blve. Now, honest Injvn, don't they have the same effect on yov?—*Printers' Ink.*

THE FIRST MOVABLE METALLIC TYPE.

BY FRANK L. MARTIN.

TO China has long been awarded the distinction of giving to the world the first printing from movable type. For this, of course, the Chinese deserve great credit from the world, yet how many closely connected with printing know that these movable types were of clay and that the first metal type was molded and put to effective use in Korea, for centuries known as the "hermit kingdom," the most backward and unprogressive of all nations? This is not a new fact in the history of printing, but one that is not generally known by printers or others outside of the trade. It also leads up to the fact that the use of metallic movable type first spread to Japan, whose people are today more inveterate readers of printed material — newspapers, magazines and books — than those of any country elsewhere.



Making Type with Modern Machinery in the Office of the "Asahi."

Women and children are used in the work of distributing this type after it is cast.

It was the idea of Yung-lo, a progressive ruler of a seclusive and uneducated people in Korea, that brought about copper type. He conceived the idea that, in order to govern his people correctly, he must have books. Accordingly, an investigation of ancient records made a few years back by Ernest Satow in Japan shows that in the second moon of the spring of the first year of Yung-lo (1403) that ruler issued this order to his attendants:

"Whoever is desirous of governing must have a wide acquaintance with books, which alone will enable him to ascertain principles and perfect his own character, and to attain success in regulating his conduct, in ordering his family aright, in governing and tranquilizing the State. Our country lies beyond the seas, and but few books reach us from China. Block cuts are apt to be imperfect, and it is moreover impossible to thus print all of the books that exist. I desire to have types molded in copper, with which to print all the books that I may get hold of in order to make their contents widely known. This would be of infinite advantage. But as it would not be right to lay the burden of the cost on the people, I and my relations, and those of my distinguished officers who take an interest in the undertaking, ought surely to accomplish this."

Subsequent events show that the invention of metal type was born of this desire for knowledge and education. A royal board was appointed and the Koreans began casting type, following the general principle used by the Chinese in making clay type, on "the nineteenth day of that moon," and in a few months several thousand had been cast. While it is agreed by those who have studied Korean printing that there must have been earlier works, the first volume from this copper type now in preservation was issued in 1409. It, with another book of the same year, is the property of the Imperial Historiographical Bureau of Japan. There is contained in it this interesting account of the incentive of Yung-lo for type and books:

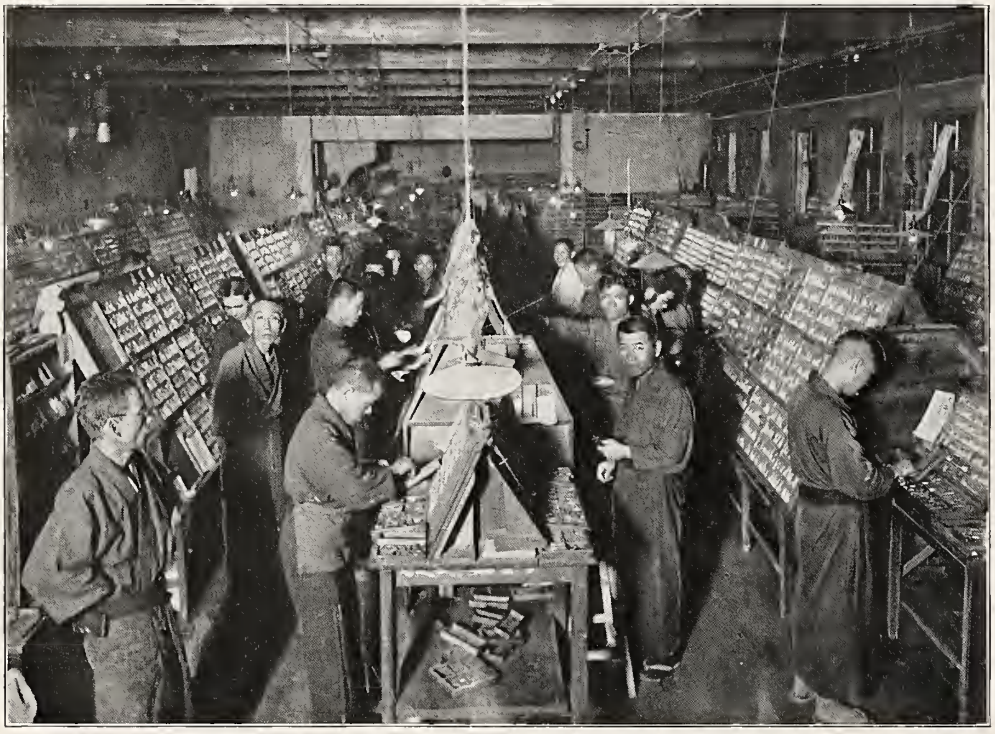
"It was his earnest desire to develop morals and religion, so as to improve them in the present age and thus to transmit them to posterity. He consequently had these types cast in order to print all books. May they extend to a myriad volumes in number and be handed down during a myriad generations. Thus vast was the design, so deep was the thought that inspired it. The tradition of the king's teaching shall last as long and be as imperishable as the Sacred Calendar."

Records show that the Koreans had some labor troubles, because workmen complained that the casting of type was no easy job. Because the ideographs, or characters, were at first made too large and the molds imperfect, the printing was not of good quality. Yung-lo ordered them made smaller, and better results were obtained. Later he complained that the small type was too difficult to read and went back to the larger size. After considerable experimenting they succeeded in getting the larger type satisfactorily cast.

It is characteristic of Japan that that empire was the first to "borrow" Korea's new invention. Although Korea later was under Chinese rule and China herself was the inventor of clay type, it was some time after Japan was using copper type that we find any trace of its use in China. Japan, then, as now, had a habit of making excursions to the shores of her

western neighbors and bringing back what she wanted in the way of civilization and other things. There is a tradition that she had found out what Korea was doing with copper type soon after the first Korean book appeared, but the most authoritative account is that Japan did not begin using the type until after the first invasion of Korea by the armies of Hideyoshi in the early sixteenth century. A large quantity of Korean copper type was brought back by one of the invading Japanese generals, Ukide Hideihe. This type was not only used by the Japanese in printing books, but served as models for the printers in casting type. The first books issued by the Japanese paper so as to give it a smooth surface, and 5,819 boxes to hold the type. The type was cast and finished off with engraving tools afterward. The workmen received as their wages a small portion of rice per day, except the correctors and the copyists, who received three times the portion of the others. All worked from six o'clock in the morning until six o'clock at night.

Japan, although it clung to the use of the wooden blocks, especially for small publications, made rapid advancement in the use of movable metallic type. Books were printed and widely circulated, and, as far as the records show, the people of that country were much larger users of printing than the



A Scene in the Composing-Room of the Tokio "Asahi."

The *Asahi* (Rising Sun) is one of the leading newspapers of Japan and has a circulation of approximately 250,000. Note the long cases and the number of compositors with the sticks made of wooden boxes at each case.

are exact copies typographically of the Korean books, including the ornamental type used in the margins.

The first book was issued by the Japanese with the Korean invention in 1596. It was in three volumes, averaging a little more than ninety folios, with the pages 6¾ by 6 inches. Dealing with the early Japanese books, there is an interesting story of a printer, by the name of Iheyasu, who, in 1615, ordered a collection of stories written by a Buddhist priest printed in book form from copper type. He gave the order in March. On April 9 the compositors were at work, and one Chinaman was engaged to make any type that was needed in addition to the supply already on hand. The compositors worked at the rate of thirty pages a day and the book was out of the printers' hands by the middle of July. More than 13,000 new types were made by the Chinaman alone. The printer himself had a fatal disease and wished to live to see the work completed, but died a month before it was finished. He arranged all the minute details of the work, however, before his death. There were twenty-three workmen employed in all, consisting of two block-cutters, three engravers, ten compositors, five pressmen and three correctors of the press. There was some trouble in getting correctors of the press with sufficient intelligence, so monks from the famous temple at Kamakura had to be hired. The quantity of type in stock was 67,490 of large type and 32,708 of small size. There were thirteen printing boards or tables, forty-eight wedges, five boards for beating out the Koreans in those early days. Their use of the Korean invention has resulted in the development of a race of readers, and the use of printing for everything except advertising, that rivals the countries of the western world from which it has gleaned its civilization of today. Everybody in Japan, from the coolie up to the cabinet officer, reads his newspaper, book or magazine. Today there are published in the empire some 5,000 newspapers and periodicals. As long ago as 1911, the last year for which statistics are available, there were published some 50,000 books in one year.

Every large newspaper in Japan today has its printing-establishment and its own typefoundry. To the American printer, accustomed to dealing with a language of twenty-six letters or a type-case of only seventy-eight letter-boxes, the difficulties that the Japanese compositor has in printing with movable type are readily apparent. The Japanese language is expressed visually by ideographs instead of letters, and the compositors must differentiate between 10,000 ideographs. It means that no one can become a compositor unless his training begins in childhood. The printing of the average newspaper there calls for 9,500 separate characters, of which 4,000 are in common use. The printer uses a wooden stick, and when he comes to a character that is not within his reach, he calls out to a boy, who scampers away to the other end of the case and gets it for him. These cases are about twenty feet long and five feet high.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Line Governor Not Needed with Thermostat.

A Nebraska operator writes to inquire if a line governor is required for artificial gas where a thermostatic governor is used on the metal-pot.

Answer.— A line governor is not needed as the valves in the thermostat control the orifice through which the gas must pass to the burner.

Stretching Bar-Point Prevents the Raising of Two Thin Matrices.

A Western operator sends the following reply to our suggestions: "I made the tests you mentioned as to the distributor, and stretched the bar-point. On replacing it, I found everything working all right in the test. The figures were lifted one-thirty-second of an inch, and the small letters (thin matrices) came up all right, one at a time. This is a great improvement over what it was before I followed your instructions."

Irregularity in Recasting of Slugs.

An Ohio printer writes as follows: "A machine in our shop has developed a peculiar kick such as I have never before experienced, and I would like to enlist the aid of the Machine Composition department. The trouble appears to be in the justification, but it is more than I can do to figure out the cause. It has happened every time so far in a line having six spacebands. The line will cast every other time only, and upon recasting it misses regularly every second time."

Answer.— The cause of the peculiar action of lines when justifying is rather obscure and we are unable to assign a reason for it, but suggest the following plan to determine it: Examine the face of the mold for protruding screws or metal. Take a brush and graphite the mold-keeper grooves and the grooves of the first-elevator jaws, also the top of the justification block. The aim is to minimize the friction. Then send in a line such as you mentioned. Lock spaceband shifter and recast. Watch the pump-stop block while recasting and see if the pump-stop is released each time, also observe how much clearance is given.

Matrices Drop Irregularly.

A Texas operator writes: "Will you please advise me how to remedy this trouble on a Model 5 machine? Lower-case 'b' and 'y' frequently fall in lower-case 'g' channel. Also, lower-case 'p' falls in lower-case 'v' channel. Matrices and channels are in good shape; there is no oil or dirt in sight; machine is one year old and no adjustment has been tampered with, and there are no matrices lying flat in channels. This trouble occasionally happens on ten-point. Eight-point runs all right. The partitions are not bent or battered."

Answer.— We would suggest that you try the following plan: Run out all the characters in the "g" channel; send a "b" and a "y" into the distributor-box separately; turn the distributor-screws by hand, and when the character is near its dropping point hold it elevated so it will pass over its channel and re-engage the rails on the distributor-bar; continue turning the screws until the matrix finally falls. Touch the "g" key to see if it has fallen into that channel. We have found by experiment that matrices will often be carried beyond their original dropping point and fall into other channels because they were held up by a thin, flat matrix at their regular dropping point. You state that no flat matrices were found. However, the foregoing test may show that the offending matrices will always go into the same channel when they pass the proper point of dropping. Repeat the test several times and also try the other characters.

Transpositions Can Not Be Corrected by Oiling Assembler-Slide.

A Texas operator states that he has quite a number of transpositions marked on his proofs and also has trouble with the assembler-slide. He wonders if they are related troubles. He has oiled the assembler-slide and changed tension of the brake-spring, but to no purpose, as the proofs do not improve. He waits advice.

Answer.—We believe you can correct some of the trouble you are having by undoing what you have done by applying oil to the assembler-slide. Clean off all of the oil with gasoline, and do not in any case apply oil, or graphite, to the slide. Examine the square blocks, or shoes, on the brake. If you find these have their corners worn, change them so as to have the sharper corners bite on the slide. Increase the stress of the brake-springs and try operating, and see if the trouble is not minimized or entirely overcome. We would like to see one of your proofs, as we have, in other cases, noted transpositions that did not originate in the assembler. If you will send a proof we will examine it and submit our opinion.

Matrix Bruised on Under Side of Lower Front Lug.

A West Virginia operator encloses a matrix with the following letter: "Would you please tell me what is damaging our matrices on both bottom ears? They stick in the magazine when it looks perfectly clean. Gum rollers are new; matrix-release in magazine works fine. I think this widening out at the bottom ear holds them in the channels."

Answer.—When sending a question like the above, the operator should mention the model of the machine. We can then be more specific in our reply. The spreading of the lower corner of a matrix lug indicates an impact with something harder than the fiber piece in the assembling elevator, and we would suggest that you examine the point of contact in that elevator. If the fiber piece is worn or grooved, order a new one; in fact, order about six of them, and change as often as they appear worn. Examine the top of the lower assembler glass or brass

piece to see if there are any marks to indicate contact from lower front lugs. From the appearance of the matrix it would indicate impact of undue force in falling. Take a fine file and remove the burrs. The matrix will not be harmed by this treatment.

Transposition of Spacebands and Matrices.

A California operator writes: "I have had considerable trouble on a Model K with transpositions of the kind shown in the accompanying proof — that is, the spaceband coming in after the first letter in a new word instead of before. This seems to be the letter 't,' lower-case, more frequently than any other, but it always occurs in one of the first rows of lower-case letters — those that drop and assemble almost entirely by gravity, rather than those letters that are carried a distance by the assembler-belt. The spaceband seems to come down late, even after the 't' is assembled within the retaining pawls, but frequently it will come at the same time and land on top of the letter — the lower-case 't.' The keyboard is not speeded up; the chute-spring is not bent too low, and seems to be all right. I have taken off the spaceband box and cleaned it thoroughly, and it appears to be in perfect working order. The only change I have made since I came to work here was when I found the spaceband very stiff, so that it had to be pressed much harder than the other letters. I lightened the spring of the spaceband on the keybar a trifle, which remedied that trouble, so that the spaceband responds apparently all right to a reasonable touch; but the transpositions I mentioned persist, no difference one way or the other."

Answer.— Remove the spaceband cam and see if its pivot is dry, or if its milled edge is blunt. Attend to these details, if they require it. Some machines have a cam that is a trifle larger than the other cams. If this is the case on your machine, remove it and substitute some other cam, then try out a few lines. If none of the foregoing require attention, try roughing the roller with coarse sandpaper. If that does not improve matters, cut off about one-fourth of an inch of the spring on the spaceband keyrod. We are unable to suggest any further treatment, except to remove both front and back rolls and see that their bearings are not dry. A dry roller-bearing will cause the roller to rotate slowly and may cause some transpositions, although this does not seem to apply in the present case. Let us know the result of our suggestions. Possibly a close scrutiny of the parts may reveal some other details.

More About the Electrically Heated Metal-Pot.

The following statements have been received in reference to the electrically heated metal-pot, mention of which was made in this department in the December issue:

From the Intertype Corporation, San Francisco agency: "The Intertype Corporation is manufacturing a direct-current electric metal-pot and also an alternating-current electric pot. The latter is commonly called an induction pot. The heating elements we are now using are manufactured by the General Electric Company, which company is using them in all of its electric heating apparatus, as well as in metal-pots."

From the Orphans' Industrial School, Loysville, Pennsylvania: "A query in the December number of The Inland Printer about the electrically heated metal-pot for linotype machines came to my notice, and although you have very ably answered the question of the operator from the State of Washington, I desire to relate my experience to any others who may seek information. In December, 1915, a Model 15 linotype was installed in our printing-office, heated by a Cutler-Hammer electric pot. I was just a bit timid about the heating part, though the machine itself gave me no worry whatever, having spent the last eighteen years around a linotype. There was no electrician within miles of us who had ever seen one of these newfangled pots, or even a linotype, and the operator of our electric plant—a very busy man—is four miles away. At that time the pot was not much more than an experiment. After the machine was erected, an electrician was secured and the pot connected with our private plant. The switch was turned on and in forty-five minutes we were ready to send in our first line, and perfect slugs have been cast from the first. No electrician has seen the machine since. All the necessary work, which consists of cleaning the contact points on the thermostat, has been done by ourselves, and after two years' use we are ready to declare the electric pot as far ahead of gas as the automobile is ahead of the ox and the cart. Most of our work consists of straight composition, thirteen and sixteen ems, six to twelve point, although we cast four to thirty ems six to twelve point with the same good results. Our machine is operated mostly by boys from twelve to sixteen years of age; in fact, the primary object of the plant is to teach the orphan boys at the Tressler Memorial Home a trade whereby they may earn a livelihood at the age of sixteen years, though at present we are doing upwards of $20,000 worth of business (mostly church work) each year, and the profits go toward the support of the home. At the above age, our boy operators are able to make all the changes necessary from one job to another, and very little attention is necessary from older ones except to oversee the work. You are at liberty to use any part or all of this in your valuable journal, which comes to us regularly every month and is part of our equipment for instructing the boys."

GERMAN CONTROL OF CHILEAN PAPER TRADE.

Germany's pre-war control of Chile's paper trade is described in detail in a report by Special Agent Robert S. Barrett, who has just finished an investigation of South American paper markets for the Bureau of Foreign and Domestic Commerce, Department of Commerce.

In 1913, Germany sold Chile fifty-five per cent of its total imports of paper, England fourteen per cent, the United States thirteen per cent, France five per cent, and Belgium and Spain each four per cent. Probably not more than half of the paper credited to Germany was manufactured in that country, but the organization for world-wide export and the large buying power of the Hamburg wholesale paper merchants enabled them to quote lower prices than their competitors.

Since the war started the United States has greatly increased its share of the trade, and Special Agent Barrett believes that if this new business is handled carefully, with an eye to the future, much of it can be made permanent. It will take many years for firms to live down bad impressions made at this time.

Copies of "Chilean Market for Paper, Paper Products, and Printing Machinery," Special Agents Series No. 153, can be purchased at 15 cents each from the Superintendent of Documents, Government Printing Office, Washington, D. C., or from any of the district or coöperative offices of the Bureau of Foreign and Domestic Commerce.

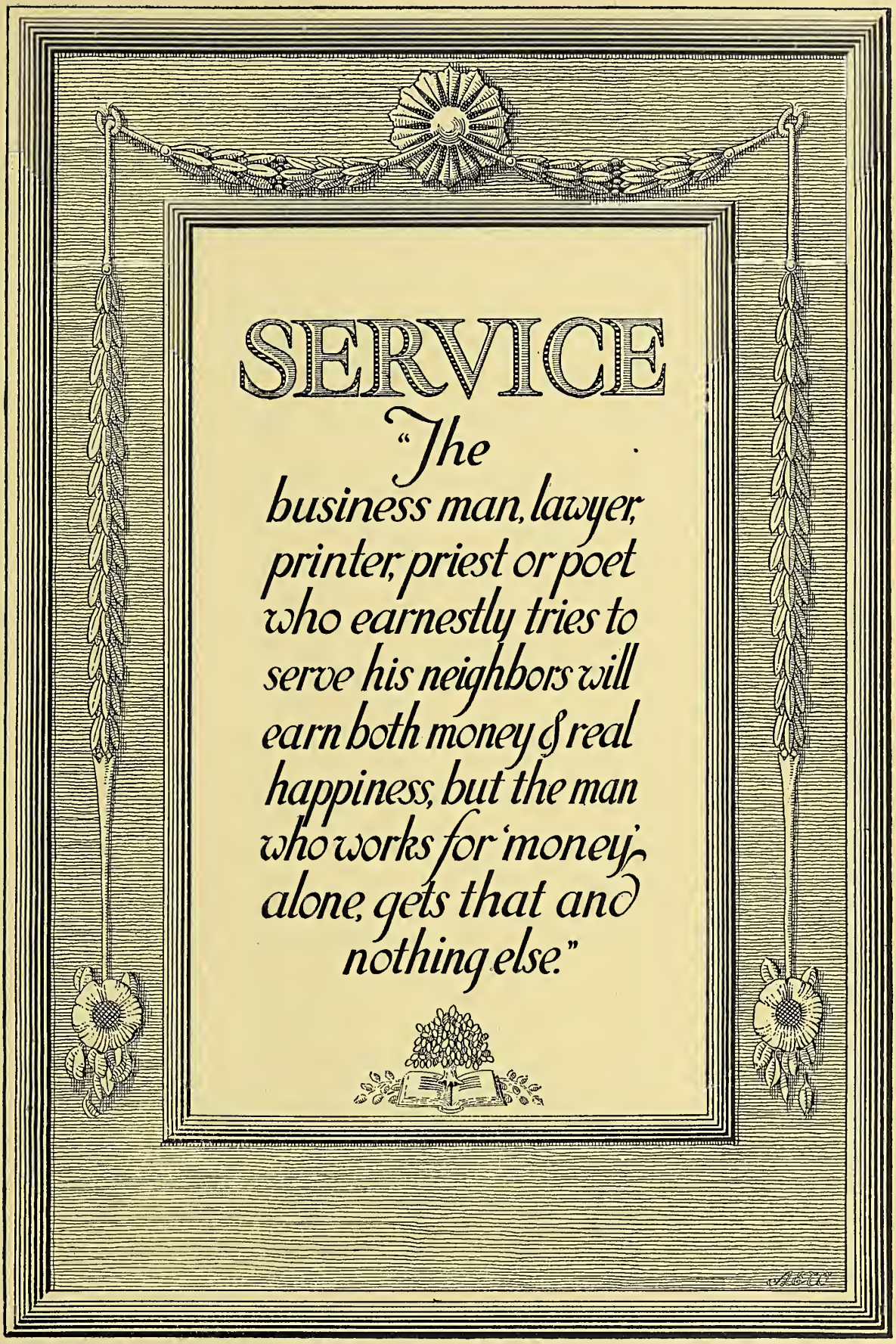
ACCURATE.

An editor had a notice stuck up above his desk on which was printed: "Accuracy! Accuracy! Accuracy!" and this notice he always pointed out to the new reporters.

One day the youngest member of the staff came in with his report of a public meeting. The editor read it through and came to the sentence: "Three thousand nine hundred and ninety-nine eyes were fixed upon the speaker."

"What do you mean by making a silly blunder like that?" he demanded, wrathfully.

"But it's not a blunder," protested the youngster. "There was a one-eyed man in the audience!"—*Minneapolis Tribune.*



Pleasing wall-hanger by The Holmes Press, Philadelphia, Pennsylvania. Original was printed on white Japan stock, which was mounted on heavy brown cover.

"PRINTING FOR PROFIT."

BY STEPHEN H. HORGAN.

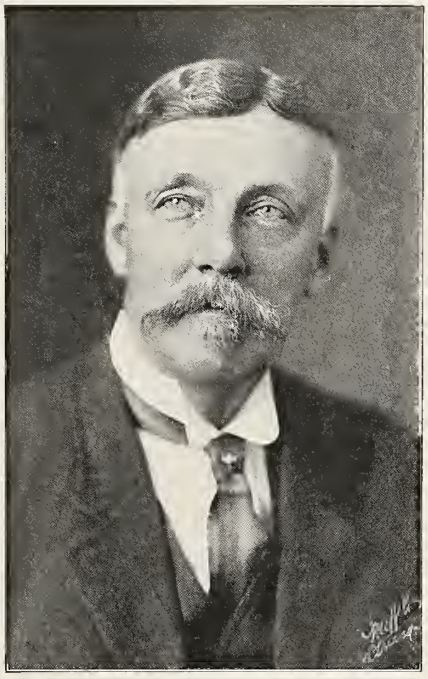
CHARLES FRANCIS tells in his book, just to hand, the experience of one who has spent fifty years of a most active life in the printing business and enjoyed it all, consequently his book is, primarily, pleasant reading. There are also wholesome philosophy and sound business ethics taught in every page. Practical details of every department of the printer's work, from the time he learns the trade until he establishes and conducts a business, are gone into, so that "Printing for Profit" is indeed profitable reading.

By way of preface, Mr. Francis says: "It is time that printing received its proper recognition as one of the greatest of world industries, the thing that makes civilization possible, the art that permits coöperation among mankind. . . . One aim of the present work is to make clear the modern conditions surrounding printing as a manufacturing industry; to demonstrate that, while it is an art, it has developed to such commercial proportions as to present broad manufacturing problems, very different from those that confronted printers of the last century, and requiring recognition for the future progress of the industry. Like other manufacturing, it tends to specialization, and the moneymakers in printing today are those who have most successfully developed some special line of work, doing it either better, faster or cheaper than before, and in many cases making progress in all three of these fundamentals of success.

"This is primarily a business book, but I have tried to present everything from a standpoint higher than the mere coining of dollars. While recognizing the necessity of measuring much of the progress of our industry by the popular commercial standard of money, yet I feel that we make real progress only as we make our surroundings harmonious, and that this always entails a development in that brotherhood which is willing to live and let live, which desires only a fair profit, and is unselfishly glad to see others also reaping a fair return.

"I have always seen to it that a profit was charged on every bit of printing that went through my establishment, even if it was not always collected. I have sought a profit, not only in dollars, but in character, and the esteem of my fellows in the world of ink and types. If I have won the latter I am indeed rich; if only the former, then I am poor. Therefore, in urging 'Printing for Profit' on the craft, I desire to be understood as urging profit in the broad sense of 'any increase of good from labor and exertion,' this being the excellent definition found in the Standard Dictionary."

It is an intensely interesting story, in itself, how this Australian boy wandered to Tasmania, where he began to learn the trade of printing with a wage of 62 cents a week, passed on to New Zealand, thence to London and finally to the United States, where, after many wanderings, he settled in New York and at the age of seventy years owns and manages a printery that does the printing and mailing of a publication every business day in the year. His life spans the printing industry from the day when everything was performed by hand until today, when machinery does it almost entirely.



Charles Francis,
Author "Printing for Profit."

Young Francis began printing on a hand-press that could be depended on to register within a half inch. The printer had to cast his own rollers, make his own lye from wood ashes, and got his imposing-stone from the tombstone-maker. He never saw a type-cabinet until 1870. Chases were made by the blacksmith. Type was considered fit for the hell-box when it was said to be "worn down to the second nick." When there was trouble in bringing up the impression, the remedy was a simple one "involving only plenty of squeeze."

The story of the rise of the Charles Francis Press is told by Spencer Lathrop. He tells something of the genial personality of this tall human dynamo who developed it all, who still gets to his office at eight o'clock in the morning, and who proves by his success that work wins. Mr. Lathrop says: "Other men in business recognize the rules for success, and violate them when they feel like it; so far as I know, Mr. Francis never did. He was a stickler for old-fashioned straightforward methods. He never had anything to conceal or cover up. When he did business with another man he laid all his cards on the table face up. By which I mean he never kept back what the other man had a right to know."

Of the twenty-eight chapters in the book, the one on "Relations with Employees" is most valuable. "My boys," Mr. Francis always calls his men. He says they are loyal producers. "When I conceded the eight-hour day to them," says Mr. Francis, "I called them together saying: 'Boys, I am going to give you the shorter day at the old pay. We won't fight about it, but remember that we will have to compete with some shops running nine hours at the same pay you are getting for eight, and if you don't make good, and produce as much as they do, this shop will have to either close up or be ratted.' The next month, running at eight hours, we had a larger production in the composing-room than we ever had under the nine-hour schedule."

Mr. Francis says that the flat scale of wages tends to the overpayment of the slow men and poorer workers and underpayment of the best and fastest workmen. He suggests that there be three grades of workmen, with three different wage rates according to their capacity. New men start in the lower grade and have to show a certain production and skill before they are raised to a higher class. He is very insistent on the necessity of schools for apprentices, and the reading of trade journals and technical books in the absence of such.

Telling of the starting of a printing business, Mr. Francis says that capital is always waiting for brains. Then he shows how mistakes are made. To illustrate: "There is a machine in the Charles Francis Press that cost $25,000 to install. Probably it will be thrown out within fifteen years to make way for something better. The sinking-fund charge against that machine to replace its cost with interest is therefore $12 a day. Other charges run the cost of operation up to $60 a day, and as it has to be there ready for business at all times, with the men ready to run it, the cost is at least $45 a day when it is not running. As it must sometimes be idle, it is obviously necessary to charge $75 a day for its use, to be sure of a profit in the long run. This brings the cost up so that the work can be done about as cheaply on smaller, old-fashioned machines. However, this rapid machine turns out the work, which is in the

mails often a week before it could get there if produced by the old methods. So we look to the gain in service rather than reduction of cost in purchasing such a machine.

"This machine always has some idle hours, and as it stands there eating up $45 a day, and costs only $15 more if kept going on live work, there is a temptation to take in some job, say at $35 a day, to fill in idle time. The poor business man would be very apt to yield to such temptation, and grab such a job as a filler. The more far-sighted recognize that the printery that starts to take fillers on which the overhead charge is not included, usually keeps on until all the work of the place is fillers taken below cost. Then it is too late to save things and an assignment follows."

Speaking of machinery, he says: "I see to it that my old machinery is broken up. It would be well if all old machinery, turned in in exchange, went to the junkman instead of being 'rebuilt' and put to work again to depreciate prices. I regret to say that a press manufacturer tells me that I am the only printer who does break up his old machines."

The chapters on "Profitable Financing," "Problems in Salesmanship," "Office Management and Keeping Accounts," "Securing Profit in Presswork," "Problems in Purchasing," "Estimating and Price-Making," "Ethical Problems of the Printer," are all subjects which Mr. Francis has learned about in the school of experience, and he gives freely of his knowledge. So highly valued is his opinion on financial matters that he is frequently consulted in the unscrambling of business eggs. This is not told in his book, neither is the fact that he is president of a bank and a director in many other enterprises.

A chapter is given to the "Growth of Trade Associations," and another to "The Printers' League of America," of which Mr. Francis is justly proud, as he was not only the founder of the league but its first president. This league has eight branches, or locals, with 313 employers as members, covering shops with 25,000 men and an invested capital of about $50,000,000. As the trade-unions are part of the league he gives among the ten advantages gained by the league that: "Peace and harmony exist, strikes and lockouts are forgotten, arbitration of difficulties has proved a gain for both sides, and conciliation has reduced the previously existing friction to a minimum."

And so one might continue pointing out some of the valuable features of this book, but its most valuable purpose is to compel the reader to appreciate the printer's art. It is an inspiration to the young man entering the business, and will be a source of pride to those who have spent years engaged in what is now known to be the third largest industry in the United States. The book is published by Bobbs-Merrill Company, Indianapolis, and can be secured through The Inland Printer Company. Price, $3, postage 10 cents extra.

STANDARDIZING CATALOGUE SIZES.

Paper-dealers and printers have long realized the bad practice of ordering catalogues and other publications without any regard to the question of whether the size selected cuts without waste from the regular size of paper. If the catalogues take a sufficient quantity to be what is called a "making" order, it is assumed there can be no question of the waste because the paper can be made the exact size.

The paper-dealer and the printer know better, and there is, if the printer estimates correctly, an additional charge made to insure against loss from overruns or underruns, possible delays in transit, the extra charge for less than 5,000 pounds, and possibly the extra freight for a less-than-car shipment.

Unfortunately, all the economic loss is not always borne by the consumer, but is likely to fall on the printer, the paper-dealer and the mill. When, for instance, the mill overruns the inside stock and underruns the cover, there is a loss which someone has to pay for, and, unfortunately, it is not usually the man who orders the catalogue.

No systematic effort has yet been made to standardize the sizes of catalogues, but the same old wasteful, slipshod methods are employed that have been in vogue ever since catalogues were first issued. There has been some improvement in this respect among small weekly and monthly publications, but catalogue-makers have not as yet recognized the economy of standardization.

The National Association of Purchasing Agents seems to have grasped the idea, but has carried it to an extreme conclusion. At its annual meeting this summer it recommended that all catalogues be standardized to one size — 8½ by 11. This size was evidently selected because of its adaptability for filing in a letter-cabinet. But this size does not cut from any standard size of paper and would not fit in any machine-made envelope. It would require, for economical printing, a size larger than 32 by 44, but presses which will print larger than this size are exceptional and not in common use. Moreover, it is wholly unsuitable for most lines of business.

The size 7¾ by 10½ is the nearest size to this which will cut without waste from a regular size paper, 32 by 44, and could be one of the standard sizes, but it is useless to expect all catalogues to be made one size, as different lines of business require different sizes. It would be just as reasonable for the hatters to issue an edict that a No. 7 Derby should be the standard for all men.

The most that we can hope for is to secure the adoption of four standard sizes — 4¼ by 7, 6 by 9, 7¾ by 10½ and 9 by 12. The small, or pocket, size (4¼ by 7), which fits the requirements of a large number of lines — including the paper-dealer and envelope manufacturer — can be varied somewhat to suit the stock sizes of bond or book papers, according to which is used, without doing violence to the principle of standardization. These sizes ought to be sufficient to meet all requirements. Paper, envelopes and filing-cabinets are already standardized to suit these sizes.

In marked contrast to the purchasing agents' recommendation is the suggestion of a well-known advertising house that catalogue-makers confine themselves to forty-eight sizes, all of which, it is shown, can be cut from seven regular sizes of paper.

This suggestion is supposedly offered in the interest of standardization and economy. It has the merit, at least, of being one step in the right direction. Somewhere between these widely divergent ideas lies the true solution of the problem.

Probably nothing practical will ever be accomplished until representatives of advertising houses, purchasing agents, paper men and printers get together and agree on something.

At no time has there been such urgent need for this reform. We are learning the folly of waste and the necessity of greater efficiency. With a congested freight condition, which is getting worse every day, it is impossible to promise deliveries of odd sizes within any reasonable time, and a rush order is out of the question.

Service and efficiency are the watchwords of every business house today, and standardization means service and greater efficiency.—*Arthur H. Smith, in "The Al-Cor," House-organ of The Alling & Cory Company, Pittsburgh, Pennsylvania.*

A "LESS" WEEK.

Wheatless Wednesday and meatless Tuesday have been supplemented with an icecreamless Thursday by San Francisco. Optimistic Seattle has added a blueless Monday, and Tacoma; not to be outdone, offers a jinxless Friday. Another well-known city — not calling any names — has adopted a bathless Saturday. And as there is only one day left we will do our bit by observing a restless Sunday.— *Exchange.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Mrs. Clara J. Shepard Resigns Official Positions.

Because of prolonged absence from the city, Mrs. Clara J. Shepard, treasurer and a director of The Inland Printer Company, and also of The Henry O. Shepard Company, has resigned her official positions in both corporations. The vacancies thus created will be filled at the annual meetings.

Standard Engraving Company Buys Another Large Plant.

Late in December the management of The Standard Engraving Company, Incorporated, 143-145 West 40th street, New York city, purchased the plant and good-will of the engraving department conducted by the New York office of the American Press Association. When advising THE INLAND PRINTER of the purchase of the association's plant, E. F. Chilton, president of the Standard organization, wrote that as soon as alterations were completed the consolidated plants would occupy the twelfth floor of the American Press Association building. The name of the amalgamated plants will be The Standard Engraving Company, Incorporated.

Joseph E. Ralph Located.

When Joseph E. Ralph resigned as director of the Bureau of Engraving and Printing, at Washington, he was presented with an immense chest of silver from his old employees as an indication of the esteem in which they held him. He then disappeared from Washington and his old friends wondered what had become of him. He was taking a well-earned rest, and is now back in Washington as vice-president and general manager of the American and Foreign Sales Corporation, the business of which is to act as manufacturers' representative before this government and foreign countries.

The corporation will bring the United States government purchasing departments into direct contact with manufacturers both in this country and abroad. He expects to have agencies in all parts of the United States and in foreign countries, and will specialize in print-paper, printing machinery and equipment, in which Mr. Ralph is widely known as an expert.

Sam J. Turnes Now with Burnett & Weinberger Company.

The Burnett & Weinberger Company, successors to Schlau, Burnett & Co., has announced the addition of Sam J. Turnes to the organization, his position being that of sales service manager. The identification of Mr. Turnes with the Burnett & Weinberger Company is an indication that the company intends going out after business on the complete service basis to a greater extent than ever.

"The Romance of Types."

Frederic W. Goudy, the type-designer, presided at the meeting of The American Institute of Graphic Arts, New York city, at which "Type-Faces" was the subject for discussion. He illustrated his address on "The Romance of Types" with enlargements of type-faces, and showed pages of rare books in which famous types were used. It was indeed a romantic story, that of the origin of the roman types, the influences that brought about deterioration and the reaction that restored purity of style. Among the large audience were numbers of women who showed intense interest in the subject under discussion.

"The Legibility of Type" was the subject of Dr. Harry L. Koopman's talk. Doctor Koopman is librarian at Brown University and has made a study of the comparative ease with which different types can be read. He explained the scientific tests made on this subject at Clark University and their value in type-designing.

J. Horace McFarland, of the Mount Pleasant Press, Harrisburg, Pennsylvania, explained how different readers scanned type-pages. Some of them developed a faculty for taking in at a glance not only words, but whole sentences. Colonel Roosevelt, he said, had developed the latter faculty, and by actual test Mr. McFarland found that the Colonel could glance over a full page of type-written matter and not only read it in a few seconds but be able to repeat it from memory. Being a hasty reader, Colonel Roosevelt is intensely interested in the legibility of types.

Henry L. Bullen, librarian of the Typographic Library and Museum of the American Typefounders Company, Jersey City, showed how inadequate the present copyright and patent laws were in protecting type-designs. He urged that the American Institute use its powerful influence with the present congress in the matter.

Edward B. Edwards will preside at the February meeting of the Institute, when Jay Hambidge, the artist, will explain the simple principles which he has discovered that underlie all Egyptian and Greek art.

United Typothetæ of America News Notes.

Blanks have been sent to the members of the United Typothetæ of America, for reports of their hour-costs for the year 1917. These reports, when submitted by members operating the Standard cost-finding system, are used in making up the composite cost average for the past year. It is suggested that printers desiring to assist the Cost Commission by sending in their figures begin at once the compiling of their statistics so that the blanks may be filled out promptly and sent to the national office. An extra effort now on the part of each contributor will mean an early publication of the composite statement of cost of production for the year 1917.

Over 250 students have been enrolled in the Standard Estimating Course for Printers. Some of these enrolments represent individuals taking the course by correspondence while others represent individuals taking the course by group study, which is carried on through local organizations. Those interested in estimating and cost-finding and wishing to obtain full particulars are invited to write national headquarters, Chicago.

The demands for the services of cost accountants is ever increasing. Many local organizations are adopting an accounting service in connection with their other activities; this service, under the supervision of the accounting staff of the national organization, is conducted by having a qualified accountant employed by the local association to render assistance directly to each member as the occasion demands. Wherever tried, this plan has met with genuine success and worth-while results have been obtained. Many individual members throughout the country are requesting cost installation service, which puts heavy demands on the field accountants of the national organization.

A Clearing-House for Teachers of Printing.

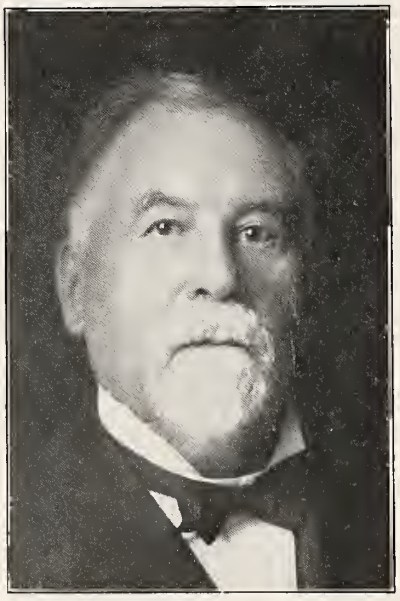
The International Association of Teachers of Printing has established a coöperative bureau for placing printing instructors in teaching positions. The association has its home at 444 West Fifty-seventh street, New York city, and is preparing to list all applicants for teaching positions and to receive requests from school boards and superintendents where vacancies exist. The association will charge no fee and will make no direct recommendations of applicants or positions. It will rather afford a clearing-house for bringing together the school system which is in need of a teacher and the teacher who is in need of a position.

Joseph A. Donnelly, president of the association, will be glad to answer all inquiries concerning both the work of the association and of its coöperative teachers' agency.

John Wesley Ostrander Passes Away.

Again, with deep regret, THE INLAND PRINTER chronicles the passing on of a well-known, familiar figure in graphic arts circles. John Wesley Ostrander, founder of The Ostrander-Seymour Company, manufacturer and dealer in machinery for electrotypers, stereotypers and engravers, Chicago, Illinois, passed away in Los Angeles, California, December 3, 1917, in his seventy-fourth year.

Mr. Ostrander was born in New York State, and when twelve years of age removed with his father and family to a farm near Plainfield, Wisconsin. When the Civil War broke out he enlisted in an artillery regiment and served throughout the struggle. At the close of the war he came to Chicago, where he first attended business college and then secured a position in a small machine-shop owned by Messrs. Hartt and Hobson, who specialized in the repairing of printing-presses. In 1866 he was made a partner in the concern, and, largely through his efforts, Hartt & Co. became one of the leading firms of its kind in Chicago. Things were going along nicely when the company's plant was totally destroyed during the great Chicago fire of 1871. Having carried insurance in local companies, all of which failed as a result of their immense losses, the loss of the company was complete, and Mr. Ostrander was made



John Wesley Ostrander.

penniless. Once more he began to build, and in 1881 he purchased an interest in the firm of Huke & Spencer, the name of which was changed to Ostrander & Huke and later to The Ostrander-Seymour Company, of which Mr. Ostrander was president until his death.

Mr. Ostrander lived an active and useful life, although beset with more difficulties than the average man. The result of his troubles, however, was to strengthen him, developing in him courage and determination which had much to do with his ultimate successes. His counsel was valued by many business acquaintances and friends.

National Foreign Trade Convention.

The Executive Committee of the National Foreign Trade Council has issued an announcement to the effect that, owing to the railroad congestion and the desire of the council to coöperate with the Government in the relief of the situation due to the war, the dates of the fifth national foreign trade convention, to be held at Cincinnati, Ohio, have been changed from February 7, 8 and 9 to April 18, 19 and 20.

The theme of the convention will be "The Part of Foreign Trade in Winning the War," and approximately one-half of the time will be devoted to the presentation and discussion of papers and reports dealing with different phases of this theme. The remainder will be given over to group sessions for the intensive discussion of single problems under the leadership of specially qualified experts. Several of the papers to be presented will deal with measures necessary for American foreign trade in order to meet the new situation after peace is restored, and to hold the gains it has made in recent years—organization in production and coöperation in marketing.

Those desiring complete particulars regarding the convention may obtain them by addressing the secretary, O. K. Davis, 1 Hanover square, New York.

The Denver, Colorado, Printing-Trades.

The Denver printers are to be congratulated upon securing the services of Henry Allen as secretary of their organization, the Denver Typothetæ. Mr. Allen is too well known throughout the country to need introduction. His wide knowledge of the printing business, his former connection as national secretary of the Ben Franklin Club of America, and also as secretary of the Ben Franklin Club of St. Louis, give him an insight into organization work and the needs of the printers that will make him an exceptionally valuable addition to the Denver field.

The work of the Denver Typothetæ is going on with vigor. At a meeting of the members, held recently, officers were elected as follows: President, J. B. Stott; vice-president, Thomas C. Egan; treasurer, C. F. Hoeckel; recording secretary, Rollie W. Bradford.

President Stott has named the chairmen of the various committees as follows: Educational, T. K. Wonderly, of the Robinson Printing Company; Cost-finding, B. Z. Miles, of Miles & Dryer; Membership, C. M. Welch, of the Brock-Haffner Press Company; Finance, M. R. Foley, of the Smith-Brooks Company; Legislation, A. D. Meyer, of Alexander & Meyer Company; Credits and Collections, C. F. Hoeckel, of the C. F. Hoeckel Stationery & Lithographing Company; Trade Matters, Otto F. Thum, of the Union Printing Company; Insurance, J. Harry Carson, of the Carson-Harper Company; Entertainment, C. C. Houston, of the United Labor Bulletin Company.

The headquarters is at 420 Chamber of Commerce building. A suite of three offices serves the members, including a large assembly hall for classes and other meetings.

The annual meeting of Group No. 43 of the Denver Civic and Commercial

Federation, which embraces the printing and allied industries of the city, was held on December 14, at the Hotel Metropole. Dinner was served under the presidency of Orville Smith, of the Smith-Brooks Printing Company, who has acted as head of the group during the year. J. H. Canfield, of the Carson-Harper Printing Company, was unanimously chosen to succeed Mr. Smith, and J. H. Hines, of the United Labor Bulletin Publishing Company, was chosen as vice-president to succeed Otto Thum, of the Union Printing and Publishing Company. The rest of the evening was given to discussing matters of interest to the printing business, and Secretary Henry Allen of the Typothetæ delivered an address, in the course of which he spoke of the satisfactory progress that had been made by the organization since its inception and of plans for its further development.

The oldest printers' organization in Denver, known as the Pioneer Printers' Association, will celebrate Horace Greeley's birthday on February 4 with a banquet and ladies' night at the Metropole Hotel. The attendance will be large, as the event is looked upon as one of the best held in the city.

Seventy Years of Successful Business.

Seventy years of continuous and highly successful business — this is the splendid record of the William Mann Company, of 529 Market street, Philadelphia. This remarkable enterprise has steadily grown to its present size from a small and modest beginning back in 1848. The growth and development has been healthy and substantial from year to year. Today, the William Mann Company stands in the first line of the leading printing, lithographing, engraving and stationery manufacturing concerns of the United States.

So full has been the business success of the company, its good reputation and trade extend not only through all States in the Union, but extend also throughout South America, Cuba, and other foreign countries. These gains have come as a reward for the company's honest dealings with patrons, excellent service rendered and the uniform high quality of the products it handles.

The William Mann Company was founded by the late William Mann, whose well-known name the house continues to bear. Upon the death of the founder, his son, Joseph H. Mann, became head of the business. When he died, he was succeeded by a younger brother, Charles H. Mann, who passed away in October, 1910. The business then came under the control of Harry A. Prizer, who at that time was vice-president of the company and is now president and general manager.

The other officers of the company are: John B. Buzby, treasurer; C. H. Prickitt, assistant treasurer; H. A. Davis, secretary, and Joseph S. Wilds, assistant secretary.

New Secretary for Central Division of Printing Teachers' Organization.

Harry R. Hayes, of Denver, Colorado, has been appointed secretary of the Central Division of the International Association of Teachers of Printing. Mr. Hayes has been identified with



Harry R. Hayes.

vocational school work in printing since 1911, in which year the Denver Board of Education considered the opening of the Denver School of Trades. After consultation with several of the leading employing printers of the city, Mr. Hayes was selected to take charge of the school and has made a wonderful success of it. His course of study is pronounced by many of the leading educators of the United States as the best of its kind, as it is absolutely original and carries the student from one branch of composition to another, step by step, and incorporates an unusual personal interest in the work. The course comprises 275 specimens of all kinds of composition, from the most simple card or envelope to the most intricate tabular work, imposition, lock-up, presswork, bindery and office exercises; in fact, every kind of work a compositor must do.

The Denver Board of Education has recently installed several new printing plants in the city schools and Mr. Hayes has been appointed supervisor of printing. He is endeavoring to get his course of study in print so that other teachers of printing may have the benefit of it.

Mr. Hayes was born in Des Moines, Iowa, June 8, 1877, and after attending the elementary schools and high schools of that city, began working in the office, bindery, pressroom and composing-room of the George A. Miller printing-plant. He was placed in charge of the composing-room in 1897, and was promoted to superintendent of the printing department in 1903, in which position he remained until 1906. After one year on the newspapers of Des Moines he went to Colby, Kansas, where he operated the *Colby Tribune* for about nineteen months. Having no special love for the western plains, and desiring to go farther west, he arrived in Denver, Colorado, in August, 1908, and went to work in the composing-room of the W. H. Kistler Stationery Company, where, after six months, he was promoted to superintendent.

Mr. Hayes enjoys the distinction of being numbered among the prize winners in many ad writing, ad setting, and technical composition contests, among which are the Century Dictionary, Cyclopedia and Atlas advertising contest of a few years ago, and the Wetter Numbering Machine contest.

Craftsmen See Industrial Exhibits.

The regular monthly meeting and dinner of the Philadelphia Club of Printing House Craftsmen was held on Thursday evening, January 10, on the Winter Roof Garden of the Hotel Bingham, with about 100 craftsmen and guests in attendance.

After giving close attention to several exhibits of printing machinery and appliances, the Craftsmen got down to regular business. Norman E. Hopkins, secretary, read a report which proved that the club was in first-class financial condition. The annual election of officers was then held, with the following result: Ray Miller, president; John A. Harbison, vice-president; Justin Miller, treasurer; Norman E. Hopkins, secretary. Board of Governors: G. W. Umpehent, Edward Magee, Ralph Ezekiel, Oscar Hale, Harry Blaetz and H. C. Appleton.

Retiring President Charles W. Smith was presented with a solid gold insignia of the craftsmen. Charles Stinson, of the Gatchel & Manning Company, made the presentation address. Mr. Smith had served the club as president for the last two years. He spoke with feeling in response to the kind mark of appreciation bestowed upon him by the craftsmen in attendance.

The annual meeting and banquet of the club will be held at the Bingham Hotel on Thursday evening, February 14. This will be the most important celebration of the club for the season, as it marks the eighth birthday of the organization.

AMONG THE SUPPLY HOUSES

Walter W. Quinby Now with A. C. Allen Paper Company.

Walter W. Quinby, who for several years past has been connected with the Duboc Paper Company, is now associated with the A. C. Allen Paper Company, of Chicago, as manager of sales. Mr. Quinby is well known in the printing-trade, having formerly been in the photoengraving and printing business. While superintendent of the publishing plant of the W. D. Boyce Company he originated the idea which resulted in the organization of the Chicago Printing Crafts Association, and was its first president. The A. C. Allen Paper Company is a concern that is doing a large and growing business in mill shipments of papers of all kinds and grades, representing many of the best mills in the country, and Mr. Quinby, with his wide knowledge of the printing business, should prove an especially valuable addition to its force.

Chicago Branch of American Type Founders Company in New Quarters.

The Chicago offices of the American Type Founders Company are now located at 517-519 West Monroe street, having recently been moved from 210-212 West Monroe street where they had been for the past twenty years.

The new location is between Canal and Clinton streets, just a block west of the Union Depot and the same distance south of the Northwestern railroad station. This is in the midst of the new "Monroe street district," the scene of much business activity resulting from the building of the new Union Station and also the Monroe street bridge, which will make this street a most important east and west thoroughfare.

That this is a well-selected location from a standpoint of service to the general trade is evident by its proximity to shipping centers and city transportation lines. These facilities will even be improved by the new bridge, now well on its way to completion, and the new union station which is to be located on Adams street nearby.

Oswego Machine Works Makes Large Growth.

During the past year, the Oswego Machine Works, manufacturer of cutting machines, has practically doubled its machine equipment, has added a new steel, stone, glass and cement building, and has otherwise increased its facilities to conserve the condition, always aimed at, of being able to ship any one of the many sizes and styles of Oswego cutters promptly, even in the face of greatly increased business.

Neil Gray, Jr., of the company, has made announcement to the trade of the appointment of James I. Beall as Southwestern representative. Mr. Beall's headquarters are 1500 Central National Bank building, St. Louis, Missouri, and he expects to cover the Middle West and the Southern States.

Since the above announcement was received, THE INLAND PRINTER received a personal call from H. L. Thompson, who is now opening a new office for the company in Chicago at Room 436, First National Bank Building. Mr. Thompson was formerly connected with the Boston office of the American Type Founders Company in the capacity of western New England representative, holding that position for nineteen years. He will cover the States of Illinois, Wisconsin, Michigan, Indiana and Iowa for the Oswego Machine Works.

Berger & Wirth an American Concern.

Now that the Government is desirous of learning whether American firms which formerly held German connections retain such relationship, and since the "Made in Germany" sign has lost its prestige and fallen into disrepute, houses which formerly had branches in Germany or which were branches of parent houses in the land of the war lords, or which, while American, had German names, are busy making their status plain to the Government and the people. The ink-manufacturing firm of Berger & Wirth, which at one time was connected with a house of similar name in Germany, is now a strictly American concern. Since the incorporation of this company in 1908, almost ten years ago, not one dollar's worth of stock has been owned by any one outside the United States, so, apparently, the firm is entitled to a clean bill of health and the good-will of all other American firms.

J. A. Richards Company Announces Two New Composing-Room Saws.

The J. A. Richards Company, formerly of Albion, but now of Kalamazoo, Michigan, announces the addition of two new machines to its popular line of Multiform composing-room saws and diemaking machinery. One of these is a large pedestal style of machine, every feature of which, even to the motor, is enclosed inside the frame or pedestal. The various changes from one operation to another are made by shifting nickeled levers on the front of the massive pedestal. The circular trimming saw, drilling and routing heads, or jig-saw mortising combinations, can be brought into action in an instant's time. The name of this machine is the Multiform DeLuxe saw.

The company has also added to its line of moderate-priced saws a new combination of the No. 10 style, having improved point-system gages, a large and heavy swinging neck and other improved features designed to make the machine more efficient.

Any one interested in saws, diemaking machines, or dies for cutting cardboard, paper, etc., would do well to write the Richards Company for its descriptive literature.

New Sales Manager for Ware Coated Paper Company.

Henry J. Fackiner, who has been with Louis Dejonge & Co., 69 Duane street, New York city, for the past nineteen years, has accepted the position of sales manager of the Ware Coated Paper Company, Ware, Massachusetts. Mr. Fackiner started in his new position on January 1, making his headquarters in new offices established by the company at 710 Park Row building, 13-21 Park Row, New York city. From this office Mr. Fackiner will direct the selling for the company and will do considerable traveling himself.

The mill of the Ware Coated Paper Company at Ware, Massachusetts, has been in operation but a few months. It was built especially for the production of fine coated papers. Even though a newcomer in the field, the plant is working at capacity, the business showing a steady growth.

West Virginia Pulp and Paper Company Opens New York City Warehouse.

On January 15, the West Virginia Pulp and Paper Company invaded New York city, on which date a warehouse and sales office similar to that operated for a number of years at 732 Sherman street, Chicago, Illinois, was opened at 200 Fifth avenue. This company, one of the largest manufacturers of book-paper in the world, sells its product direct to the printer.

The company has stocked only eleven of its lines of paper in the metropolis but will carry large quantities of each individual item, thus assuring customers prompt delivery. Printers, publishers and lithographers should get their names on the company's mailing-list for copies of the "Mill Price-List" which is issued on the first and fifteenth of each month. Write the nearest house.

The announcement of the opening of the New York office is especially striking, being a broadside printed on heavy enameled stock.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 60. FEBRUARY, 1918. No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank-books, stationery, advertising leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1918, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1918 of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 1, 1917.

LARGE JOB-PLANT — The owners, publishers, wish to be relieved of the work necessary to superintend it; plant now making money; with a progressive owner, will be one of the most profitable in this city; plant has 12 up-to-date cylinders, 4 late model linotypes, automatic jobbers, bindery machinery for the publications printed; work from the present owners will be enough to meet payments extending over 2 years; $20,000 cash necessary; intertype with motor, $1,200; 16-page list of bargains for the asking. PECKHAM MACHINERY CO., Marbridge bldg., New York city.

PRINTING-PLANT with established business location, only $950; one 28 by 42 cylinder, two 10 by 15 C. & P. presses, one Pearl, electric motors for each; large variety of type; one 32-inch cutter, lead and rule cutter, perforator; most everything needed in an office; retiring from business and will give long lease, $16 per month as rent, electric power 3 cents per unit. C. B. MORGAN, 2514 Church av., Cleveland, Ohio.

PRINTING-PLANT FOR SALE in factory town near Chicago; first-class equipment; linotype with 5 sets of matrices, 2 large presses and 2 Gordons, motors, bindery, etc.; doing nice business, magazine and book contracts, catalogues and commercial work; will sell on suitable terms. F 417.

FOR SALE — Best newspaper and job plant in Pennsylvania county-seat town; county and county officers Republican; war draft breaks partnership; gilt-edge proposition for man who has the money; no triflers. JOS. S. JOHNSTON, Drawer H, Emporium, Pa.

PARTNER — Printer wanted to assist in developing fine job-printing business; first-class plant, doing about $25,000 a year, which can be doubled in this field; want inside man, a producer with a good record, also must invest $3,000 in the business. F 93.

A FAIR-SIZED FIRM in Middle West desires connection with two real linotype men, the object being the leasing of its two-machine plant and contracting its composition; fine opportunity for right parties; correspondence confidential. F 578.

BUSINESS FOR SALE — Complete, up-to-date job-office in town of 40,000; manager gone to war and the plant to be sold; fine opportunity; investigate. F 571.

PRINTING-PLANT, Chicago, Ill., central location; 1 pony cylinder, 4 jobbers, regular equipment; doing $25,000 a year business; price $5,500, terms. F 574.

FOR SALE — Best-paying two-machine trade linotyping shop in southern California; would sell half interest to right party. F 563.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Secondhand Kidders; one all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line-screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery; also one Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. GIBBS-BROWER CO., 261 Broadway, New York city.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

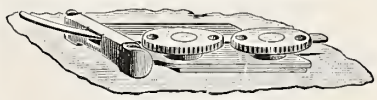
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — Special machinery: 22½ by 24½ Universal embosser and cutter and creaser, $550; 29 by 42, 4-track Hoe drum cutter and creaser, $1,000; 47 by 66 Babcock Optimus cutter and creaser, with rear bottom delivery, $1,500; 12 by 16 plate Hoe rotary for bags, etc., $400; 20 by 28 Union all-size rotary, with adjustable cut-off, $900; 15 by 29 two-color rotary, with rewind, $400. Tell us your wants. WANNER MACHINERY CO., Chicago.

FOR SALE: DEXTER COMBINATION FOLDING-MACHINE — Will take sheet from 19 by 25 to 36 by 48; this machine is quickly adjustable to make 3, 4 or 5 right-angle folds; this machine has recently been rebuilt by the Dexter Folder Company and has never been used since; it is as good as new in very respect; a bargain. THE KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

FOR SALE — Large stock printing and binding machinery, pony and large two-revolution and drums, paper-cutters, stitchers, circular folding-machines, Sheridan and Seybold book-trimmers; 30 and 36 inch table-shears; Hickok and White foot and power numbering-machines; 28-inch power punch. Tell us your wants. WANNER MACHINERY CO., Chicago, Ill.

ENTIRE EQUIPMENT, paper stock and Ruxton inks; one Miehle No. 4, extension delivery; 3 auto presses, 11 by 17; 3 jobbers, 8 by 12; big stock of white writing and coated book papers, mostly 22 by 34 — 40; type at 27 cents per pound; prefer to sell as a whole. AUTO PRINT CO., 115 S. Seventh st., Louisville, Ky.

FOR SALE — Optimus cylinder press, No. 43, 3 rolls, prints sheets 25 by 38; Gally Universal press, 13 by 19; New York drying-rack, 20 shelves, 24 by 36; A. B. Dick circular letter folding-machine; Globe-Wernicke sectional filing cabinet for cards or correspondence. THE I. TRAGER CO., Cincinnati, Ohio.

DO YOU NEED A FOLDER? We have a No. 315 Brown job folder, sheet range 6 by 7 to 19 by 25, folds 4, 8, 12, 16 and 32 pages; good as new; cost $750, will sell at about half price; splendid machine; reason for selling — have bought larger folder. HYDE BROTHERS, Printers, Marietta, Ohio.

FOR SALE — High-grade, two-revolution presses: 35 by 50 and 39 by 53; 4-roller Miehles: 28 by 36, 46 by 62, 46 by 66; 4-roller late-style Huber-Hodgman presses; nearly new or overhauled and guaranteed. Please write for proposition. WANNER MACHINERY CO., Chicago.

FOR SALE — One Babcock Optimus cylinder press, 25 by 38; practically as good as new; will sacrifice for immediate sale; also wire-stitcher and power-punch. QUINCY PAPER BOX CO., Quincy, Ill.

FOR SALE — Hoe two-revolution press, size of bed 44 by 60, four-roller, for printing or cutting and creasing; will trade in part payment. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

FOR SALE — No. 5 single-magazine, quick-change linotype, Serial No. 12134, with 1 magazine, 1 font of mats, liners, etc.; cash or time. THE ZIEGLER PRINTING COMPANY, Butler, Pa.

FOR SALE — One 38 by 50 Dexter jobber, with latest model Dexter pile feeder with automatic points and 8-page paster; price, $2,700; terms, $500 cash, balance easily arranged. F 567.

FOR SALE — One 25 by 25 Hall folder, 3-fold right angle, 2-fold parallel, with McCain feeder; very fast; price, $1,300; terms, $300 down, balance easily arranged. F 572.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Kimball 2 h.-p., single-phase, 220-volt A. C. motor, with D. T. A. T. controller and transformer; erected, but never run. W., Box No. 620, Trenton, N. J.

LINOTYPE — Model No. 1, Serial No. 8011, with one magazine, liner, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

LINOTYPE — Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — No. 7 Boston wire-stitcher, in splendid condition. RICHARD PRESTON, 49A Purchase, Boston, Mass.

FOR SALE — One 64-inch Seybold automatic clamp trimmer, one 44-inch Seybold automatic clamp trimmer. F 576.

FOR SALE — One 14 by 22 Colt's Armory press in first-class condition. F 520.

HELP WANTED.

Bindery.

WANTED — Experienced forwarder and finisher; shop doing general line of loose-leaf and blank-book work; town of 60,000; experienced ruler wanted also in same shop. Write fully, giving age, experience and references. F 569.

Composing-Room.

COMPOSITOR who can handle stonework wanted; new building, old established business; ideal working conditions, fine modern equipment. Steady position for competent workman with good habits; opportunity for advancement; no cigaret smoker need apply; open shop; give references. THE GRAY PRINTING CO., Fostoria, Ohio.

WANTED — Working foreman; union; wages $30; no transportation; only first-class commercial printer looking for a permanent position need apply. PRIMBS & SONS, Pocatello, Idaho.

SUPERINTENDENT WANTED in medium-sized commercial plant in New York city, who can keep work moving; must have forceful character; state wages and experience. F 556.

WANTED — Efficient, reliable, sober foreman job and book plant with newspaper combined; complete equipment; good class work; must favor operation of cost system. F 584.

WANTED — English-German compositor with thorough knowledge of make-up and stonework; qualified to lay out and set distinctive jobs. F 577.

WANTED — Job-printer; must be good on composition and platen presses. COMMERCIAL PRINTING CO., Clearfield, Pa.

Organization and Cost Men.

WANTED — Men who have a general, all-around knowledge of the printing business, with sales experience, are offered most attractive employment as district organizers; also accountants to install the Standard Cost-Finding System. UNITED TYPOTHETÆ OF AMERICA, 608 S. Dearborn st., Chicago.

Pressroom.

ATTENTION — POSITION IS OPEN FOR A FIRST-CLASS CYLINDER PRESSMAN CAPABLE OF TAKING CHARGE OF A SMALL PRESSROOM; WANT HIM TO TAKE SMALL INTEREST IN A PROFITABLE BUSINESS TO INSURE HIS CO-OPERATION FOR HIS AND OUR BEST INTERESTS. F 480.

Proofroom.

WANTED — Man of exceptional ability to take charge of proofreading department; must be capable of reading proof and O.K.'ing sheets from press for margins, positions, corrections, etc., in a plant in the Middle West; running 30 presses, including cylinders and platen presses; when answering, state age, whether married or single, and if union or non-union. F 580.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings; $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

BOOST YOUR SUBSCRIPTION LIST with original subscription-getting campaigns, prepared by a circulation expert, adapted especially to your publication; no contests; subscriptions come on merit and "stick." Write GEORGE W. BUCKNAM, Box 2792, Boston, Mass.

SITUATIONS WANTED.

All-Around Man.

PRINTING QUALITY EXPERT seeks connection with well-equipped, progressive Chicago printing establishment; practical printer, successful typographer; knows presswork; 18 years' experience; 5 years in present position — dealing with customers, satisfying them in typographic dress, choice of paper stock, color schemes and finished product; now supervising quality in all departments; commendable reason for desiring change. F 583.

Bindery.

BOOKBINDER, first-class, all-around man, finisher, stamper, marbler and forwarder, wants position. F 368.

Composing-Room.

PRACTICAL PRINTER of original, refined and highly artistic ideas in initiating unique literature, from selecting stock to the finished product, desires connection with house seeking the services of such a man in the capacity of foreman of composing-room or assistant superintendent; 20 years' experience, 8 years as an executive, a natural leader of a force of men; accustomed to hard work and who makes printing a hobby; age 34; union; salary $35 to begin. F 575.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

Vol. 60 MARCH, 1918 No. 6

LIBRARY MAR 13 1918 U. S. PATENT OFFICE

THE FASCINATING GAME OF GUESSING AT APPROXIMATES

Concluded.—By MARTIN HEIR

THE next item on the estimate sheet is composition — the very bug that has upset many a good printer's mental equilibrium and cut mercilessly deep into his bank account. Time and again I have heard it stated: "Could we only discover a sane and sound method of estimating composing-room output, the problem of estimating would become child's play." And it is true. But instead of adopting sane and sound methods, we rush pell-mell at the first opportunity to throw away all that experience has taught us to be reliable in favor of standards that are questionable in the extreme.

Twenty-five or thirty years ago so-called piece rates determined the cost of composition, both inside the shop and to the customer. We paid the compositor at the case 35 cents a thousand for anything from small pica to agate, and we charged our customers what we believed would make a reasonable profit. Under such conditions, estimating printing was an easy task. But then the machines came, with new methods and increased output, destroying the established rates and leaving the estimator between the devil and the deep sea. When our cost-finding system came into being, the productive hour became the standard by which the cost of a job of printing was to be computed. But before this productive hour could become a marketable commodity it had to represent something tangible in the line of output. For it would not do to go to one's customer and tell him that in the future we would take care of his work at such and such a rate per productive hour, plus the cost of raw materials and a reasonable margin of profit. No, it would hardly satisfy him. It would not be definite enough. What he wanted he would state plainly: "I am not interested in your hour-costs, gentlemen. The price of this page delivered at the foundry or in the pressroom is what interests me." Therefore, it again became necessary to approach the piece rates of former years.

By faithful watching and watchful waiting somebody discovered that the average compositor could produce 700 ems of composition in an hour; the average operator could produce 3,500 ems of machine composition in an hour, and the average make-up man could make up two hundred square inches of plain machine composition. This is an appreciable approach to the definite, and it is about where we stand at the present time.

Let us see, therefore, where this will lead us. If it is true that the average output per productive hour in our shops is 700 ems of hand composition per man, and this same hour costs us $1.53 per man, it is evident that 1,000 ems of hand composition will cost

$$\frac{\$1.53 \times 1000}{700} = \$2.19.$$

It is likewise evident that if 3,500 ems of machine composition cost $2, 1,000 ems of this same composition must cost $2 divided by 3.5, or 57 cents.

But the mathematician and the practical business man are not satisfied with theories. They want facts — facts that can be proved by accepted rules or methods. And the trouble with composition is that it must be subdivided into classes with a definite meaning if its production is to be gaged by a certain standard. For instance, a line 16 ems long contains 19.2 ten-point ems, 24 eight-point ems and 32 six-point ems. Is it possible, then, that the hand compositor or the machine operator in a given time can produce as many ems of ten-point as of six-point? If composition of this kind is to be produced on a slug-casting machine at regular speed, the machine will produce 115 ems of ten-point, 144 ems of eight-point or 192 ems of six-point a minute. See the disadvantage of the man who has to set the ten-point? As a general proposition, it can be stated that if two men of equal speed are setting eight and ten point, the one setting eight-point has a fifteen per cent advantage over the other fellow. If the type-sizes are six and eight point, the advantage will be at least twenty per cent. Likewise with the handling of machine composition by the make-up; if one man can make up 200 square inches of composition 16 ems wide in an hour, another of no greater efficiency can make up 366 square inches of composition 30 ems wide. Two hundred square inches of composition means one page 69 by 105 pica ems, or five pages 30 by 48 pica ems, or twenty pages 15 by 24 pica ems.

Referring to my article in THE INLAND PRINTER for September, I again wish to state that it is an easy matter to estimate composition correctly if correct methods are used. As I pointed out in that article, there exists a definite relation between the different type-bodies. An understanding of a knowledge of this relation enables us to quickly and accurately determine the number of ems of a given type-size in a given piece of composition as long as we know the dimensions of this composition in pica ems. If our cost records, then, show what the cost of producing 1,000 ems of composition in that type-size is, a simple operation in multiplication will give the desired result.

In mixed composition, such as catalogue pages containing two or more type-bodies, it will, of course, be necessary to develop a certain sense of proportion in judging the matter in hand. In such cases it may be of interest to know that there are 1.56 ems of eight-point or 2.78 ems of six-point where there is one em of ten-point. There are 1.78 six-point ems where there is one eight-point em.

Suppose we are to estimate a page 34 by 55 pica ems, containing two-thirds ten-point, one-fourth eight-point and one-twelfth six-point. What is the number of ems in the page?

The page contains 34 × 55, or 1,870 pica ems. Two-thirds of 1,870 equals 1,246. Multiplying this by 1.44 we find that this part of the page contains 1,792 ten-point ems. The one-fourth of the page set in eight-point contains 468 × 2.25, or 1,053 ems, and the six-point portion contains 156 × 4, or 624. Adding these sums, we find the page to contain 3,471 ems. If it costs us $2.19 to produce 1,000 ems of composition, the value of the page is $7.10.

Suppose we consider a page from a wholesale catalogue, the composition covering a space of 50 by 70 picas. Our first known factor is 50 × 70, or 3,500 pica ems. Suppose the page is set in eight and five and one-half point. For a ready illustration, let us say that the five and one-half point matter covers a space of 20 by 20, or 400 pica ems. Then

(3,500 — 400) 3,100 × 2.25 =	6,975
400 × 4.76 =	1,904
Total number of ems.....	8,879

Another page in the same catalogue is divided equally between ten, eight, six and five point.

What is the total number of ems in the page? The problem is easily worked out thus:

(3,500 ÷ 4 × 875)	875 × 1.44 =	1,260
	875 × 2.25 =	1,969
	875 × 4 =	3,500
	875 × 5.75 =	5,040
Total number of ems in page		11,769

At the recent Typothetæ convention the American Type Founders Company distributed a four-page circular about the Kelly press. I suppose all printers attending the convention saw this circular and may even now have it so handy that they can verify my statements. The type-pages are 42 by 62 picas. They are set in double-leaded ten-point, with double rule border, eighteen-point running-head, one forty-eight-point heading with two subheads twelve and twenty-four points, and seven half-tones, five of which have "run-around" type-matter and small six-point captions. What is the cost of composition and make-up?

In all probability a careful layout had been made before the matter was given to the printer. Its production into type-forms thus became solely a matter of mechanical action.

The circular contains 42 × 62 × 1.44 × 4 = 15,000 ten-point ems. Add to this one-third, or 5,000, for the "run-arounds" and make-up, which gives a total of 20,000 ems. If we figure on the basis of 700 ems an hour, this circular could be produced in type-forms in 28.6 hours at a cost per hour of $1.53, or $43.76. If we figure the composition at $2.19 per thousand, the price would be $43.80.

A shoe catalogue of a Chicago mail-order house is made up with pages 41 by 60 ems. The body-matter is six-point machine composition. Each page contains three 13-pica columns, with cuts mortised so that most of the type-matter is set on the side of the cuts. The prices are set in twelve-point bold-face on a double slug. When the copy comes from the layout man, the instructions to the operator read something like this: Three lines 13 ems, four lines 10 ems, two lines 7 ems, three lines 4 ems, rest 2 ems. The operator must, of course, follow this layout accurately. He also runs the risk of having some of the lines spoiled in cutting. What is the correct cost price of such a page?

You will probably protest that this is no matter for the slug-casting machine — that no one can successfully set measures two and four ems wide on these machines. But let me hasten to assure you that it is as fat machine composition as any one could wish. Let's see.

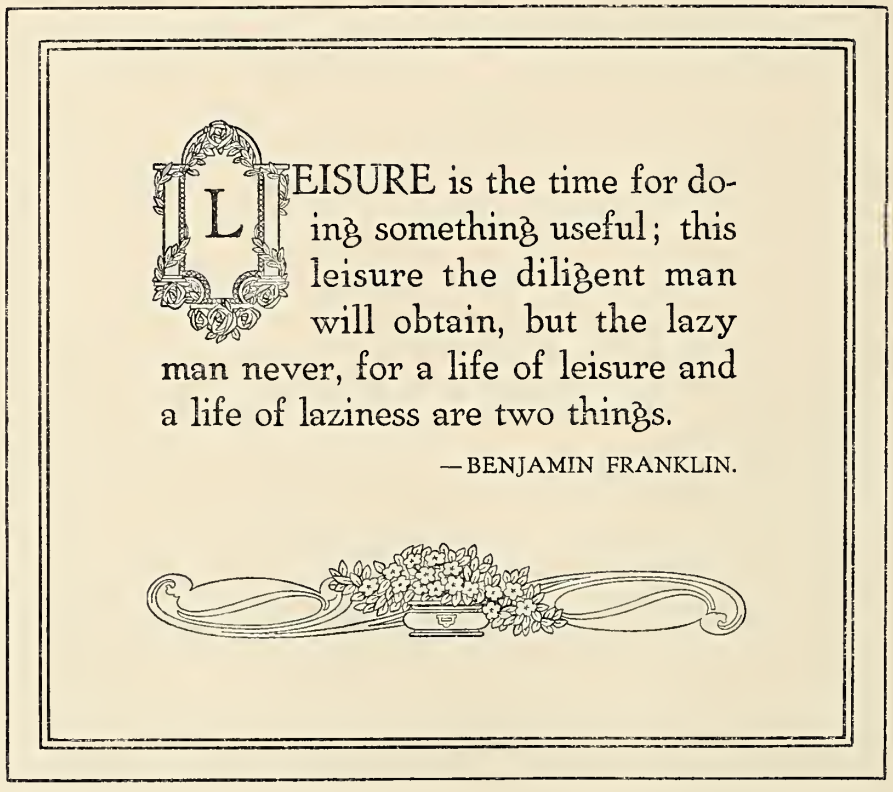
The page contains 41 × 60 × 4 = 9,840 ems. Catalogue composition, as a rule, is figured at a penalty of price and one-half or double price. Let us consider this page at price and one-half, or 9,840 × 1.5, which equals 14,760 ems, which at 57 cents a thousand gives a value to the page of $8.41 for the machine composition. An average operator can produce the page in three hours at his first trial and in two hours after he has gained experience in this class of work.

The make-up of the page requires from two to three hours, according to the equipment of the shop, the most important of which for this class of work is saws and trimmers for cutting the slugs. With four, five or six men waiting for a chance to get near the saw, the make-up costs are "kited" considerably.

Caution: In estimating machine composition by the standards of hand composition, guessing at approximates becomes a costly pastime. The machines have so many advantages on the one hand, and so many limitations on the other, that it often happens that what is fat in hand composition is extremely lean in machine composition, and vice versa. Any composition containing characters not regularly run into the machine, such as fractions, braces, brackets, etc., should be charged at a penalty. Also bear in mind that no machine composition is charged at price and one-half or double price because it requires exceptional skill to produce it, but because it requires more time. A case that recently came to my notice illustrates this point clearly. In a printing-office where the cost-finding is brought down to its minutest detail, the probable labor cost of every job is estimated before it is sent to the plant. If the finished product shows a higher labor cost than estimated, the cost department will want to

know the reason why, and somebody is called upon to explain. In this particular case four pages of tabular matter, 40 by 58 ems, set in eight-point and containing from six to fourteen columns of figures, with box-heads set in six-point, were estimated at four hours for the linotype work. To produce the pages required a little over twelve hours. The cost department took up the matter with the superintendent of the plant, and he in turn with the estimator and operator. The estimator insisted that his figures were right. The operator, on the other hand, claimed that they were wrong — wrong enough to be ridiculous; for, said he, each column contained so many figures of the same kind that if the matter were set on two slugs of twenty picas each there would not be figures enough to fill a line; if it were set on three slugs it would be necessary to wait for every other line until the machine had distributed the matrices. Besides, all lines contained characters which must be put in by hand. He then volunteered the information that less than a year ago he had set four pages of the same kind, and he was quite sure that the cost records would prove his assertion to be correct. Upon further investigation of the records of the plant this was found to be the case.

Now, then, this is the very point that should be brought home to every printer with such force that it will touch the very quick: If you are trying to run a printing-office without complete cost records you are in the position of the mariner that sailed the seas without a compass. You know not where you are nor where you are going to land. You are every day playing the game of guessing at approximates, and you will find that it will quickly sap your vitality. All honor to the United Typothetæ for having hammered this fact into the consciousness of the printers. If it had done nothing else in all its existence, this one feature would entitle it to be recognized as the greatest factor in the upbuilding of the printing industry in this country.



GETTING OUT OF THE RUTS

By WILL H. MAYES

WHEN the big war in Europe started on its second year, Joe Terrell — we will call him that simply to prevent identification — had a small printing-plant, a wife, three children, a mortgage, and the blues. It was the morning of September 1, 1915, when the little Texas town in which Joe published a weekly paper and ran a job-printing plant apparently had forgotten everything except the European war and its probable effect on this country, but Joe was thinking and worrying.

Joe Terrell couldn't forget, for there were the wife and children in the little room up-stairs over the printing-office, and before him lay the notice from the bank that the interest on the mortgage was due. Business had been going badly with him for some time. The long drought had cut down the volume of advertising and job printing, and had caused the loss of a number of subscribers who could not be spared from the rather small subscription list. The uneasiness caused by the war had further demoralized his business by bringing about another excuse for retrenchment on the part of the advertisers. Added to this, despite the hard times, another printing-office recently had been opened in the town, and Joe regarded the place as entirely too small for two shops.

It was the one day in the month that Joe Terrell had come to dread more than any other day. For more than a year he had felt that he had to economize closely by reducing his mechanical force to one printer and a "devil," and to keep up with the work he had gone to the case regularly with the others and had remained there through the day, except when interrupted by business calls. In order to save still more, he had moved his family from the pretty little suburban cottage to the cheap little rooms over the office. This allowed him to go down-stairs after supper every night and prepare the copy for the next day's composition, and do the odd jobs that the force had been unable to finish during the day. He also took this time to make up his accounts from the newspaper files and from the little yellow-leaf



It was the one day in the month that Joe Terrell had come to dread.

day-book on which the job accounts were entered when the orders were received.

He had stayed in the shop so long, away from his townspeople, that he no longer felt he was one of them, and at times he really dreaded to meet them. It is strange how naturally one becomes a hermit when he excludes himself from the company of others. But he had to go out on the first of each month and face the business men of the town, for he had to get the money with which to meet certain bills, the payment of which could not be put off.

Those bills seemed heavier than ever that day; some of them had already been extended, and Joe had made definite promises to pay them. Could he meet those promises? That question was worrying him.

It was true that he had some nice accounts against the merchants who advertised with him, but in some cases he owed the merchants, he feared, more than enough to offset his account, although he had kept no record of



"Don't you keep a card-index system for your subscriptions?"

his purchases from them and did not really know. Some of these accounts had not been presented for two or three months because he feared the balance would be against him. With other merchants he had agreed to "trade out" their bills for both advertising and job printing in order to hold their business. Then, the printer, with whom he was behind on the payment of salary, owed some accounts that had to be settled. No wonder that Joe Terrell felt blue when he thought of these things, and that winter was near and the family had to be fed and clothed and the children sent to school.

He was deploring and resenting his condition, and was charging his bad plight to the poor trade that he had picked up as a boy, and from which he had made a fairly good living until a competitor had come to town to divide business with him and to make the drought and the war harder to face, when a neatly dressed young woman, whom he recognized as the daughter of a well-to-do country subscriber, entered the office.

"I am Anne Parker and I have come in to pay my father's subscription to the paper," she announced in a businesslike way.

Terrell was glad to lay down his batch of accounts and look for the subscription account in an old book lying open on the desk. He soon found the entry, but to his surprise found nothing credited on it for several years past, although he knew the subscriber to be prompt in his payments. Then he fumbled through some slips on a dust-covered file on the desk, and, after a search of several minutes, he confusedly stated that he could not find the account just then, and that if she would call later in the day or when in town again he would have it ready.

"Why, Mr. Terrell," she exclaimed in surprise, "don't you keep a card-index system for your subscriptions? I studied journalism at the university, and we were taught the importance of the card system for keeping all newspaper accounts, and I thought all offices used some such system."

Terrell was forced to admit that, while he had read something about such systems, he had never given the matter much attention and did not regard it as worth the expense of putting it in and the time required to keep it up from day to day.

That wasn't the worst setback she gave him. She soon told him that since she had been a student of journalism, knew something about such things and expected to take up the work in some country office, her father had asked her to get an estimate on some stationery and some cards, the designs for which she had roughly made out. After much figuring, Terrell finally said he "guessed the bill would be in the neighborhood of $5.50."

"Why, Mr. Terrell, don't you *know* what it will cost?" she asked in greater surprise. "We use the cost system at the School of Journalism, find exactly what everything — stock, ink, composition, presswork, and overhead expenses — will be, add a profit and that is the price. Don't you know what the hour-cost for productive time is for yourself, for each of your printers, and for your presses?"

Terrell had to admit that he had never exactly figured it out, and to himself silently admitted that he didn't even know just what she meant by "productive" time. The truth was that system — card, cost, or any other

kind — was something about which he had never bothered. So long as he had a little money ahead after meeting his debts he was doing a good business, he thought, and when he got behind, business was poor; so why worry about anything else?

That night at supper, Joe Terrell was so thoroughly discouraged and disheartened that he could not keep up the good humor habitual with him when with his family. Of course, his mood affected the others and caused his wife to ask what troubled him. He said that poor business and poor collections had ruined him and about sent them all to the poor-farm; that he saw nothing else to do but to close the office, as it could not be sold, let the mortgage be foreclosed, and hunt a job as a printer somewhere else. While plainly worried, the good wife consoled him as best she could and begged him to try another month in the hope that business might improve.

He kept thinking about the Parker girl with her enthusiastic self-confidence. He wished that he had some of the same spirit and wondered to what to attribute it. Before she returned the next day to place the order for the printing and get the amount of the subscription account, he had rightly decided that she was confident because she had been taught to "*know*" just what she was doing and was capable of putting her knowledge into actual practice.

He wasn't much surprised when she proposed that he should employ her to put his accounts in shape, make his estimates, and do his office work in the way she had been taught to do. He at first protested that the expense would be excessive and the business would not justify it; but she met that argument by saying that as she could live at home, coming and going each day, he need not pay her a salary until she had shown him that she was worth the money she would receive from him.

Nothing but the fact that he was "at the end of his row" could have persuaded this printer of the old type to admit that a mere slip of a girl fresh from a school of journalism could possibly straighten out his business for him, after he had failed to do it; but, after talking it over that night with his wife, Joe decided to let Anne Parker take charge of his business office to see what she could do with it.

Just what followed will be told as Joe Terrell told it a year later at the first press meeting he ever attended:

"Well, sirs, that young woman with her newfangled ideas certainly made a quick change in my office. Two years ago I wouldn't have thought for a minute of putting any young woman in charge of my business. But with the change in the times, and with the high price of everything, and competition coming to town, I had about gotten where I couldn't see a week ahead and was desperate enough to try almost anything rather than give up my business or let my wife and children suffer, when along came this girl graduate from a school of journalism.

"You should have seen the way she took hold of things. The first day she spent cleaning up the accumulation of dust and trash that had been gathering in the front office for years, and with the assistance of the 'devil' she had it

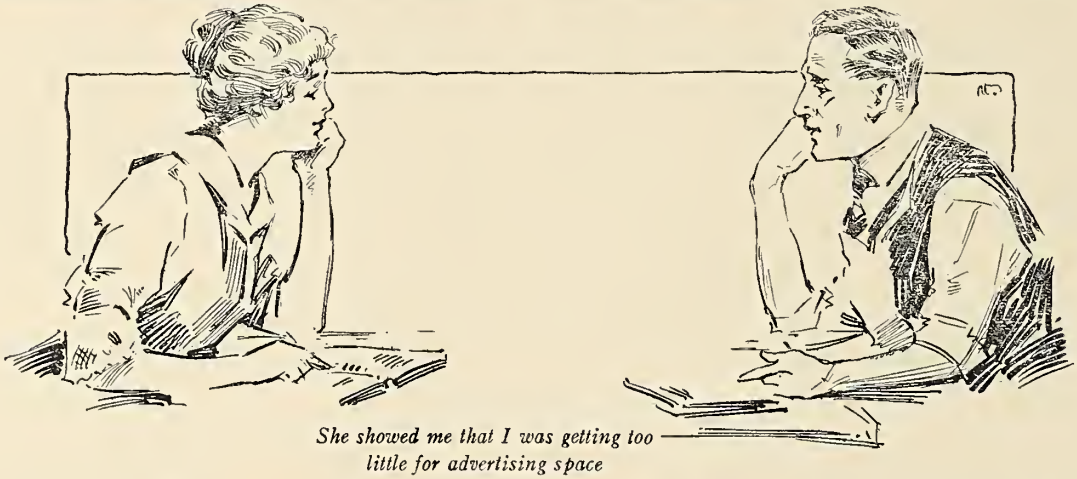


She handled them all herself.

looking like another place by night. Of course I was pleased with that, but, when she said she would have to spend about thirty dollars for index cases and blanks for the subscription accounts and a cost system, I nearly fainted, and told her I had hired her to save money for me and not to spend it.

"She was spunky, though, and insisted that the only way to save money was to spend some for that newfangled system of keeping books, and there was nothing for me to do but to go in debt still deeper for it.

"By the time the outfit arrived she had worked over my old subscription-book and job-book until she had them about as well straightened out as they could be, and had prepared a form letter to be sent out with accounts to all our subscribers, asking each one to come in and square up and get acquainted, adding that if the account was not correct it would be corrected. I knew that I wouldn't get back my postage, but I was in for it anyway, so I let it go. But there was something about that letter that seemed to catch them, and the subscribers came piling into the office, many of them raising a howl about their accounts being wrong. She handled them all herself, and straightened out every complaint.



She showed me that I was getting too little for advertising space

"While talking with them she managed to get something of the family history of every one who came in, and she jotted this down on a card as soon as they left, and filed the card away for future use. That card told just where the subscriber lived, how much land he farmed, the names and ages of his children, his hobby, and all the interesting little things she picked up about him that might be worked into future newspaper stories from time to time. Those 'information' cards, as she called them, have already come into good use a number of times.

"Every morning she would come to the office with a bunch of personal paragraphs about those who had been in to pay up, and they were written up in such a way that ours looked like the most prosperous county in Texas, with a monopoly on all the fine people, and there wasn't a line of exaggeration in them either. Taffy? Of course, much of it was, but it pleased the people and they showed it to their neighbors, and the neighbors soon began coming in to take the paper to see what nice things would be said about them and what they were doing.

"Pretty soon all the subscription accounts were transferred to the cards, and a cost system had been worked out by which one could see at a glance just how much every hour of time for every hand and machine in the office cost, and even the 'devil' could tell, if he cared to, whether money was made or lost on a job of printing. I soon saw where many of my losses had been coming from and began to make prices accordingly, always figuring on a reasonable profit.

"It went hard sometimes to see my competitor get a job that I wanted, but that new assistant insisted that it was better not to work at all than to work without any profit, which sounded to me like good sense, so I let her have her way. She was soon figuring most of the jobs and, more than that, was taking the merchants into her confidence and showing them just what the work cost and how much profit was figured on it, and arguing them into being willing for me to make a reasonable profit just as they did on their goods. I was surprised that most of them, even the hardest-

fisted, stood for the higher prices, but when they saw the reasonableness of the proposition they nearly all turned in their work without asking for other bids.

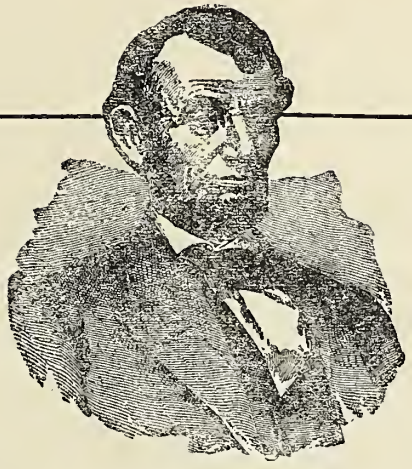
"In the same way she figured out the cost of getting out the paper, and then showed me that in many cases I was getting too little for advertising space — that I was losing money on all foreign advertising. Nothing would do but that I should get out among the merchants and show them how I had been losing money on their business and solicit advertising at a higher rate. I had been in the office so long that I hated to do it, but since enough money was coming in on subscriptions and job-printing to justify the hiring of a printer to take my place at the case, I finally decided to try it.

"Well, I haven't been at the case since, and never expect to be again. I had a time of it raising those rates, but I soon became interested as a matter of business pride and stayed with the merchants until I kept every advertisement that I had secured at the former rate and also added several new customers. I found that the people like to have the publisher himself go to see them and talk over business with them. My office assistant handled the foreign advertisers, and while we lost some of them, we are getting more money out of the foreign advertising now than we did at the old prices.

"I also find that by spending most of my time among the people I get many news stories that once escaped my attention, and the paper is so much improved that I wonder that it was patronized at all as I used to run it.

"My assistant insisted that I should attend this press meeting, which is the first I have ever found time to attend in the fifteen years I have been in business. She said that she would do her best to improve the paper while I am away this week, and — well, I have enough confidence in her and these up-to-date ideas to believe that the people will never miss me, unless they notice that the paper is better than usual.

"I have decided that when a fellow gets into a rut so deep that he can't see over the top, it is time to crawl out. I am out and never intend to get back. That is why I am here."



LET us have faith that right makes might, and in that faith let us, to the end, dare to do our duty as we understand it.—ABRAHAM LINCOLN.

COSTS OF BINDERY OPERATIONS—NUMBERING

No. 3.—By R. T. PORTE

THE "good old way" of figuring what it was worth to number a job of printing was to use some sort of a figure that one had in his head and thought should be the price of a thousand numbers, then multiply that amount by the number of thousand numbers in the job. Very frequently, when duplicate or triplicate numbering was to be done, a mistake was made and but one-half or one-third the amount was estimated.

Perhaps I had better explain what I mean by numbering. No doubt most of my readers have an idea as to what is meant, but these articles will be read by many beginners in the printing business, and while it seems unnecessary to explain in detail the various operations of bindery work, yet I feel that it is as necessary as the actual figures of cost, in order that even the one reader who is not posted on the operations will understand or get some idea of what the prices cover.

Numbering is the process of stamping or printing successive numbers on sheets of paper in order that a record of the sheets may be kept. Duplicate and triplicate numbers are often used when copies of the sheets are to be retained, and also for numbering stubs and originals, as on bank checks with stubs. There are three methods in use for doing this work — hand-operated machines, foot and power machines (most commonly called paging-machines), and numbering-machines for use on presses, which can be run with the type-form or separately as occasions require.

The estimator must have something at hand that will give him, easily and quickly, the costs of doing numbering by all these methods. Rule of thumb will not do, as different conditions and costs apply in each, and there is also a difference in the methods of work.

NOTE.—This is the third of a series of twelve articles, with tables, on the cost of bindery work. Copyright, 1918, by R. T. Porte.

The binder who is doing work for the trade must have something to go by in order to convince the printer that his charges are right.

In no bindery operation is the cost-list more valuable than on numbering, as there is no possibility of making an error when the scales are used, and the binder will receive the right pay for his work, while the printer will know the price is correct when making an estimate.

Hand Numbering.

The most commonly used method of numbering is the hand numbering-machine, which will number consecutively, in duplicate, or repeat the same number. The machine is very light and can be used by any girl or boy in the shop. Ink is put on a pad and must be renewed frequently, and the numbers are stamped on the sheet in the same manner as when using an ordinary rubber stamp. By being careful, very good work can be done.

	Numbers on a single sheet.								
Sheets.	1	2	3	4	5	6	8	10	12
100	$ .20	$ .25	$ .30	$ .30	$ .30	$ .30	$ .40	$ .50	$ .60
200	.25	.30	.35	.40	.45	.50	.65	.80	.95
300	.30	.35	.45	.55	.65	.70	.90	1.10	1.30
400	.35	.40	.55	.70	.85	.90	1.15	1.40	1.60
500	.35	.45	.65	.85	1.00	1.10	1.40	1.65	1.90
600	.40	.55	.75	1.00	1.15	1.30	1.60	1.90	2.20
700	.40	.65	.85	1.10	1.30	1.50	1.80	2.15	2.50
800	.45	.70	.95	1.20	1.45	1.65	2.00	2.40	2.80
900	.45	.75	1.05	1.30	1.55	1.80	2.20	2.65	3.10
1m	.50	.80	1.10	1.40	1.65	1.90	2.40	2.90	3.40
2m	.90	1.55	2.15	2.75	3.25	3.75	4.70	5.55	6.70
3m	1.30	2.30	3.10	4.00	4.75	5.50	7.00	8.25	10.00
4m	1.70	3.05	4.05	5.25	6.25	7.25	9.25	11.00	13.25
5m	2.10	3.80	5.00	6.50	7.75	9.00	11.50	13.75	16.50
6m	2.50	4.55	6.00	7.75	9.25	10.75	13.75	16.50	19.75
7m	2.90	5.30	7.00	9.00	10.75	12.50	16.00	19.25	23.00
8m	3.30	6.05	8.00	10.25	12.25	14.25	18.25	22.00	26.25
9m	3.70	6.80	9.00	11.50	13.75	16.00	20.50	24.75	29.50
10m	4.10	7.50	10.00	12.75	15.25	17.75	22.75	27.50	32.75
11m	4.50	8.25	11.00	14.00	16.75	19.50	25.00	30.25	36.00
12m	4.90	9.00	12.00	15.25	18.25	21.25	27.25	33.00	39.25
13m	5.30	9.75	13.00	16.50	19.75	23.00	29.50	35.75	42.50
15m	6.00	11.00	14.50	18.50	22.50	26.25	34.00	41.00	48.00

TABLE No. 9.—Cost of Numbering with Hand Machine.

The scale for hand numbering (Table No. 9) does not take into account the number of thousands of numbers, but the number of sheets and the *numbers* to the sheet. One thousand sheets with two numbers to the sheet cost 80 cents, while two thousand sheets with one number to the sheet cost 90 cents. There are two thousand numbers in each case, but with one job there are only one thousand sheets

of paper to handle and jog, while on the other there are two thousand sheets to handle and jog. There is no question as to which costs the most. The more numbers there are to each sheet the lower the cost per thousand numbers will be, and that is the reason no price is given by the thousand numbers.

When duplicate sheets of paper are used — for instance, five thousand originals and five thousand duplicates, each with two numbers to the sheet — they should be figured as two separate jobs, and not as ten thousand sheets with two numbers to the sheet.

A minimum cost of 20 cents is figured for any job of numbering. This has been ascertained by keeping records of a large number of jobs, and in many cases this amount has been exceeded. On the average, 20 cents is the lowest cost that can be obtained on any one job. This has led to some apparent discrepancies in the smaller quantities of sheets given in the scale, and although many changes have been figured it was necessary to go back to the original scale each time as it proved more correct than any changes that could be made.

The careful use of Table No. 9 will save many errors in figuring numbering with hand machines, and with fairly competent help there is no reason why costs should not equal those given. If costs are lower, then the operator is exceptionally good, or the numbering has been hurriedly and poorly done. Good work, done by careful help, can not be produced for less than the cost figures given in the scales. No scale in this series has been tried out more thoroughly than this one, and it has always proved to be correct.

Like all the scales that will be presented in this series, this one was carefully checked and compared with many records of cost and price lists gotten out in various parts of the country, and is believed to be a fair average of cost.

Numbering on Paging-Machine.

The work covered by this classification in Table No. 10 is the usual paging of blank-books, and any other numbering that is done on foot or power paging-machines. These machines do a better class of work than the hand numbering-machines, but are more expensive to operate. They are self-inking, have the same range of work as to duplication and repeating, and are sometimes provided with "skip" wheels for use when called for on special classes of work.

	Numbers on a single sheet.								
Sheets.	1	2	3	4	5	6	8	10	12
100	$ .25	$ .30	$ .30	$ .35	$ .40	$ .45	$ .55	$ .65	$ .75
200	.30	.40	.50	.60	.70	.80	1.00	1.20	1.40
300	.35	.50	.70	.85	1.00	1.15	1.45	1.75	2.05
400	.40	.60	.90	1.10	1.30	1.50	1.90	2.30	2.70
500	.45	.70	1.05	1.35	1.60	1.85	2.35	2.85	3.35
600	.50	.80	1.20	1.55	1.90	2.20	2.80	3.40	4.00
700	.55	.90	1.35	1.75	2.20	2.55	3.25	3.95	4.65
800	.60	1.00	1.50	1.95	2.50	2.85	3.70	4.50	5.30
900	.65	1.10	1.65	2.15	2.75	3.15	4.10	5.00	5.90
1m	.70	1.25	1.80	2.35	2.90	3.45	4.50	5.50	6.50
2m	1.30	2.35	3.40	4.45	5.50	6.55	8.60	10.60	12.60
3m	1.90	3.45	5.00	6.55	8.10	9.65	12.65	15.65	18.65
4m	2.50	4.55	6.60	8.65	10.70	12.70	16.70	20.70	24.70
5m	3.10	5.65	8.20	10.75	13.25	15.75	20.75	25.75	30.75
6m	3.70	6.75	9.80	12.80	15.80	18.80	24.80	30.80	36.80
7m	4.30	7.85	11.35	14.85	18.35	21.85	28.85	35.85	42.85
8m	4.90	8.95	12.90	16.90	20.90	24.90	32.90	40.90	48.90
9m	5.45	9.95	14.45	18.95	23.45	27.95	36.95	45.95	54.95
10m	6.00	11.00	16.00	21.00	26.00	31.00	41.00	51.00	61.00
11m	6.50	11.80	17.20	22.80	28.00	33.40	43.20	55.00	65.80
12m	7.00	12.60	18.40	24.60	30.00	35.80	46.40	59.00	70.60
13m	7.50	13.40	20.60	26.40	32.00	38.20	49.60	63.00	75.40
15m	8.50	15.00	22.00	29.00	36.00	43.00	57.00	71.00	85.00

TABLE No. 10.—Cost of Numbering with Paging-Machine. For larger quantities than given in the table, multiply the above prices and deduct 50 cents.

For paging blank-books, or numbering lines on pages, and the more intricate numbering, these machines must be used if good work is wanted. A hand machine might be used, but not successfully.

The scales for work on the paging-machines are arranged in the same manner as for hand machines, but at a higher rate. Work of the character that is generally done by a hand machine, but which is put on a paging-machine, must be figured according to the cost tables given, and if it is sold in competition with hand numbering a smaller profit should be taken, unless the customer is willing to pay for the better class of work.

These scales, also, have been checked carefully and compared with reliable records, and are believed to be a fair average of cost.

Numbering on Job-Press.

There is no question but that numbering on a job-press can not be classed as bindery work exclusively. With the many excellent numbering-machines on the market, and with "skip" wheels and other improvements, more and more of this work is being done on job-presses. It seemed right to me, however, to

have scales for this class of work added to the numbering scales as a purely bindery operation, and they are necessary for the estimator who has to compare various methods and costs in doing work. For that reason, I give the cost scales for numbering on job-presses.

	Numbers on a single sheet.								
Sheets.	1	2	3	4	5	6	8	10	12
250	$ .50	$ .50	$ .75	$ .75	$1.00	$1.00	$1.25	$1.25	$1.50
500	.75	.75	1.00	1.00	1.25	1.25	1.50	1.50	1.75
1m	1.00	1.00	1.25	1.25	1.50	1.50	1.75	1.75	2.00
2m	1.75	1.80	2.05	2.10	2.35	2.40	2.70	2.80	3.10
3m	2.50	2.60	2.85	2.95	3.20	3.30	3.65	3.85	4.20
4m	3.25	3.40	3.65	3.80	4.05	4.20	4.60	4.90	5.30
5m	4.00	4.20	4.45	4.65	4.90	5.10	5.55	5.95	6.40
6m	4.75	5.00	5.25	5.50	5.75	6.00	6.50	7.00	7.50
7m	5.50	5.80	6.05	6.35	6.60	6.90	7.45	8.05	8.60
8m	6.25	6.60	6.85	7.20	7.45	7.80	8.40	9.10	9.70
9m	7.00	7.40	7.65	8.05	8.30	8.70	9.35	10.05	10.80
10m	7.75	8.20	8.45	8.90	9.15	9.60	10.30	11.00	11.90
11m	8.50	9.00	9.25	9.70	10.00	10.50	11.25	12.05	13.00
12m	9.25	9.80	10.05	10.50	10.85	11.40	12.20	13.10	14.00
13m	10.00	10.60	10.85	11.30	11.70	12.30	13.15	14.15	15.00
14m	10.75	11.40	11.65	12.10	12.55	13.20	14.10	15.20	16.00
15m	11.50	12.20	12.45	12.90	13.40	14.10	15.05	16.25	17.00
16m	12.25	13.00	13.25	13.70	14.25	15.00	16.00	17.30	18.00
17m	13.00	13.75	14.05	14.50	15.10	15.90	16.95	18.35	19.00
18m	13.75	14.50	14.85	15.30	15.95	16.80	17.90	19.40	20.00
20m	15.00	16.00	16.45	16.90	17.60	18.00	20.80	21.50	22.00
25m	18.75	20.00	20.20	21.25	21.85	23.00	25.55	26.75	30.00
50m	35.00	37.50	40.00	41.50	42.50	45.00	47.50	50.00	55.00

TABLE No. 11.—Cost of Numbering on Job-Press—Separate Form.

Table No. 11 follows the same lines and ideas as the previous scales, but takes in larger quantities. The number of sheets are given, with the number of numbering-heads used in the form. The scales include the cost of lock-up, make-ready and everything necessary in the production of a job where the numbering is a separate item and is run on a job-press instead of by hand or with a paging-machine.

These scales have been thoroughly tried out and all of the reports received are very nearly alike. A few reported that the scales were high, some reported that they were low, but a greater number reported that their records showed that with efficient management the cost will be as shown in the scales.

Many jobs of numbering can be done cheaper on a job-press than with a hand numbering-machine or with a paging-machine, but there are many jobs that can not be handled on the job-press, no matter what the cost may be. Therefore, before figuring on doing the work on a job-press, the job should be gone over carefully to make sure that it is practical.

If but very little numbering is done in a shop it is wise to use a hand numbering-machine only. On the other hand, long runs can be handled to better advantage on the job-press, and in many respects the work is far superior.

There must be a considerable investment in numbering-machines in order to handle the work on a job-press, but the same machines may be used on a cylinder press as well.

Use the scales in exactly the same manner as those for hand numbering and the cost can readily be obtained.

These scales, like the others, have been checked and compared with cost records and price-lists, and are believed to be a fair average of cost.

Numbering on Cylinder Presses.

Very little of this work is done in the average office, but occasionally it becomes necessary to figure on running a job of numbering on the cylinder press; so no list would be complete without including scales covering the cost of numbering in this manner. Table No. 12 covers this class of work, and is used in the same manner as the other scales. The costs include lock-up of the numbering-heads, without any type-forms, and the make-ready and running. If any type or extra work is necessary for either the cylinder or the job press when numbering-machines are used in the same form, the estimator must add sufficient to cover that work. The scales given are the very lowest costs on the work; anything other than a form

	Numbers on a single sheet.								
Sheets.	1	2	3	4	5	6	8	10	12
250	$1.50	$1.50	$1.50	$1.55	$1.75	$1.95	$2.15	$2.40	$2.75
500	1.50	1.65	1.80	1.95	2.10	2.30	2.55	2.80	3.15
1m	2.00	2.20	2.40	2.60	2.80	3.00	3.40	3.60	4.00
2m	3.00	3.30	3.60	3.90	4.20	4.45	4.95	5.20	5.70
3m	4.00	4.40	4.80	5.20	5.60	5.90	6.50	6.80	7.40
4m	5.00	5.50	6.00	6.50	7.00	7.35	8.05	8.40	9.10
5m	6.00	6.60	7.20	7.80	8.40	8.80	9.60	10.00	10.80
6m	7.00	7.70	8.40	8.10	9.80	10.25	11.15	11.60	12.50
7m	8.00	8.80	9.60	10.40	11.20	11.70	12.70	13.20	14.20
8m	9.00	9.90	10.80	11.70	12.60	13.15	14.25	14.80	15.90
9m	10.00	11.00	12.00	13.00	14.00	14.60	15.80	16.40	17.60
10m	11.00	12.10	13.20	14.30	15.40	16.05	17.35	18.00	19.30
11m	12.00	13.20	14.40	15.60	16.80	17.50	18.90	19.50	21.00
12m	13.00	14.30	15.60	16.90	18.20	18.95	20.45	21.20	22.70
13m	14.00	15.40	16.80	18.20	19.60	20.40	22.00	22.80	24.40
14m	15.00	16.50	18.00	19.50	21.00	21.85	23.55	24.40	26.10
15m	16.00	17.60	19.20	20.80	22.40	23.30	25.10	26.00	27.80
16m	17.00	18.70	20.40	22.10	23.80	24.75	26.65	27.60	29.50
17m	18.00	19.80	21.60	23.40	25.20	26.20	28.20	29.20	31.20
18m	19.00	20.90	22.80	24.70	26.60	27.65	29.75	30.80	32.90
20m	20.50	23.00	25.10	27.20	29.35	30.50	32.75	33.90	36.20
25m	25.25	28.00	31.00	33.20	36.00	37.00	40.00	41.75	44.25
50m	50.00	55.00	60.00	65.00	70.00	72.50	77.50	80.00	85.00

TABLE No. 12.—Cost of Numbering on Cylinder Press—Separate Form—Based on pony for four heads, and cylinder for five or more.

of numbering-heads will cost much more than the scale prices and should be added to the scales given here.

These scales have not had as much checking as the others that have been given, but they have had enough to prove that they are very nearly right and can be used with every degree of confidence that they are as nearly right as anything that has been figured before this time. If anything, they lean a little bit to a low cost, and if the work is of a very particular nature the costs may run somewhat higher. In very rare instances will the costs be lower.

Many specialty houses run very large forms of numbering-machines on cylinder presses, but no attempt has been made to cover this work in these scales. The table covers the general run of work that almost any commercial shop is called upon to do.

There is no doubt but that this table belongs to the costs of cylinder presswork, but the answer to this same argument as it appears in the job-press scales also applies here. Each year there is more numbering done on both styles of presses, and while numbering may be considered a bindery operation the pressroom is invading the bindery and doing some of its work. On these grounds, the scales given are not so much out of place after all. In the majority of plants the lines drawn between the departments are not too fine, therefore we can say that the presses become a part of the bindery when they do numbering, and to properly figure on this work we must take the presses into consideration.

These scales, also, have been checked carefully and compared with reliable records, and are believed to be a fair average of cost.

SOME THOUGHTS ON SELLING PRINTING

By SPENCER A. PEASE



ITH the action of Congress in abolishing the use of intoxicating liquors, the printing fraternity will be bettered to an extent that one not intimately connected with it for at least twenty years can scarcely realize. Ranking, as it does, among the first industries of this great country, with a credit far from the highest as behooves a vocation of its size and importance, printing has grown up and, sad to say, has strayed from the straight and narrow path.

During the next ten years, brought about by the decision of our national Government, and by the growing tendency of the big buyers of printing to be intimately connected with the institutions producing their work, there will undoubtedly grow up a stronger and more intimate feeling between the printer and his customer than has ever existed before.

The salesman of the future, especially in the printing business, will cultivate the acquaintance of the men with whom he deals. He will be a student of his product to an extent that it will mean more to him than so many reams of paper and so many days of presswork. He will be a student of human nature, of advertising, of printing and of salesmanship, each one of these so closely related and overlapping that he will study them individually and collectively, and gradually.

The salesmanship day of the vendor of patent medicines is on the wane — in fact, it is almost extinct. Just so the day is passing when the man who has undertaken to spend the money of his employer wisely will lend ear to the friendly salesman who suggests a dinner party, a theater trip, or the many little diversions that have nothing to do with business on the side of the buyer, and not much on that of the salesman.

We have tried that age and found something wanting. In that method we have found inefficiency, the bane of the successful sales manager or shop superintendent. We have found that a man, once sold in that manner, must be sold

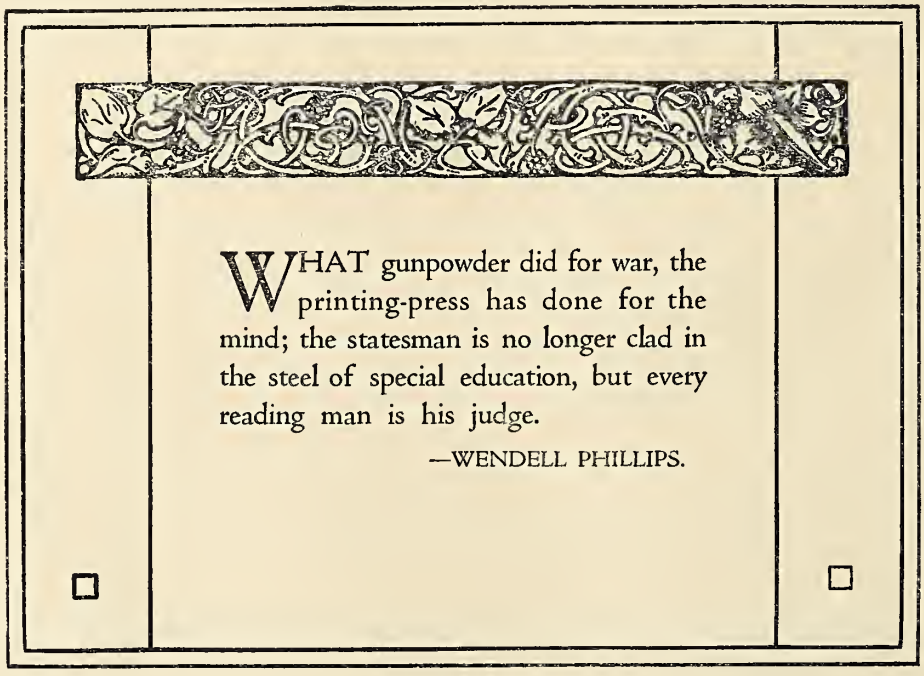
each time a proposition is up. We have found, with not many years of study, that the profitable customer is the man who is sold once, and the reorders pay the profit. Where the work of selling must be repeated each time, that additional cost is the profit.

Under the new regime, the buyer of printing will be a man with knowledge of the product. He will know the best methods to pursue to produce the results he desires. He will learn that through study, and the friendship of men in the printing business who are proficient in their art. In that study a friendship will be formed that will later lead to profitable business. That business will be lasting.

Some eighteen years ago, when printers were just as numerous and Gordons came on easy terms, a printer saw a sign on a wholesale house, bearing a name now well known in certain wholesale trade. He and his brother had a Gordon press and a frame of type, partly paid for. It was his day on the street and his brother's day in. He saw a chance for some business and he went in, asked for the manager, and asked permission to bid on some work. He was a salesman, a vastly different salesman from the men you meet today. When he got his first job, delivered it, and billed it, he took that invoice in his pocket and marched back to his customer and delivered the longest and best speech of his life. It ran something like this: "Now I've done some work for you. I don't want just one job. I want all the business you have. I can't make any money on one job, neither can you. You want a customer. In order to get a customer you must persuade him your goods are right, and you are right. Then he can order, and be sure you will deliver what he should have, at the right price. That is my position. I will do anything to prove to you that I am honest, capable of doing the work you need, and my service and prices give me a fair profit, and give you satisfaction. Then I want your business."

Just how good a sales speech that may have been is judged by the fact that that customer's name has been on his books ever since he started. He has done business with two generations of the owners of the business, and a succession of men who have bought printing for that business.

He had something to sell, he sold it, and it stayed sold because his product was right.



FROM COPYHOLDER TO PROOFREADER

No. 6.—By H. B. COOPER

IT was my pleasure to spend the Christmas holidays in Chicago, where I met the editor of THE INLAND PRINTER and others interested in this series of articles which I am writing. "Do you think I am giving away too many proofroom secrets?" was the question I asked of them. The answers I received were various and sundry, but not one of them held me back. Said the editor: "We do not believe there should be any proofroom secrets. We are here to help people, and to help them in every possible way."

Said my brother, a real-estate lawyer from Boston: "Proofreaders will never become a drug on the market, I take it. Tell all you know to copyholders, and reiterate it, as I put all my business knowledge at the disposal of the office help continually, and little good will it do unless it leads someone to think. There's nothing that I keep back from the others in the office, but they just flub along. I suppose it's with you as with us: We've got five hundred or a thousand tricks of the trade, and we're always in need of some of them or some combination or combinations of them. Skill isn't in memorizing anything, it's simply in having the intelligence to use the proper thing at the proper time. But you can't make me believe that anybody who wasn't born to a particular line could ever get those combinations. Your INLAND PRINTER articles would possibly help to make a person theoretically perfect, but they wouldn't be worth a tinker's dam unless that person had a peculiar gift — in which case he'd pick up what he wanted to know somewhere, just as you did yourself, whether arranged in book form or not. I suppose that copyholders, as a rule, won't think."

Said a university professor, who was present: "They're no different from almost everybody else. Nobody who *sticks* at less than fifteen dollars a week really thinks. That is why the great mass of people are working for fifteen a week or less. All ordinary stenographers belong to that class — also clerks."

"To be a good proofreader," I remarked, "one must be competent to direct the services of twenty-odd-dollar-a-week men, and it would not do to be worth less than that oneself, else they might refuse to make the corrections marked for them in the proofroom. That has been known to happen many a time. But, after all, money is no fair measure of any man's thoughts. I count it as one of the greatest honors of my business life that for years I had a compositor 'making my marks' at the stone who is now a senior captain in the United States Army. Evidently he thought to some purpose, out there at the stone! When the war broke out and the National Guard was federalized, he, as captain of the National Guard in his home town — one of the best rifle shots in the State, by the way — found his status changed from that of compositor to captain of infantry in the United States Army attached to the Headquarters Division at Camp McClellan. There he is helping to prepare the old National Guardsmen, now Federal troops, for the Great Adventure. One day a notice was posted on our office bulletin-board to the effect that a major having dropped out of the ranks above him, he had been granted the promotion and was now Major ————, of the United States Army. This report has never been confirmed; but whether our ex-stoneman is a major already or only a major-to-be in the due course of events, he certainly is in line for promotion, and I smile to think that all the time he was 'making my marks' at the stone he was making his own mark too. Do you appreciate the honor of having a United States major 'make my marks' for years, without protest?"

"That's good," my brother acknowledged.

"It illustrates the fact," said my literary friend, "that the applied use of brains counts

anywhere, everywhere, and certainly in the proofroom. In your articles you seem to relegate many of your proofroom duties to the subconscious mind, to be attended to almost automatically. If you were an automaton yourself, or if you could reduce proofreading to an automatic process of detecting errors, you would soon find yourself out of a job. But in order to have a *sub*conscious mind there must be in existence a *super*conscious mind, mastering it. And without the intelligence, inherited or acquired, by which one can discern the dividing line between the subconscious and the conscious, your instructions to copyholders will prove valueless. They will not be able to follow *your* thinking. They must learn to think for themselves — to do the right thing at the right time. The right thing done at the wrong time is *wrong thinking*. If I were you, I should discourage any one who has not had a little more than an ordinary education from tackling a subject that is so difficult. However, education, in or out of school, is simply a matter of reading, studying, *thinking*. There's nothing to deter the man who *thinks* — or the woman either."

"Before I give away any more proofroom secrets I shall prod my copyholders with the things you have all been saying this afternoon. I was going to outline the subject of word divisions in my next article, but this strikes me as more important."

"Aha! It'll take up two or three pages to tell what folks say, and the technical things — the proofroom secrets — can wait! I don't see that you are giving away so many proofroom secrets after all! Just begin the subject, and then hold your readers over till next month — aren't you clever!"

To free myself from this implication, I hereby hasten to give away the best table of word divisions that I possess (see Table 1). It was prepared by a proofreader friend who worked for several years in the same office with me, and who greatly simplified the whole subject of correct divisions for us all by passing this table around among the case and keyboard hands with an invitation to get acquainted with it. I have his kind permission to use it in any way that I please, as though it were my own. A second table, almost equally valuable, will follow next month. For the present, these twenty-five final syllables of words, with the practice work involved in recognizing and dividing correctly the thousands of words in our language which end with these syllables, will keep my copyholder friends interested.

Ending Syllable.	Specimens of Correct Divisions.	Wrong Divisions.
-cally	radi-cally, periodi-cally, physi-cally	magic-ally
-ceous	herba-ceous, poma-ceous, farina-ceous	cetace-ous
-cial	gla-cial, espe-cial, so-cial, offi-cial	spec-ial
-cient	defi-cient, effi-cient, profi-cient. an-cient	suffici-ent
-cion	coer-cion, suspi-cion	coerc-ion
-cious	auda-cious, rapa-cious, gra-cious, vera-cious	suspici-ous
-cism	Catholi-cism, athleti-cism, fanati-cism, agnosti-cism	critic-ism
-dure	en-dure, or-dure, proce-dure	verd-ure
-geous	umbra-geous, outra-geous, disadvanta-geous	courage-ous
-gion	le-gion, re-gion, conta-gion	relig-ion
-gious	reli-gious, prodi-gious, liti-gious, sacrile-gious	contagi-ous
-rily	extraordina-rily, satisfacto-rily, customa-rily	ordinar-ily
-rior*	supe-rior, infe-rior, inte-rior, ante-rior	exter-ior
-sion	vi-sion, abra-sion, confes-sion, divi-sion, diver-sion	remiss-ion
-sive	eva-sive, adhe-sive, pen-sive, defen-sive	mass-ive
-sory	promis-sory, illu-sory, acces-sory, sen-sory	curs-ory
-tian	gen-tian, fus-tian, ter-tian, mar-tian	Christ-ian
-tient	sen-tient, quo-tient, pa-tient	quot-ient
-tion	condi-tion, addi-tion, subtrac-tion, elec-tion	attract-ion
-tious	vexa-tious, propi-tious, ambi-tious	fictiti-ous
-tive	promo-tive, attrac-tive, ac-tive, effec-tive	elect-ive
-tor	direc-tor, ventila-tor, eleva-tor, instruc-tor	conduct-ors
-tory	depreca-tory, prefa-tory, obliga-tory, perfunc-tory	transit-ory
-tude	infini-tude, solici-tude, quie-tude, turpi-tude	habit-ude
-ture	fu-ture, tex-ture, na-ture, fix-ture, lec-ture	moist-ure

*Plurals may run *ors* over, as exteri-ors.

WORD DIVISIONS — TABLE 1.

Note the final syllables tabulated above. The formulations do not mean that the divisions shown in the first two columns are the only correct ones, but signify that each termination in those two columns shows the last place at which the word may be divided.

Save the Paper!
USE BOTH SIDES OF THE SHEET
U. S. CONSERVATION COMMITTEE



THE USE OF COLOR AS APPLIED TO CATALOGUE ILLUSTRATIONS.

Printed by The Henry O. Shepard Company, Chicago, from three-color process plates made by the Zeese-Wilkinson Company, New York city. Ault & Wiborg process inks used.
Shown by courtesy of B. Altman & Co.

EDITORIAL

"Greater output is not necessarily the result of physical efforts; it is rather the obtaining of the best results from a given effort, by the greater output on the machine's part, by the use of the brain as well as the hand, by forethought, the suitable allotment of the work to the worker — in short, workshop organization, the prevention of loss of time and materials, and, finally, by the hearty coöperation of all in a works for the benefit of all." This timely paragraph is taken from an article on "The Future Difficulties of the Printing-Trades," written by Brigadier-General W. Wright Bemrose for *The Caxton Magazine* (London, England), and it sums up in very few words the solution of the problem of overcoming the shortage of labor caused by men being taken from the plants of the country.

The ever recurring difficulty in securing accurate register owing to the changes in the moisture of the air in pressrooms is again receiving considerable attention. This has been discussed on numerous occasions in the Pressroom department of this journal, and various suggestions have been offered for overcoming it. The difficulty of maintaining a uniform degree of humidity is great even when a hygroscope is used to register changes. In cotton-mills this is overcome by the use of humidifiers, which automatically add moisture to the air. Thus far we have not learned of this method being used in pressrooms, though it seems feasible. We will be glad to hear from any of our readers who know of this method being employed, or to receive accounts of their experiences in overcoming this difficulty, so that the information may be passed on for the good of the trade in general.

Those of our readers who have followed the very interesting articles by the historian of the printing industry in America — Henry L. Bullen, librarian of the Typographic Library and Museum — which have appeared in this journal from time to time, and who are now following his new department under the heading, "Collectanea Typographica," will be glad to learn that he has prepared an article on "Printers' Avocations: Print Collecting," which will appear in the March issue of *The Printing Art.* This article will be illustrated with a number of reproductions of printer prints, both ancient and modern, and we are advised will fill about fourteen pages. In the April issue of the same journal Mr. Bullen will have an article on "Printer-Medal Collecting," which will be followed by others on "Printer-Autograph Collecting," all liberally illustrated. The object of these articles, as with the "Collectanea Typographica" articles, is to foster the development of the intellectual side of printing.

In the correspondence columns of this issue appears an appeal from France to the printers of America. A former appeal was printed in this journal in June, 1917. The purpose is to secure subscriptions in order to provide food and clothing for the workmen of France and its allies, belonging to the printing-trades, who are now prisoners in Germany or Austria, or who are at the front and deprived of all their resources, and also to aid the orphans of those of our profession who have laid down their lives in this great struggle for the welfare of humanity. We in this country have been called upon by various organizations that are looking after the welfare of our own boys, and many undoubtedly feel that they are doing all in their power at the present time. However, we should not forget what we owe the gallant soldiers of those countries with which we are now allied in this conflict, those who have borne the burden for considerably over three years, almost four years, and who are suffering the misfortunes of a war which has never been equaled in the history of mankind. Surely we can put forth a little extra effort to aid our brother printers "over there." Subscriptions may be sent direct to René Billoux, manager of the *Bulletin Officiel*, the official organ of the master printers of France, 7 Rue Suger, Paris, or through The Inland Printer.

A Court Decision Regarding Photoengraving.

The members of the photoengraving industry, who have been closely watching for the outcome of the indictment which for the past year has been hanging over the heads of the members of the Photoengravers' Board of Trade of New York, who were charged with violating the Donnelly anti-trust law by adopting a scale of prices for their product, should feel highly gratified over the decision of Judge Mulqueen in dismissing the case.

In his decision, covering twenty-eight pages of typewritten matter, the judge showed that the Donnelly anti-trust law is "against combinations to create a monopoly in commodities which constitute the necessities of life, or any article or commodity in common use." He furthermore pointed out that "a photoengraving is always made upon special order. It is useful only for the individual

for whom it is designed, and is useless and worthless to the public at large. A photoengraving is unmerchantable and unsalable in the market." Therefore it is not a commodity in common use.

As to the question of the agreement between the employers and employees being one in restraint of trade, the judge said: "I believe that neither the members of the labor union nor their employers have violated the law. I believe their agreement is not only innocent, but that it has resulted in bringing harmony and stability where formerly chaos, contention and disorder were found. The business in which the defendants are engaged can not be called manufacture for production or sale, within the ordinary sense of these terms. Photoengraving is rather to be regarded as an art or process.

"The defendants are not prohibited by the statute from dictating the terms on which they shall render their services, since their labors can not in any proper sense be said to result in the production or sale of an article or commodity in common use."

Workers Needed for the Shipyards.

An urgent call for workers for the shipyards has been sent out by the United States Shipping Board, and in the advertising pages of this issue will be found a two-page spread, setting forth the need for men and the trades most needed, which we gladly give space for in order to do our share in advancing this most important work. Men in the printing-trades are not, as a general rule, skilled in the different classes of work required in shipbuilding. Printers, however, constantly come in contact with those who are skilled in the necessary trades, and have great opportunity to use their influence, not only through the personal appeal, but also through the advertising literature they send out, in pressing home what is a vital need of our country at the present time. This opportunity should not be overlooked.

Many of our boys are already proving their ability to uphold the honor of their country at the battle front, and many more are waiting to be sent over to do their part. We are confronted with the enormous task of supplying the vast ocean tonnage which is required for moving our troops, with their food, munitions and other equipment, and also for the transportation of food and other necessities to our allies.

We have already seen enough of the conditions caused by the lack of a sufficient number of vessels, and it is probably unnecessary to state that a vast proportion of the output of the industrial plants of the country, which are now running to the fullest extent that supplies of fuel and labor will permit, will pile up in the manufacturing plants, on the railroads and at the seaboard unless the need for ships is met, and met quickly. The outcome of such a condition is readily apparent to every thinking person.

The question is, are we going to allow this work to be further delayed, and thereby jeopardize the future welfare of our country; or are we going to meet the need and maintain our country's honor as well as our freedom?

In order to supply the labor necessary for building vessels there has been created an organization known as the United States Shipyard Volunteers, enrolled under the Public Service Reserve, which is composed of workmen who are willing to give a good day's work for a good day's pay. These workmen are not asked to sacrifice their present positions and rush off to shipyards which may not be able to accommodate them. They stand ready, when called upon, to do a certain class of work, at a specified wage, at the places to which they may be assigned. They have enrolled themselves in the organization so they may be readily reached when needed.

The printing-trades have already demonstrated their loyalty to the cause for which our country stands. They have given of their men, they have given of their money, and in many other ways have helped the cause along. Here is another opportunity to perform a service, the value of which can not be measured. Urge mechanics who are skilled in the required branches of work to enroll in this new organization, full particulars of which may be obtained from the nearest agent of the United States Public Service Reserve of the Labor Department, or from the local enrolment agent of the State Council of Defense.

Advertising Platemaking.

The Plate Makers' Criterion, the little but very much alive journal published by The Ostrander-Seymour Company, Chicago and New York, "lifts" an article from a recent issue of THE INLAND PRINTER, and acknowledges the "lift" by giving us full credit for it. We are, therefore, reciprocating by "lifting" an editorial note, with which we heartily agree, from that journal. It follows:

It strikes us that not enough advertising is done by those engaged in the platemaking industries. We have often heard it argued that platemaking is most difficult to advertise, but do not agree with that view. Some of the advertising sent out by a number of engraving establishments in particular, and here and there an electrotyper, is especially good and proves that it is possible to advertise these lines not only profitably, but well. The object of advertising is to create a demand for what you have to sell, and there are few lines that offer so wide and interesting a field and scope for facts as well as imagination as the platemaking lines. Very little is understood by the public at large about photoengraving and electrotyping. Most people simply take them for granted. So much "fool" talk has been employed by "misrepresentatives" in these lines that it is no surprise at all to meet with buyers who regard the products of the engraver and electrotyper as commodities in common use and as merely the product of mechanical operations, the same as hardware, shoes, clothes, steel and concrete. Those of us who are in the business are responsible for these ideas, and it is up to us to inject the proper amount of self-respect and dignity into our calling. . . .

Every business, whatever its nature, should be built up from the bottom. To be successful it must result from a definite plan and definite policies. To simply go out after orders regardless of all other conditions is to court disaster. The man who builds with an eye to permanency is the one to achieve success.

Printers have been called the poorest advertisers for some time past. This stigma is being obliterated rapidly. Printers — at least many of them — have discovered that printing is an excellent seller of printing. Some of our leading platemakers, both engravers and electrotypers, believe in the use of printing as an effective medium for creating business. Many others would find it a profitable investment to follow their example.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

An Appeal from France to the Printers of America.

To the Editor: PARIS, FRANCE.

Perhaps you will believe that I am too exacting and run the risk of indisposing your numerous readers, but I frankly state that from 3,500 circulars sent to the principal employers and great daily newspapers in the United States, only one hundred favorable replies were received, together with a few dollars for the purpose of relieving the distresses of small printers, being now prisoners, or to give food to the orphans of members of our corporation.

The printing-trades of our country organized, through myself, an international subscription, international because all of the unhappy are not French, although all are printers. I have to protect Polish, Russian, Serbian, Italian and English, and soon will also have to protect American printers. It is necessary not to let the whole load fall upon the shoulders of French printers only, who have already given $12,000 to this subscription. I await a more efficient aid of a friendly people, allied with us for a just cause, and again I make an appeal to all the great patronal organizations of American printers in order that in every town a committee may be formed to collect the subscriptions, which may be sent directly to me or through your journal.

I use this means in order to avoid expense. The money collected in this manner will be spent in giving food to the thousands of unhappy, including those of your noble country, who perhaps do not yet understand what they owe to our modest but immortal soldiers.

Awaiting your kind answer, I beg to remain,

RENÉ BILLOUX,

Manager of the "Bulletin Officiel" for French and Belgian Printers, 7 Rue Suger, Paris.

Boosting the Thrift Stamp Movement.

To the Editor: PHILADELPHIA, PENNSYLVANIA.

A movement has been started in the composing-rooms of the *Public Ledger*, the *Evening Ledger* and the *North American* to have the International Typographical Union take up the Thrift Stamp movement.

The I. T. U. has, in round numbers, 50,000 members. If every member will buy a 25-cent Thrift Stamp each week the sum total will reach $12,000 weekly.

To make it "easy" to buy these stamps it is proposed to place the stamps in the hands of the chairman or assistant chairman of each chapel in the country, to be sold when the dues are collected.

By this method a well-organized, efficient selling force is placed at the disposal of the Government.

If there is any doubt about the security back of this offer by the Government, we assure you that there is an old cracked bell just across the street from the *Public Ledger* that if melted down and sold for souvenirs would bring quite a sum in the open market. There is also an old yellow manuscript (called the Declaration of Independence, we believe), some swords and flags, all a few hundred years old, considerably nicked and scarred, used in past troublesome times, that could be thrown in as additional security.

If Uncle Sam falls down on this European job we will all have to learn to print this way: "Deutschland uber alles."

(Signed) J. N. Adelsberger, W. Barker, Robert Barrington, T. Grotz, R. Travis, W. Troehler, F. Long, of the *Public Ledger*. W. Richardson, R. A. Spickler, of the *North American*.

New York the Printing Center of the World.

To the Editor: ORANGE, NEW JERSEY.

"W. E. L.", whoever he is, kindly offers some corrections to an article of mine on "New York the Printing Center of the World." Correction of errors is most welcome in a historical article, but before thanking "W. E. L." let us examine his corrections briefly:

"David Bruce did not introduce stereotyping into America. John Watt was the man." The latter's name was Watts, who experimented at stereotyping and gave it up.

"Charles Craske was not the inventor of papier-mâché stereotyping." I did not say so, I said he "perfected" it, which is different.

"The Adams press was invented in Boston." I said it was "developed" in New York.

"Leander K. Bingham is confused with his father Samuel." No confusion at all. I said L. K. Bingham perfected the roller-composition by his patent of 1866.

So "W. E. L." is invited to read the original article over again. He can get a copy from Sinclair & Valentine, who have issued a reprint of it and don't confuse "invention" with "developed," "introduced" with "experimented," and so on.

His "corrections" remind one of that other corrector who said, "The arc light is not a modern invention, for did not Noah make the arc light on Ararat?"

"W. E. L." doubts if I am a real New Yorker; in that at least he is correct. President Wilson and myself are both Virginians, though adopted citizens of New Jersey. Like the President, I am also rather "sot" in defense of what I write.

S. H. HORGAN.

The Teaching of Printing.

To the Editor: CHICAGO, ILLINOIS.

W. H. Hatton, in his "Plea for a Standardized Course of School Printing," touches on a subject which has presented a problem to all supervisors and teachers of printing in the public schools. A problem which, by the way, seems as far from a solution now as it has proved to be in the past.

You will, I am sure, pardon me if I recite a few incidents from my own experience as a teacher of printing in

a certain high school not more than forty miles from the city of Chicago.

The school referred to is located in an industrial city of the State of Indiana, and is one of a system of six large schools, having a total enrolment of about four thousand students, and approximately three hundred teachers and supervisors.

The industries located here are, in the main, steel manufacturing plants and allied mills, employing, in the aggregate, some 40,000 to 50,000 men, most of whom are common laborers, direct from the various countries of South Europe — men who are without training mentally, morally, and, to more or less degree, physically also.

It is the sons and daughters of these that make up fully seventy-five per cent of our enrolment in the elementary schools; about sixty per cent of the junior high school; and more than eighty-five per cent of the printing-school classes.

These students are, as a matter of course, lamentably ignorant of correct English construction, spelling, punctuation, and of any and all of the things that are demanded of a common printer's apprentice.

Now, in spite of all this, things would not be so bad if a teacher of printing were able to devote his time to the teaching art, as such. In the case at bar, however, the supervisor of industrial education is a man without a day of practical experience, other than that obtained through looking at others, reading texts on printing, and conducting classes where the character of the student body was reasonably high from a standpoint of general intelligence.

This year sixty-five students were enrolled in the printing-school and it is necessary to handle them in six periods of forty-five minutes each. All but six of these are beginners and fifteen of them are intermediate grade students with exceptionally little knowledge of correct grammatical construction. No student is allowed to take the work in printing for more than three semesters. We have a single medium Gordon press, two stone tables, plenty of type and auxiliary machines, a single font of two-point brass rule, cut labor-saving, and a font of one-point rule.

To come to the crux of the matter: With this student body and this equipment, I am expected to do the following things: Print and complete a thirty-two page monthly magazine. To get out absolutely all of the record and statistical forms that are to be used in the entire school system. To print eight or nine English lessons, to be used in instructing the foreigners in the night schools (printed on both sides). To get out all the stationery for the school board, the supervisors, the teachers, and all other employees of the schools. To print all the window-cards and circulars for the various departments and for a community lecture course, and to get out booklets for the instructors and the truancy officer. On the single press and with green help we must get out 50,000 impressions every twenty days or we are way behind the game. To do this with one bright apprentice pressman would not be at all difficult, but it is necessary to reinstruct each of these students, not only on each job, but each and every time you give him any assignment, either new or old; for each student works thirty minutes a day for twenty days a month, and in many cases I find that on leaving my classroom he very promptly forgets all that he has previously learned.

Much of our work is complicated in the highest degree, consisting, as it does, of ledger and record forms employing intricate cross-ruling. The work is of such a character that no commercial printer would think of allowing any but a journeyman printer to work on it. Yet we are expected to get it out in true commercial form, and these green foreign boys are expected to do the work under instruction. The instructor has an average class of twelve students, and each one of these is working on a separate problem. To slightly complicate the matter, each of these problems is a real job of printing that, when completed, is to be used by the school or one of its employees. The instructor is expected to instruct, read proof (six times in some cases), revise copy, and hold the students in his classes, regardless of their individual ability and in spite of the fact that some of them break up and drop type, and mix cases with a persistency that is remarkable. The instructor also works with the knowledge that the grade given in printing will in no way affect the final standing of the student. In fact, the industrial classes are, as a rule, given little consideration by the academic instructors and supervisors, and I was informed by my principal, when I protested against putting intermediate students into my class, that, as there was no room for them in any other division, it would be necessary for me to keep them.

Here is the summary: Sixty-five students, fifty-nine of whom have never seen the inside of a print-shop and fifteen of whom are in intermediate grades of the academic division. Six class periods of forty-five minutes and eleven students in each, each student doing a separate job and each job to be an actual commercial job. One, and only one, instructor. One job-press. An average of 50,000 impressions each month, of twenty days. Now, can anybody tell me when I am to find any time for real instruction?

Were it not for the fact that I have been considered more than ordinarily successful as a teacher, I should feel that much of the blame might be placed on me, but I find that I am not alone in my opinion of the manner in which the printing division of the average school is administered, and I am heartily in favor of the Uniform Course of Study for Printing Schools, for only in that can we hope to attain to any real usefulness.

J. W. Hough.

In the "Good Old Days."

To the Editor: Portland, Oregon.

The smell of a print-shop, into which I was initiated June 10, 1861, at Olympia, Washington Territory, by being sent to a neighboring printing-office for two quarts of "imposing-stone," still lingers with me. Therefore, a check for $3 will be found herein for The Inland Printer for 1918.

Incidentally, I might say that at the date above mentioned I was a green, awkward youth, rather overgrown, without garments other than those suitable for farmwork and working in the dense timber, an avocation which I had followed almost continuously for the previous eight years.

I had been quite a reader, however, and read an item here and there about the operations of newspaper jokesmiths, and when the order in writing was given to me to get the desired amount of "imposing-stone," I mistrusted there was a "sell" of some sort connected with the job, but had no idea of its nature. I knew something about pumice-stone, but "imposing-stone" was something new. The order was presented to the proprietor of the other office, a double-medium imposing-stone was pointed out and I was bidden to "help myself." I saw at once that I was being made a fool of, and determined to nip that practice in the bud. Just then a dray was pasing in front, and with the assistance of the foreman and two others the large stone was loaded on the dray and hauled to the office of my boss. Upon presenting myself to him, he said, "Did you get what you were sent after?" "Yes, sir," I replied. "Where is it?" "There it is," opening the door to the street in order that he might see that I had made no mistake. "The d——n fool," was his only comment; and he paid drayage of fifty cents each way. I stayed with this man nearly three years, and he never sent me on a fool's errand a second time. Our relations for more than fifty years thereafter were always very pleasant.

George H. Himes,
Curator and Assistant Secretary, Oregon Historical Society.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE Bolton *Chronicle*, started ninety-three years ago, has suspended publication, owing to war conditions.

THREE boys were recently sentenced at the Hastings Police Court to receive five strokes with the birch and to be put on probation for six months, for stealing a packet of writing-paper from a stationer's shop.

AFTER playing a hide-and-seek game for some time with the German military government as to its place of publication, *L'Independance Belge* has established itself in London. It was once suggested that its office was in an auto, which successfully dodged all searchers for its location.

CLOTHS for bookbinding have not yet reached their top limit, although their present prices are more than double the pre-war figures. The cost of raw material and stiffeners, as well as labor, continues to advance, and there is a prospect of a corresponding advance in the selling price of the manufactured product. At present the lowest quality is selling at 9⅞ pence (19½ cents) per yard.

THE restrictions on the use of flour in binderies have led to the introduction of a variety of substitutes for flour paste. The best of these now work out dearer than flour formerly did. The substitutes vary in form from dry powders to solid paste, while the color varies from pure white to a dirty gray. A large boxmaker reports exceedingly satisfactory results from silicate of soda (water-glass). Apart from its adhesive quality it has the merit of cheapness.

AN English stationer tells of receiving a letter, very presumably from a printing concern, reading in part as follows: "Our business has been established since 1794. We have been pleasing and displeasing people ever since. We have made money and lost money; we have been cussed and discussed, knocked about, talked about, robbed, etc., to the end of the chapter. The only reason we are staying in the business is to see what the h—— will happen next."

THE *Stationery World* has the following pertinent remarks to make: "The charge by Doctor Lyttelton, head master of Eton, at a recent meeting at York, under the auspices of the University Extension Society, to the effect that the policy pursued by the press of this country has been to ignore the truth in its preference for sensationalism, or anything which was calculated to increase the commercial value of newspapers, has caused a great flutter in some journalistic dove-cotes. As it was scarcely even journalese to call Mr. Lyttelton a 'liar' pointblank, the newspapers have said that he has made an 'unsubstantiated charge,' or words of that kind. But has he? Many people with a wide knowledge of presswork will agree that while the reverend gentleman may have been too sweeping in his condemnation, the comments which he made did not altogether fall short of the mark. As a matter of fact, thoughtful journalists themselves have not ceased to deplore the fact that a class of newspaper has sprung up in this country with no really helpful object in view. This class has the basest motive and panders to the worst instincts of the people. Instead of leading the people onward to true enlightenment in regard to things political, moral and practical, it has sketched out for itself the debased mission of extracting money without conscience from the lowest type of reader. There will be a renaissance in many departments of life after the war. Journalism in Great Britain will be included in the new birth, and when the day comes the *technical and trade periodicals* will have their proper place in the class which has always been wholesomely educational, and has never pandered to vice at all, let alone presented it in a too diaphanous camouflage of propriety."

GERMANY.

THE following increases in the prices of printing have been agreed upon by the German Master Printers' Association: eighty per cent on commercial work and on journals and periodicals now appearing; ninety per cent on newly starting journals and periodicals; one hundred per cent on catalogues, price-lists and tariffs; one hundred and twenty per cent on municipal work; one hundred and forty per cent on de luxe printing; two hundred and fifty per cent on stereotypes and electrotypes.

THE Munich Union of Printers on October 31, 1917, celebrated the fiftieth anniversary of its establishment. As early as the first year (1867) of its history it began to fight against Sunday labor and strove to regulate the apprenticeship system, which had gotten into a somewhat chaotic state. In March, 1875, the proprietors instituted a lockout against the union. In 1891 it was hoped to establish the nine-hour day; three hundred and fifty members went out on a strike, which was ended in January, 1892, without attaining its purpose. This struggle cost the union 100,000 marks. In 1896 a wage-scale was secured which established a satisfactory condition of affairs. Within the last twenty-five years the union has expended over 2,000,000 marks in benefits. Despite the war, its assets now value about 48,000 marks. Of its membership, 1,500 have been called to the colors, and at last accounts, some one hundred and fifty have been killed at the front.

IT is doubtful, says a correspondent, whether America is informed upon the latest fashions in Europe. This consists in clothing made of paper. Up to now one still sees it but seldom, but after a while, when German industry has mastered the new problem, we will see rich and poor, big and small, in constrained Germany await in paper shirts and outer clothing the end of the war. One speaks already of paper table and bed "linens"; paper towels are seen in large numbers. The new weaves very much resemble cheap unbleached cotton and can be easily laundered. The towels have withstood a test of washing in soapsuds at a temperature of 45° Celsius; but one can not let them soak, nor will they stand cooking. It is not specially remarkable that the new material is used for lining jackets and cloaks, it being well known that paper keeps out the cold. A white weave, which deceivingly resembles "shirting," is almost generally being used for death-gowns. For "dusters," aprons and other working garments a dark blue weave of paper is produced. This new paper "calico" is also supplied in white patterns and is used for women's dress. For the present this new material will probably be employed chiefly for work-garments, since it is too stiff and rough for body-linen and would rub the skin too much. But one does not doubt that in a short time a fine, white paper "linen" goods will find its way to the market, which will be suitable for all purposes. Gentlemen's trousers of dark, plain and striped patterns of paper weave have already been produced. They are thoroughly waterproof. For the coming spring, full suits of dresses of paper have been announced, and when one has arrived this far one may also expect to see charming ladies' blouses and skirts made of paper.

FRANCE.

THE Paris Union of Stereotypers protests against the adoption of "Taylorism" to speed up their work.

A *syndicat des compositrices* (union of female compositors) has been started, and at last reports had thirty members.

THE unions of the master printers and their employees, at Paris, through a committee of representatives, have agreed upon ten per cent increase in wage and 10 centimes per one thousand letters for hand composition. The new scale took effect December 17, 1917.

THE compositors at Lyons have secured a daily war bonus of 2 francs, which on July 1 will be increased to 2½ francs. At Orleans six offices have granted their compositors a daily bonus of 1 franc.

As an example of the increase in the price of paper, it may be mentioned that before the war the paper on which *La Typographie Française* (the organ of the printers' union) is printed cost 8 francs per ream; its present cost is 35 francs per ream. Necessarily this monthly isn't as large now as it used to be.

THE French *Journal Officiel* of December 30, 1917, publishes a joint decree of the ministries of commerce, industry, the post, the telegraph, sea transportation and merchant marine, and the ministry of the interior, in which it is stated that, because of the great necessity of reserving ship tonnage for the products absolutely indispensable to the national defense and the life of the country, on and after the publication of the decree, a limitation is placed upon the printing of posters, journals, periodicals, catalogues, circulars, programs, announcements, commercial work, etc. The decree goes deeply into detail as to what may and what may not be done, and is much too lengthy for reprinting here. It also covers the use of wood-pulp for making papers and regulates the importation of Bristol cardboard, etc.

SWITZERLAND.

ACCORDING to an agreement reached between the Swiss paper manufacturers and the Protective Association of Paper Using Industries, the price of news-print was fixed at 88 francs per one hundred kilograms (about 7¾ cents per pound), effective January 1, last.

THE legislature has passed a resolution to put the consumption of paper under strict regulations, and one of the administrative departments has been entrusted with the duty of seeing the plan carried out. For many sorts of printing the rules mean a lessening of the amount of paper that may be used; newspapers, for instance, will have their supplies reduced all the way from eighteen to thirty per cent.

THE death, on December 19, 1917, of H. Burger-Hofer, at Zurich, is announced. He was formerly a member of the lithographic firm of Huber & Burger, and then for a long time a director of the Polygraphic Institute. He was one of the Swiss delegates to the World's Fair, at Chicago, in 1893, and served as a juror at the Milan Exposition in 1906, and at the Book and Printing-Trades Exposition at Leipsic in 1914. He had almost attained his seventieth year, and was ever an earnest supporter of the higher aims of our craft.

THE following details regarding the paper industry in Switzerland are taken from a report made by the Commercial Bank at Basle: "At the present moment eighteen paper-factories exist in this country, the principal one of which was established in 1862. The following factories are well known: The Balsthal Cellulose and Paper Factory, the Perlen Paper Mill and the Landquart Paper Mill. At Basle there is a company providing wood-pulp, and this concern erected a factory at Grellingen in 1870; at present this company also possesses several factories abroad. In normal times the Swiss industries supply about three-fourths of the home consumption of paper, and during the war this supply has greatly increased. During 1912-13 the total consumption amounted to 60,855,000 kilograms of paper and cardboard, of which 47,000,000 kilograms were furnished by the Swiss mills, being about 78 per cent. For the year 1914-15 the figures were, respectively, 75,000,000 and 62,000,000 kilograms, the percentage of Swiss manufacture rising to 83½ per cent. The exports of paper and cardboard, raw and half finished, show a considerable increase in 1915 and the first half of 1916, but owing to the export prohibitions of 1916 the export is now at a complete standstill. In 1910 the weight of the exports was 873,000 kilograms and their value 739,000 francs ($142,629). To make a comparison, we may mention that the annual exports from 1851 to 1859 averaged 41,000 kilograms, whereas in 1887 the weight was 2,789,000 kilograms, valued at 2,172,000 francs ($419,196). It goes without saying that prices have risen considerably during the war, the increase averaging 50 per cent; whereas in other countries such as Holland, Sweden, Norway and the United States, the rise amounted to 100-120 per cent; in Germany, Austria, France and England, 60-100 per cent, and in Italy and Russia, 200-500 per cent."

AUSTRIA.

PAPER beltage and cordage are being used in the Fiume district. The belting is mat-like and is woven with the ordinary paper cord. It may be strengthened by various processes. It does not possess the strength of leather belting, and the abrasion on the paper cord makes the life of the belting comparatively short.

ITALY.

THERE has just been issued the first volume of a "*Dizionario ezegetico tecnico e storico per le arte grafiche*," an Italian dictionary of the graphic arts, published by the Typographic School of Turin, and edited by its secretary, Joseph Arneudo. The work seems to be not only a "dictionary," but a technical encyclopedia.

NOW IT'S FREAK POETRY.

We have had cubists, futurists and freak art to the limit. Poets have tried to follow with what they called imagist, vorticist and spectrist poetry, and now comes George P. Metzger, in the *New York Evening Sun*, with a new brand of poetry which is still nameless. Here is his first exhibit:

—

!
"?"
"?"
"!"
* * *

He calls this: "A Dash for the Train in the Rush Period." Don Marquis of the *Sun* says of it: "Mr. Metzger has got away from words entirely, for the first time, in poetry; he has written a poem in which ideas, emotions, sensations, spiritual and physical experiences are suggested by the marks of punctuation which are ordinarily used to condition, accentuate, elaborate, the significance of words.

"In the meantime, here is a poem of our own in the new manner:

* * *
*
—
——
———
! ———

"The title of the above poem is 'Impression of an Egyptian Gondolier Serenading a Swiss Dolphin as She Leaps Heaven-ward from the Top of the Pyramid of Cheops on a Starlight Night.'

"Mr. Metzger's poem is far more subjective than ours; suggesting, as it does, the emotions of the man rushing for the train.

"Ours is, perhaps, too pictorial.

"But this only shows the range of the New Poetry. You can do anything with it."

Here is an opportunity for INLAND PRINTER readers to show these pioneer poets that they are mere pikers when it comes to making types sing. The best poetry in this newest form will be printed, providing the titles are sufficiently explanatory.

Collectanea Typographica

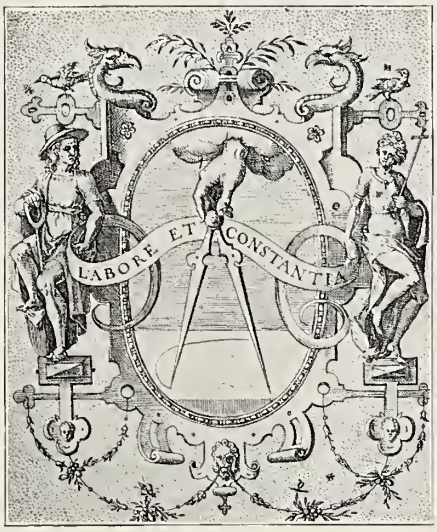
By HENRY LEWIS BULLEN

for him was lever had at his beddes bed
A twenty bokes, clothed in black or red,
Of Aristotle and his philosophie,
Than robes riche, or fidel or sautrie.— Chaucer, 1340-1400.

* * * *

And This Happened in America!

ONE evening, a year or two ago, boarding a train going West, I met a master printer of a city of the Middle West with whom I had a slight acquaintance. Thereupon ensued the quickest journey I ever made on a railroad. Geographically we speeded through several States; actually we were transported by the magic of a book across the seas "where Venice sate in state, throned on her hundred isles." My companion that day had bought and had with him a book printed in Venice by Aldus Manutius, whom not to reverence is treason to our art. What Beethoven is to a musician, or Titian to a painter, or Praxiteles to a sculptor, the sublime Aldus was to us. Although an exceptionally successful printer from the money-making point of view, a former secretary of his local Typothetæ, using and believing the Standard cost-finding system, this Western printer loves his art, and year by year he surrounds himself with masterpieces of printing, as other men surround themselves with masterpieces of painting and sculpture. At intervals, he invites his assistants — lay-out men, artists, compositors, and binders — to his residence to enjoy his treasures. They, as well as he, derive enjoyment and inspiration from these sources, so that the whole tone of his establishment is increasing in dignity and improving in achievement. A few days later, I visited his plant and found it to be as "up-to-date" as any I had ever seen. There was evidence of business efficiency, and there was something more than that, which made business pleasurable as well as profitable — indeed, as my friend said, *more* profitable. There, amid the cheerful hum of machinery, I discovered that my brother in typography had a surprising ambition, to



Printer's Mark of Christopher Plantin, Antwerp, 1520-1589.
Motto: "By Work and Perseverance."

the achievement of which he is steadily working. It is splendid; but not in a thousand times would one guess what it is: He intends to erect a printing-house which will be an adaptation of the palatial printing-house in Antwerp in which the Plantin-Moretus family lived and printed for three centuries, and to place it in a spacious environment of trees and flowers. The urge toward the beautiful is in his soul. In the city of Antwerp the three greatest things are the Cathedral, the Hotel de Ville, and the Plantin-Moretus printing-house. Our master printer's aspirations have their sources in the fascinating literature of printing and in association with the masterpieces of printing. There is no other fount of inspiration. In due time, if this printer perseveres, his example will do more for Printing than the U. T. of A. has thus far accomplished.

* * * *

"No Time to Read."

THE busiest men are the most diligent readers. "No time to read" actually means "I don't want to read." We need not quarrel with printers who do not want to read about the history of their art; rather we sympathize with them. They miss so much that would make them better and more successful printers.

A Dynasty of Wealthy Printers.

CHRISTOPHER PLANTIN, born in France, lost his mother when a boy, was abandoned by his father when a youth, apprenticed himself to a printer in Caen, and, in course of time, became proficient in printing and bookbinding. While still a journeyman, he married Jane Riviere, a good woman of his own station in life, and four years later, in 1549, established himself as a bookbinder in Antwerp. After a year's residence, he was admitted to citizenship, and received as a member of the guild of printers; but not until 1555 did he add printing to his business. His progress was slow until 1563, by which time the excellency of his work had established his reputation. Such were the modest beginnings (not dissimilar to those of thousands of printers in America) of a printer who bequeathed a great business and a substantial fortune to his descendants. They, following in his footsteps, continued the business successfully and with ever increasing honor for three hundred years, ceasing to print in 1866.

Plantin was blessed with six daughters but had no son. One of his sons-in-law (Raphelengius) he established, after a sufficient apprenticeship, in a printing business in Leyden. Another son-in-law (Beys) was his agent in Paris. A third son-in-law, John Moretus, was chief assistant in the Antwerp establishment. In 1576, he first occupied the property which he and the descendants of his blood were to occupy for three centuries. He became the owner in 1579. Then began a gradual enlargement and beautification, which continued until 1812. Plantin died in 1589, bequeathing his printing-house and printing business to John Moretus, the value being in excess of $200,000, all made in printing, for he owned no real estate he could not use himself, and in his day there were no stocks or bonds or get-rich-quick exchanges. It was, in fact, for those times, an exceptionally large fortune. It was stipulated in the will, and thenceforth it was the rule of succession, that the printing-house and business should pass to the children whom the family

would consider most worthy. Thus a trust was (in effect) created, which was the cause of the marvelous conservation of treasures of all sorts accumulated by Plantin and the successive proprietors of this great printing-house. This is the succession of those to whom this inheritance was entrusted: Christopher Plantin 1520-1589; John Moretus I., 1543-1610; John Moretus II., 1574-1618; Balthasar Moretus I., 1576-1641; Balthasar Moretus II., 1615-1674; Balthasar Moretus III., 1646-1696 (during whose lifetime the Moretuses were ennobled); Balthasar Moretus IV., 1679-1730; John James Moretus, 1690-1757; Francis John Moretus, 1717-1768; Mary Theresa Josephine Borrekens (widow of Francis John), died 1797; James Paul Joseph Moretus, 1756-1808; Francis Joseph Moretus, 1760-1814; Louis Francis Xavier Moretus, 1758-1820; Albert Francis Hyacinth Frederic Moretus, 1795-1865; and Edward John Hyacinth Moretus, 1804-1880, who sold the entire establishment, with all its contents, in 1876 to the City of Antwerp for the sum of $300,000, to be preserved forever under the name of the Plantin-Moretus Musee, a splendid monument to Christopher Plantin, "first [i. e., chief] printer to the king and king of printers" and to his printer-descendants.

From first to last all impressions of the Plantin-Moretus Press were done on hand presses. No engine or motor or power machine of any kind ever desecrated its mediæval calm. It even disdained the iron hand presses which were introduced a hundred years ago, yet year by year the wealth of this interesting dynasty increased. Instead of these inventions which have accelerated product without expanding profits (*vide* the report of any Cost Congress), a library of 14,000 books was accumulated; oil paintings by Rubens and Van Dyck and lesser artists adorned not only the living-rooms but also the workrooms; the portraits in oil of every important member of the family were added from generation to generation; and everywhere one finds the impressive printer-mark of the Plantins worked into the stained-glass windows and in the interior and exterior mural decorations. In this veritable palace of typography we see the evidences everywhere of intense pride in the art it enshrined and in those who practiced that art. Not least in interest and impressiveness are the archives, as religiously and reverently kept as those of any royal house. Here are the important correspondence of centuries, contracts with kings, licenses and patents and privileges, inventories, books of accounts — in short, the materials for a most intimate history. *Prestige* is written with a firm hand on all these documents. Many books have been written about the Plantin-Moretus Dynasty of Printers and many more will be written. De Vinne viewed their memorials with appreciative soul, as of men with whom he was akin, as he tells us in an inspiring illustrated article in the June, 1888, issue of the *Century Magazine*. And if there is a printer calling himself a master printer who has to confess his ignorance of the history of this dynasty of printers, he by that confession affords a reason for the much advertised unprosperity of printing in America.

Plantin employed authors and editors, and was, as a rule, his own publisher.



Portrait of Christopher Plantin, "First printer to the king and king of printers."

The manufacture of books in his day comprised the whole business of printers. Plantin acquired a fair degree of scholarship. He himself was proficient in three languages. He printed in five languages. His daughters assisted in the bookshop and the proofreading. They were proficient in several languages. Son-in-law Raphelengius was deeply learned and himself an author. John Moretus was also a scholar. In the sixteenth century it was assumed that a printer was a scholar, and not a mere machine impressing characters on papers in ignorance of their significance and power. The reputation of an early printer depended first upon his ability to provide good, useful, or amusing things to read and, secondly, on his ability to print them in a good style. Printing is, in fact, an occupation of the intellect. The reason so few succeed in it is that they are not intellectual enough. If one brings to printing intellectual attainments barely ample enough for a plumber or a blacksmith he can not succeed as a printer. When a printer declares that Printing is unprofitable to himself, he thereby announces his own incapacity. A high degree of capacity *and of character* is required to command success in printing. There is an illimitable demand for printing; what more than that does a printer of due capacity require?

Collectanea is not attempting a history of the Plantin-Moretus family. It is trying to prove that it may do many printers a world of good to read their history; and, as a further fillip thitherward, our story will end with a hint of the treasures they accumulated. First of vulgar gains: We have given Plantin's wealth when he died. Seventy-three years later, in 1662, the inventory of the possessions of Balthasar Moretus II. foots up 341,000 florins, equivalent to 400,000 of our dollars. The constant acquisition of items of rarity and luxury indicate unusual wealth.

The greater artists of Flanders were employed from period to period to beautify the printing-house and to celebrate its possessors. In 1763 De Bruyn and Godecharte redecorated the entrance hall, which has four great bas-reliefs representing Architecture, Geography, Painting and Mathematics, and a life-size marble statue of Apollo, the god of music and poetry. In 1637 the proof-reader's room was remodeled in stately fashion. At that time an impressive bronze tablet was dedicated, recording the names of twenty proofreaders, with their terms of employment from 1556 to 1608. In this room also is preserved a manuscript catalogue of all the books printed by Plantin from 1555 to 1579, prepared by a son-in-law as a New Year's gift in 1580. (The spirit to prepare and the spirit to preserve such a catalogue, is not that explanatory of the greatness of these printers?) The printing room, once containing twenty-two hand presses, retains the architectural ornamentation of 1576. The carved corbels and beams and intricate iron grilles, with the recurrence of the printer-mark or insignia, were of Plantin's own choosing, and established the standard of taste and dignity which became traditional with his descendants. The shop is lighted by leaded cross-barred windows and has a dignity which doubtless daunted many a bargainer. The rear shop is adorned by portraits of John Moretus I. and his wife, Martina, by Rubens, "chief master of the Flemish school of painting and one of the most versatile artists of all times."

The happy and prosperous condition of all arts and crafts in Plantin's time, under Guild rule, is vividly described in the introduction to Motley's "Rise of the Dutch Republic." Resumption of the guild system would resolve the troubles of Printerdom and other industries. Read Motley. Study the interesting history of the guild system. Do something forward-looking.


LIBRARY
MAR 1 2 2018

Photo by Samuel E. Dibb.

Old Gateway, Fort Washington Park, New York City.

An excellent rendering, in four colors, of a winter scene from a photograph. Engraved and printed by The Colorplate Engraving Company, New York city.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photogravure's Introduction Here.

Rev. Fred Hovey Allen, LL.D., told this interesting bit of history at a meeting of the American Institute of Graphic Arts: Doctor Allen began as a printer, founding the Lawrence (Mass.) ————. In 1882 he went to Europe and studied the making of photogravure plates under the master, Karl Klic, who later invented rotary photogravure. When Doctor Allen returned to Boston he undertook, for Estes & Lauriat, the publication of Thomas Moore's "Lalla Rookh," illustrated with 142 photogravure plates. This occupied eight presses for seven years. It was followed by numerous books from the Allen Gravure Press, notably "The Great Cathedrals," in two volumes. Eighteen volumes on art, written by Doctor Allen, were also illustrated with photogravure plates, for which he introduced steel facing to prevent them from wearing out on long editions. The signing of the bill by President Cleveland, permitting photogravure prints made abroad to come into this country free of duty, ruined the photogravure industry in the United States.

Rotary Photogravure Did Not Come from Germany.

"Newspaper Publisher," New York, asks: "Is it not true that rotary photogravure came to us from Germany? The first papers to introduce it for Sunday supplements certainly claimed it as a German invention."

Answer: — The way in which rotary photogravure reached this country is a good illustration of the aggressive business methods of German syndicates, and the "easy marks" our capitalists were to them before the war. Rotary photogravure was invented by Karl Klic in the north of England about twenty years ago. He kept his methods secret, though the results showed that he had devised a method of printing photogravures of the highest artistic quality at a speed hitherto considered impossible. His methods were introduced into this country by the Van Dyck Gravure Company, of New York, ten years later. On Easter, 1910, the *Freiburger Zeitung* appeared with rotary photogravure illustrations, and copies of this newspaper were sent all over the world and followed up by circulars stating that these photogravure illustrations were produced by new inventions that were controlled by powerful syndicates in Germany. Then agents were sent to this country who sold "rights" to the invention to many publishers in this country, at $50,000 each, it is reported. Presses were also sent from Germany to print newspaper supplements, together with the ink to be used and workmen to operate the invention. The war stopped all this and then our publishers discovered that there were no exclusive rights; that the methods used had been explained in The Inland Printer since December, 1908. American inkmakers began making the ink and pressmakers improved presses until now we are entirely independent of Germany. American publishers never would have turned over the millions of dollars they did for rotary photogravure to Germany if they had but read The Inland Printer and consulted those on this side of the ocean who are informed on the progress of the photomechanical printing processes.

Process Formulas Some Twenty Years Ago.

Before The Inland Printer started this department, over twenty-three years ago, the only source of information for the processworker was the photographic journals. The leading American journal of those days was *Anthony's Photographic Bulletin*, which publication was running a school of photoengraving under the tutelage of Macfarlane Anderson. Tutor Anderson would occasionally publish some of his "secret" formulas, and here are two of them which read like jokes today:

Zinc Enamel Formula.— Take of pine gum, resin, or balsam, enough to fill a cup, over this pour a solution of lye, and digest at a temperature of 100 degrees Fahrenheit for several days. Stir occasionally, then pour off and neutralize. Add sufficient of this solution to the ordinary enamel to give the coated plate a slight matt surface, drying at as low a temperature as possible. Expose and develop as usual, and, when burning in, see that the film is just carried to the glossy stage in heating. Now commence to etch.

For Etching Copper in Relief.— Nitrous acid at 30 degrees, 2 ounces; acetate of silver, 6 drams; hydrated nitric ether, 16 ounces. The nitric ether is prepared by mixing two ounces each of nitric acid and alcohol; and, when the reaction commences, stop it by adding eight ounces of distilled water. Is it to be wondered at that we old-timers are gray and bald after struggling with formulas like those?

Tricolor Blocks Built Great Industries.

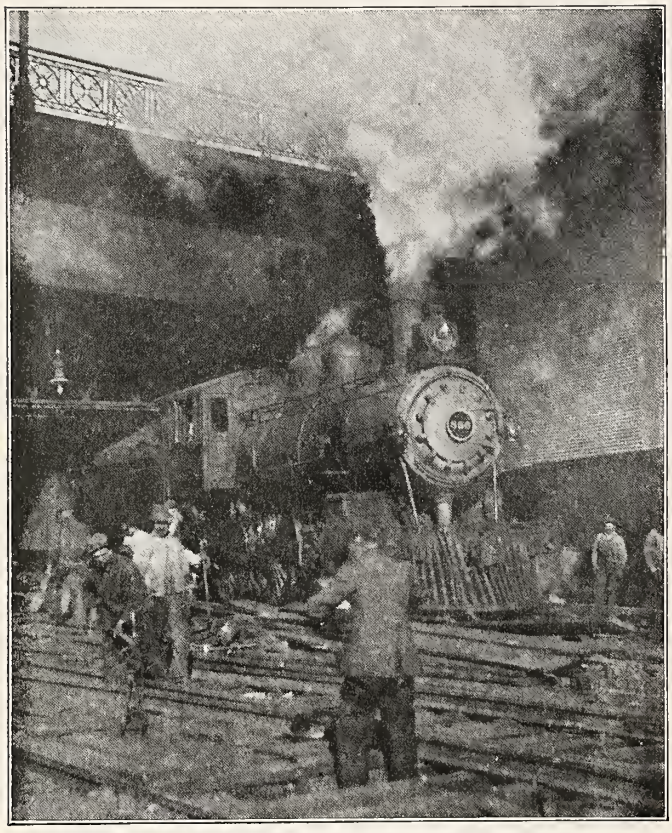
What several industries owe to three-color block making is well told by Charles Francis in his "Fifty Years of Printing." Thanks to Ives and other inventive geniuses among photographers and engravers, the three-color process came along and made it possible for the typographic printer to reproduce all that is bright and beautiful to the human vision. The first pictures were naturally somewhat coarse and gaudy, but gradually the details were worked out, and about the opening of the present century it became possible to reproduce paintings and photographs in the natural colors, with great fidelity to nature, in either three or four printings, and at a cost so low that they were promptly adopted by magazines and periodicals and also used in manufacturers' catalogues. The half-tone has educated the trade to highly coated smooth papers, the typefounder has designed harmonious type-faces, the ink manufacturers have met the demand with inks of all shades adapted to the new conditions, brilliant and quick drying. The pressbuilder also fell into line, and gave us two-color machines and recently a four-color machine. It does not take long to summarize all this on paper, but its accomplishment

in thousands of printing-offices all over the world has been a gigantic task. The details of this development of high-grade color-printing would fill volumes.

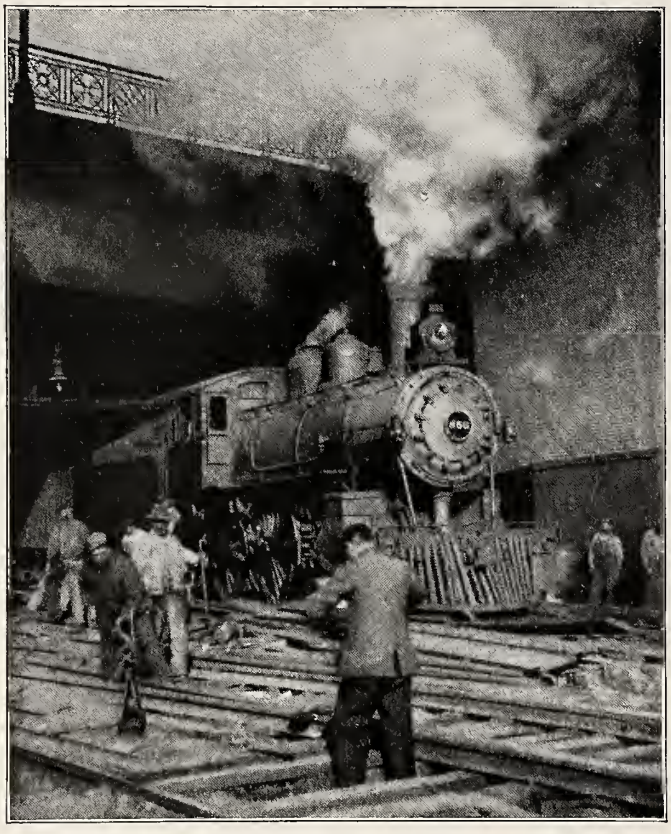
Etching Aluminum.

L. B. B., San Francisco, inquires for the most effective acid to etch aluminum.

Answer.— If the writer knew how to etch aluminum readily he would not be doing anything else, and the first one to accomplish it will reap rich reward if he can protect his invention. Lithographers were the first to use aluminum, and they will tell you that they etch it with weak nitric acid solution, when the fact is that nitric acid will not etch aluminum at all. What it does for the lithographer is to etch away every impurity on the plate without attacking the aluminum, thus rendering the right service to the lithographer. The engraver who wants to etch aluminum in relief has a problem before him. The best etching solution for aluminum thus far found is chlorid of iron strongly acidified with hydrochloric acid in the proportion of, say, one ounce of acid to twenty ounces of the saturated solution of chlorid of iron. The trouble is to get an acid resist to withstand this etching solution. Asphalt has proved the best.



No amount of make-ready will bring this half-tone up. It is a waste of time to try it.



This half-tone will print without any make-ready under proper conditions.

There Are Half-Tones and Half-Tones.

Gatchel & Manning, of Philadelphia, have kindly sent us two half-tones which illustrate the difference between the regular half-tone which publishers want to buy at a square-inch rate, and a half-tone from the same illustration, which the engraver has been allowed to finish properly. The trouble has been that buyers of engravings frequently are not discriminating enough; they judge only by the price charged them and then blame the printer if he does not get results. The facts are that paper and presswork are usually the big items of expense in getting out a job; the difference in cost between the two kinds of half-tones is very little, while the great loss of money is caused by trying to make a poorly engraved half-tone print, not to mention the destruction by it of valuable paper, and the dissatisfied customer. The public today is educated to know well-printed pictures, so that it is a waste of money to offer them any but the best. The successful printers and publishers are those who insist on starting every job right with only the best engravings they can buy, knowing that it is indeed economy. When they find an engraver who puts quality into every piece of engraving he turns out they stick to him, and thus relieve themselves of much of the worry, and get credit in the finished job for his work.

Saving Silver from Solutions.

"Engraving Company," Pittsburgh, writes: "Now that nitrate of silver is at top-notch prices, how can we 'Hoover-ize' it?"

Answer.— The principal silver loss is in developing, intensifying and fixing negatives. Have two taps over the developing sink, and the latter divided by a partition. Develop over one side of the sink and rinse the developer off at the same side, but wash under the second tap. Allow the water from the first sink to overflow into a barrel or barrels, throw the developer that is left over, or some sulphate of iron, into this barrel and stir it up before going away at night. In the morning the clear water on top can be siphoned off. Wash off the nitrate of silver in intensification also over this same sink. Fixing-baths should be kept in a dipping-bath, and, when they become saturated with silver, send to the refiner with the mud that will accumulate at the bottom of the barrels. Of course, all blotting-paper and cotton used in wiping the sensitized plate after it comes out of the silver-bath, and

cotton or paper used in filtering silver-baths, are carefully saved in a box by themselves. When one thinks that at least sixty per cent of the silver used ordinarily goes down the sink, methods of saving it are worth considering.

Negative Intensification Carried Too Far.

"Photographer," Philadelphia, writes: "A few years ago I saw a note in THE INLAND PRINTER about some one having trouble with lack of contact in printing half-tones, and it always occurred where shiny spots showed in the turned negatives. I did not pay much attention to the remedy you suggested, for I never had the trouble, but now it has broken out with me and I would like to know when you printed something about it."

Answer.— Curiously, this is the second query on this subject from Philadelphia. The cause of it is overintensification with copper and silver and, sometimes, the addition of lead. Particularly with copy like machinery, having strong high lights and shadows close together and each of small area, when the operator does not get his exposure right, instead of making the negative over he tries to save it by cutting and giving it several intensifications. By doing this he builds up the high lights in such relief in the negative film that when it is turned over on the glass the shadow parts of the film do not get in close contact with the glass, and a film of air shows "shiny" where there is not perfect contact between negative and glass. The remedy for it is to get the exposure right, develop sufficiently to get a negative so intense that it does not require more than one treatment of copper and silver to make it dense enough. John A. Kohler, of Chicago, makes the suggestion that if the turning-glass is coated with stripping collodion and, before the collodion is set, this overintensified negative is squeegeed on it and allowed to dry there, the stripping collodion will fill up the thin spots in the film and bring it all to an even thickness and thus save a "make-over."

Line and Half-Tone Collodion.

"Apprentice," Boston, writes: "I am ambitious to be a good photoengraver. I work in a shop and study all I can in the library nights. Your book gives me much knowledge. I help a photographer in the shop. He uses the same collodion for half-tones and line negatives. Is that right?"

Answer.— The same collodion can be used for both line and half-tone negatives, but it is not right. Line-negative collodion can be made without using any bromid salts, while half-tone collodion should contain some bromid. Line collodion should be what is called a contrast collodion, while for half-tones it should be a softer working collodion, capable of giving softer gradations. In theory, the developers should also be different. For linework the developer should have more restrainer so that development can be carried on longer. In old times, when better line negatives were made than today, an organic restrainer was used in the line developer. The only restrainer used today is the acetic acid, so there should be more acid used in line than in half-tone developer. The half-tone developer can also be stronger in iron and the development carried through quickly. You can use a developer weaker in iron for linework than you can for half-tone.

To Make a Large Tray for Acetic Acid.

T. B. Dawson, New York, asks for a large tray, 24 by 36 inches inside measurement, in which acetic acid solution may be used to soak a number of negatives before stripping to make up a flat. He says there are no large trays in the market any more, and asks how one can be made of wood.

Answer.— Serviceable trays can be made by a carpenter or cabinet-maker by using California redwood and some of the acid-proof cements now on the market. In *Photo-Miniature*, No. 166, page 380, the making of such a tray is described, from which some suggestions may be taken. When the carpenter has the tongued and grooved pieces of the tray ready for putting together he should coat the joints and seams of the wooden bottom and sides with a thick varnish cement, such as Owl or Probus acid and alkali proof varnish, which practical experience, after long usage with acid and alkaline solutions, has proved to possess a flexibility or elasticity not found in other varnishes of this class. White lead is unsuitable for joints as the acetic acid would form acetate of lead, which is soluble in water. When the pieces are carefully jointed and put together, the tray is put in clamps and left until the cement sets and dries. After a day or two the tray is given a thick coat of the cement varnish, both inside and out, and again laid aside for a couple of days. Then strong unbleached muslin is cut to cover the inside of the tray completely and lap over the edges. The tray is given another coat of varnish on the inside and the muslin pressed down smoothly in contact with the varnish. The edges of the muslin are tacked around on the outside of the tray and the whole of the inside given another coat of the varnish. When this is dry you have a tray that should last for years, provided it is given the proper care and is revarnished when necessary.

Copyright Complications.

"Printer," Cincinnati, writes: "Enclosed please find proof of a half-tone I had made for a calendar. I bought the original in a picture-frame store. It was a sepia print, twice the size of the half-tone. I am positive it had no mark of copyright on it, though I can not find it now. A stationer in this city showed me a post-card with the same picture on it copyrighted by a card publisher in New York. What I want to know is, what risk do I run for damages, or can there be any damages, if the copy I made the half-tone from had no copyright notice?"

Answer:—This is a question for a lawyer, and yet the writer, in a quarter of a century of experience in giving out pictures for reproduction, never found a lawyer that knew much more than he did about the muddled copyright law. Printers and photoengravers should know that if they find an uncopyrighted reproduction of a copyrighted picture it does not save them from a copyright suit if they engrave from it. Neither do changes and additions to a copyrighted picture give one the right to reproduce it. Further, you can buy a painting, or original picture of any kind, and still have no right to photograph it even, as the copyright may have been sold to someone else. The damages for infringement of copyright are fixed between $250 and $5,000, so it is a serious matter. The half-tone sent for an opinion is that of an actress. If she paid the photographer for the sitting, then she owns the rights in the picture and will never bother about copyright rights for she courts publicity. If the photographer gave her the sitting free, then he may have copyrighted the portrait and by experience knows better than to sue a poor printer.

THE POOR, STARVED COUNTRY EDITOR.

Bob Johnson, the editor of the *Motley County News*, writes in to say that he has been wondering "if the editor of a great weekly like *Collier's* ever had several different friends drop in and leave, in a single day: one quarter of beef, at least forty pounds of backbone, spareribs, and sausage, and a dozen and a half freshly killed quail."

Oh, hush, Bob! When several different friends drop in around these parts, about all they bring with them is: one-quarter of an hour of beefing, at least forty caustic comments upon our lack of backbone, and a desire to leave behind them a dozen and a half freshly killed editors. Still, it's no wonder Bob's friends have meat. For the *Motley County News* is published at Matador, Texas; and what more appropriate spot for the slaying of *bos alimentarius*?—*Collier's*.

APPRENTICE PROBLEMS IN WEST AFRICA.

BY J. H. BRADFORD.

THE demand for printing in this part of Africa is limited at present to the Government, the mission and a few traders, but here is a need that will not brook a year's delay in filling an order. In the Cameroun colony there are only three print-shops, and they are not nearly enough for competition. Of the three, the writer has only a speaking knowledge; but of one, the mission press, where he is found daily, he can speak.

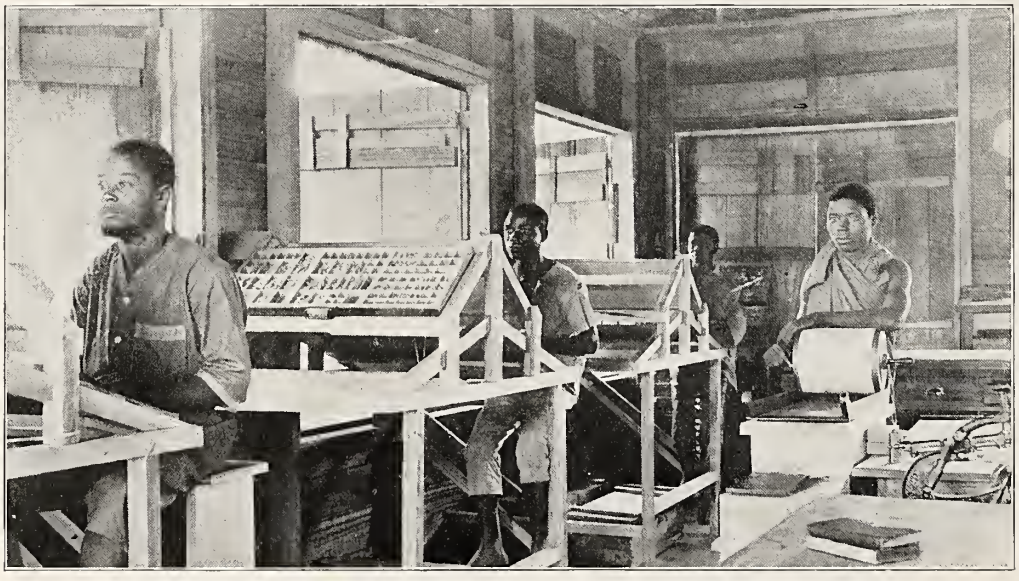
State the question from this point of view: "Can the primitive African be trained by the American apprentice system into a thorough journeyman?" First, you must see something of the equipment. One hundred and twenty miles inland from Kribi is a large industrial school, and here the print-shop is situated. As yet, equipment and supplies must come via a man's back or in small carts propelled by man power, though a motor-truck will be used in the near future. Freight and delivery add from one to three hundred per cent of the original cost of goods, and then they often arrive in bad order. The new press building is 24 by 32, built of wood with a thatch or mat roof, and having every available inch in huge windows for lighting, although there is no glass for the windows, and if the storm is severe enough the shutters must be closed and work suspended. Most of the furniture used is made in the carpenter shop, but the cases and cabinets are American and English, while all of the machinery — Gordon press, lever cutter, wire-stapler and lead-and-rule cutter — are of the best American make. There are only four series of type in use, but there is enough of each, including spaces and quads, and leads are kept in good supply. Paper is carried only in five grades: cover and ticket stock of bogus bristol, manifold paper, bond, book and news.

The apprentice must have but few requirements: First, that he be in good standing in the church; second, that he have finished the highest school in the colony; and third, that he be willing to work. Complying with those three he is sent on to the print-shop, where he is accepted on a three months' trial, and begins work.

First, the apprentice is removed from the primitive African only by his education, which covers a period of from ten to twelve years, in which time he has gone to school but half a day for six months of the year. During that time he has been under the teaching and influence of white people, and when he comes into apprenticeship, has, as he expresses it, turned his heart from evil.

If he has a wife, she comes with him and they are given a dormitory to live in and a kitchen to cook in. He comes for three years, and during that time he is to get no wages, but every week receives about half a pint of salt and about twenty cents in food money. This is sufficient, and most often the wife supplies the food and the twenty cents a week is saved with which to buy cloth, or clothing made at the tailor shop. Of the apprentices in the mission press, not one uses his food money, but banks it with the white man for future use.

The working hours are from seven to twelve in the morning, and from two to five in the afternoon, with Saturday afternoon off and one hour off on Monday for church instruction. Night school is available if the apprentice so desires, and aids are given him in many ways.



One Corner of the African Print-Shop, with the Apprentices, Elat, Cameroun.

Contrary to the American plan, the "devil" is not an apprentice but is paid to do many things that do not belong to apprenticeship. The apprentice spends the first week acquainting himself with letters, leads, sticks, cases and those troublesome commas and apostrophes which it is many months before he can be sure about. He learns the different sizes of spaces and their uses, and the use of the punctuation marks, and soon is tearing down some solid matter and slowly picking his way through "trouble, trouble" as he learns to distribute. Of course, composition follows distribution, and gradually he becomes proficient in straight matter. No copy that is not typewritten or legibly printed is placed before the apprentice. Then comes simple job composition with different sizes of type and different measures, with imposition, followed by press-work.

In the simpler work the apprentice goes with the job through composition, imposition, lock-up, stock cutting, ink and make-ready, press feeding, collation, scoring, binding, bundling, and delivering to the carrier for final delivery. As he advances, he undertakes more complicated work, culminating with tabular work in a strange tongue, and booklets, and he is allowed to impose eight-page forms for school text-books.

His American teacher is used to short, pithy terms, but the African has not seen any of these printing things, and in the translation it often takes a long sentence to tell what one American word expresses. When a person wants to say proof-

press, translated, he says: "Press it first writes when they have not yet written of big press." The native has the decimal system of counting only, because he used his fingers and it was not necessary to count. Therefore, any numberwork is extremely difficult, and such a problem as cutting and the number of sheets required for a run is a problem beyond their conception. They can not figure out why the white man knows how many lines leaded and unleaded will go on a page, and they want ornaments because they say they are beautiful. The teacher may have learned a short cut through years of practice, but he does not dare use it or the native will soon do likewise and pi will result. Thinking out a problem is foreign to them, and they want the job sketched and the sizes and kind of type named.

They are not speedy, they are not overly accurate, but they are very eager to learn, and their writing lessons, and arithmetic for printers, with practical work in proportion and use of white space, are intensely studied so that by the end of their apprenticeship they have learned by rote most of the things the American learns by eyesight and initiative. Considering that they come from a stock that has had no intellectual training and has lived from hand to mouth as the forest and garden provided, they are exceptional, and if the white man can give them a course for every procedure all will go well.



The Schoolboys Learning to Drill — Company Formation. Rubber Grove in the Rear.



Bringing in the Logs for the Sawmill. The Motive Power.

EDITOR'S NOTE.— The writer of this article, J. H. Bradford, left Chicago for Africa during the summer of 1916, after taking a course at the Moody Bible Institute, and is now the manager of the Mission Press, at Elat, Cameroun, Afrique Occidentale. The photographs from which the half-tones were made were taken by the writer, and in a letter accompanying the manuscript he sheds an interesting side-light on the conditions under which the work must be done. He writes: "Conditions here are unspeakable for photography. There is no ice to cool solutions, and even in the early morning they are never under 70°, which is the exception. Then, we order our goods from America in sealed cans for the tropics, and they send them as they are packed for American use. Most of my efforts have resulted in spoiled pictures, and the three photographs that I am sending you were obtained after many trials with a lot of damp paper."

COST AND METHOD

BY BERNARD DANIELS.

Percentage of Productive Time.

Many printers are in the habit of calculating the efficiency of their plants in terms of percentages of productive time, and of comparing these percentages at different periods in their own plants and also with those of other plants. This is all right provided the conditions are the same, and it is a desirable method of keeping in touch with progress, but such is seldom the case in different plants. The hour-cost is a better comparison figure, because it takes into consideration varying conditions of wages and overtime and differences in equipment; but best of all is a comparison of both the hour-cost and productive percentage, as then one checks the other.

One of the mistakes that printers make in calculating the percentage of productive time is that they use the pay-roll hours as the basis in many cases where the proper basis is the machine hour, and so get a wrong idea of their efficiency in the mechanical departments.

In departments or classes of work where no machinery is used it is proper to base the productive percentage upon the pay-roll hours, provided all, or nearly all, the employees receive the same or equivalent wages. Where there is a great difference in the wage scale between two groups of employees they should be separated and each group treated as a separate department, even though they may be working in the same room and under the same foremen. This is now quite generally understood by those printers who have cost systems.

In the machine departments the correct basis for computing the percentage of productive time is the machine hour for the number of hours the factory was running — the possible number of hours for each machine. For instance, a shop running eight hours a day would have 48 hours a week for each machine — 208 hours a month, regardless of the number of hours that were actually run or the wages that were paid to the operative. A shop that usually worked 10 hours a day and 59 a week would have 255 hours a month for each machine. If only 104 hours were actually used on productive or salable work in the eight-hour shop, the percentage would then be 50.

Here is where errors occur, some men counting only the pay-roll hours as the full basis amount and getting figures which are deceiving in that the result is a much higher percentage than the true one. If you worked 85 hours out of 100 hours for which you paid the pressman, your percentage of productive time would not be 85, but 40.8. This throws quite a different light on the high price that would be present under such conditions, and shows just where to look for the leak that is causing high hour-cost.

Should there be overtime it only increases the possible hours of the machines kept in commission, and not of the whole plant, unless the whole department has been ordered to work overtime — this really increases the proportion of working hours, as overtime is usually 100 per cent productive.

Do not try to fool yourself by taking pay-roll hours in the machine departments or combining hours that are of variant value, when you should be using machine hours or making separate departments. It will not fool the cash account or the profit and loss statement. Besides it will give figures that are valueless in finding the real cause of the high hour-cost.

An efficient plant should show 75 per cent productive time in the composing-room under the old style of management, or 90 per cent with the new non-distribution method. A pressroom should show 80 per cent productive efficiency. Hand workers should have a productive percentage of from 80 to 85. A plant having these averages would be a really efficient plant. But one month's record will not be enough, it must be continuous; and that is why the cost system proves so valuable, it keeps a constant tab on the results.

Composing-Room Depreciation.

The item of depreciation has long been a source of dispute and argument among the advocates of various methods of cost-finding and accounting; not because it was so very abstruse or indefinite, but rather because the habit of years in following the custom in other lines of business had led to a wrong idea of the importance of the right method in the printing business, and the habit continued without due investigation of the later and better methods.

All depreciation is based upon two facts that are not denied by any one who has to do with cost-keeping or accounting. The first of these facts is that everything wears out or decays in time, and if in continuous use the wear and tear is greater. All admit this fact, but there is considerable difference of opinion as to the time required to accomplish the wear and decay. It is admitted that things worn and deteriorated by age are less valuable than when new, and are therefore said to be depreciated; the question is: "How much?" The next fact is that things become old-fashioned and less valuable even though not used and worn out or affected by decay and corrosion. We all know of perfectly new type that is valueless because the particular face has gone out of fashion or become obsolete. These two items rapidly decrease the value of the tools of any business — some more rapidly than others, but none are exempt.

In the composing-room we find two classes of material which are affected by depreciation to a very different degree: type, which is quickly rendered valueless whether used or not; and fixtures and furniture, which are usable when quite old. The question, then, becomes one of amount of allowance or charge against these two classes.

In the ordinary course of operation, printers' furniture and fixtures will not *wear* out in twenty years — many plants have stones, stands and cabinets that have seen much longer use — but they will become obsolete, because of improvements, in from six to eight years, perhaps less. This means that it is good business to replace them in, say, seven years. Here we have two factors to deal with in determining the amount of depreciation: How much will it bring as secondhand material? How much per year must we take as depreciation to make good the difference? There is the question in a

nutshell. The junkman or secondhand dealer who would give you 20 per cent of its invoice value would be exceedingly liberal; therefore, it has depreciated 80 per cent in the seven years, which is 11.43 per cent a year — practically 11½ per cent. It is customary to lay aside 10 per cent per annum to cover the depreciation, or replacement, and some even cut it down to 10 per cent on the previously depreciated value. You can see for yourself how inadequate such a figure is.

Now, when we consider the type, we find an entirely different state of affairs. Type left in the cases unused will depreciate quite rapidly, but when used as is usual in the average print-shop it is often entirely worn out in a year, and the majority of type lasts only two to three years. Oh, yes, there are fonts in many plants that are ten or more years old and which look almost as good as new; but the fact remains that the average print-shop spends an amount more than equal to its entire type equipment in renewals every four years, and even those fonts that look so good are depleted of sorts and have numerous battered letters. This means that the depreciation on type is just 25 per cent. Carefully kept records in plants endeavoring to do good work show that the expense of keeping the plant up to standard is even greater, in some instances as great as 30 per cent or more.

This means that we must set aside 25 per cent of the invoice value of the type to cover renewals.

We now have a demand for 11½ per cent for renewals on the furniture and fixtures, and 25 per cent on the type. An analysis of a number of composing-room inventories showed that two-thirds of their investment was in type, so that we have an average replacement value of about 21 per cent on the total. Are you setting aside this amount every year? Why not? This depreciation must be met, either by you now or by your heirs or creditors later, when the final settlement day comes, as it surely will.

The Daily Time-Ticket.

Judging from a number of letters received, this really most important blank has not been given the serious attention that it deserves and requires.

The first item of importance that goes on the cost-record of any job is the figures showing the amount of time spent upon it as reported on the daily time-tickets of the workmen who have been employed on it during the previous day. If these are not correct, then no other figures on that job can be considered as right.

This being the case, it is very evident that it is essential that all entries on the daily time-tickets should be accurately made, and that any failure to put down the exact time and the exact operation means that the omissions will be losses, while overcharges may result in queering the customer.

It is, therefore, important that the time-ticket shall be so designed that the workman will find it easier to make correct records than wrong ones, and that these shall be made with the minimum of mental effort. It is upon this idea that the various time-clocks have been constructed, but these are too expensive for the smaller shops, which are the most numerous, and they must depend upon the proper character of time ticket or sheet.

This great importance of the time-ticket is due to the fact that the only thing that the printer buys and sells in his factory is time (hours), and that all cost calculations are based upon distributing the cost of doing business over the sold or productive hours.

Of course, our customers desire the price in a lump or by the thousand pieces, but there is no method by which a printer can prorate his expenses over a miscellaneous business on a per thousand basis without first ascertaining the hour-cost and the production per hour, even though he were willing to pay more for the clerical work required.

What we should do is to carry the hour-cost as now, and exercise the greatest care to have the basic time-records as nearly accurate as possible. Then we should educate the customer to the idea of buying the product of our shops on the right method of charging — cost plus a profit — giving him only an approximate idea in advance of what he may expect and refusing to tie ourselves down to a fixed quotation.

Keep your time-tickets so accurately that you are always prepared to show them to a customer in case of dispute, and have your cost system regularly audited so that the testimony of the expert auditor may be available to prove the correctness of the hour-rates. If all printers did this there would soon be very few estimates asked for or given.

There is another feature of the accurate time-ticket that is sometimes lost sight of, and that is its value as a guide in handling future orders. If a time-ticket shows unusual delay in the work, or if one shows production that is better than usual, the reason should be written on the job-record. Thus, when a repeat order is received, or a similar job is under discussion, facts may be definitely known and the conditions made right to correct the delay or continue the speeding up.

Don't Crowd! — Just Push!

Nothing new in that, you have heard it often; but have you ever heard it given as advice to advertisers, or used as a slogan for advertisers?

No? Well, that is just what we are going to ask you to consider about it now. Advertise, ADVERTISE, ADVERTISE, has been dinned in your ears by many writers and speakers until it would seem that the only thing for a printer to do was to advertise to the limit and tell the public as much about his business as possible, as often as possible, in as big type as possible, so that no one could fail to see, or hear the shouting. Now we are going to say, "Don't crowd." Ever notice that when a number of people attempt to crowd through a gateway, individual progress is delayed and forward movement retarded by the consequent jamming of too many units in a small space, and results are unsatisfactory?

Apply this simile to many of the advertisements that you see issued by your competitors (of course, you never do anything so foolish). Notice how much less effective are those which attempt to tell all about the business and what it has to offer in one advertisement, as though the author never expected to have a chance again, as compared to those which offer some one item or tell a single fact about the house or its product, or offer one special argument as to why the recipient should deal with it.

Remember that the person in a crowd is always anxious to get out of it as quickly as possible, and is intent on again securing personal freedom and ease. Then consider that the crowded advertisement has very much of the same effect, and the reader skims over it and tries to get through it as soon as possible or passes it on to the waste-basket unread.

Don't crowd, just push. That is the solution. Just push ahead and make one point at a time, push it home and keep on pushing by repeated efforts until things begin to move in the direction you wish, and then just push. A little and often is the way we eat and maintain life; a little and often is the way we attain a knowledge of those facts that constitute the basis of an education; a little and often is the way we must build up our businesses and do our advertising (that does not mean a small space or a small advertisement).

The next time you sit down to prepare an advertisement for yourself, remember that the average individual — and that is almost every one — can only receive one idea at a time and that is likely to be the last one of a series if a number are given him at once. Therefore, the best advertisement for a printer is one that forcefully expresses one idea about his wares and makes that idea so distinct and plain that it stands out and

forces attention — pushes itself right into the reader's mind and brain. One of the most successful advertising campaigns for a printer that we have seen consisted of thirty pieces, each of which contained a short but pointed appeal regarding one kind of printing, as cards, circulars, booklets, etc. They were well printed, representing the usual work of the house, and were mailed at frequent periods so that the name of the house was kept almost continuously before the recipients until a class of work was mentioned in which they were interested.

Try this slogan in your advertising department this year and see that you keep constantly pushing, but don't try to crowd the buyer or the prospective buyer.

The Price-List Versus the Estimate.

There have been turning-points and crises in the printing business at various times, but none so important as the present, when the price of all material and labor entering into the product of the printing-plant is so unsettled that it seems to change from day to day, and when the working force is being depleted in answer to the nation's call.

This condition has resulted in making all previous prices of printing untenable and given the printer the opportunity which has been sought for many years of placing the business on a business basis. In this, some see a reason for throwing aside all fixed prices and making the best deal on every job that can be made and get it; while others, less wise, act as though they thought the printer should stand the loss and stick to prices "same as last."

Neither of these methods is absolutely right. This condition is one that should not be allowed to pass without taking every opportunity to place the selling price of printing on a right basis — a basis that will give the printer a fair profit on the real cost of the material and work, after including the reasonable fixed expenses of running his plant. There is but one sure way of accomplishing this and that is what is generally known as the "cost plus" method. Such a method, honestly carried out, is the best protection for the printer and also the fairest for the buyer. It gives the seller the full return for all legitimate disbursements and exactly the profit which the buyer is willing to allow on the sale (and every honest buyer expects and desires that the seller will make a profit), while it throws the burden of arbitrary changes and alterations, and the cost of the loss of efficiency from badly prepared copy and instructions, on the buyer, who is responsible for them, at the same time giving him a chance to reduce the cost by avoiding these extras.

There is nothing new about the "cost plus" idea, and it would probably be in more general use in the printing business if it were not for the fact that it requires the printer to have a cost system that is standardized so that the buyer may have confidence in its result. It is easy enough to say to the buyer that a job cost so much for material and that the labor cost a certain amount, to which must be added so much for overhead expense; but it is quite another thing to prove it to him unless your cost system shows on its face that it is not padded or arbitrarily proportioned to get certain effects.

The endorsement of the Standard cost system by the Federal Trade Commission was a long step toward right prices and fair profits, and the present market conditions are a good and sufficient reason for inaugurating a general campaign for the "cost plus" system of charging for our product.

Perhaps you will say that we have gotten a long way from our subject as expressed in the title "The Price-List versus the Estimate," but let us see: The two methods at present in vogue for selling printing are the price-list for small commercial work and the estimate for larger jobs. At the present time, the wisdom of a Solomon could not frame a price-list that would stand for thirty days, unless it was manifestly unfair at the start, and such a list would engender unfair cutting by some and gouging by others. Such a price-making scheme would fail of itself because the public would resent the frequent changes that would be necessary, and no system of discounts could be framed to care for the rapid fluctuations in stock.

Now, as to the estimate side of the question: We are making estimates by many methods, including that of estimating the cost and adding the correct profit. Some are arbitrarily using the figures of their competitors, others are using the figures published by the organizations, a few are using the figures found by adding what they think is a profit to the rates found by defective cost systems, while the majority are *just guessing* at a selling rate for the various operations. Yet these are nearer to the right and the light than those who sit down and use fixed price-lists.

The price-list is defective because it does not at any time meet the true conditions except by accident. The estimate, when based on actual figures, may vary in the judgment of the estimator as to the time that will be consumed in doing the work; but if it is given as an estimate (as all estimates should be) and not as an arbitrary price, it is fairer to all than any price-list can ever be.

When reduced to its essentials, the "cost plus" method is the only one because it shows the cost in a manner comparable to the estimate, and it is easy to show the buyer in just what manner the difference was caused and to convince him of the fairness of the resulting charge.

Again, the fact that a "cost plus" system must be based upon a standard system of cost-finding also insures that the office and its estimators will be in possession of data regarding the rates of production in the different operations and unlikely to make serious errors in judgment, so that the cost will come out much nearer the estimate than under any other conditions.

Only approximate estimates should be given under any circumstances, and all orders should be taken on the "cost plus" basis under present war conditions; and by the time normal conditions are resumed the habit will be so fixed that neither the buyer nor the seller will want to go back to the old uncertainties and disputes. This does not give much chance for the "smart aleck" nor the "get the job at any price" printer, but it will help every self-respecting printer to place the trade where it belongs, among the professions, and it will give him more regular profits by eliminating the unprofitable order and spreading the overhead more justly.

THE NEWS.

A scholarly, yet practical, summing up of the laws governing newspapers is contained in "The Newspaper and the Law," which is soon to be issued as Bulletin No. 15 in the Journalism Series of Bulletins of the University of Missouri. The author is Frederick W. Lehmann, LL.D., a leading member of the St. Louis bar and former Solicitor-General of the United States. First appearing in the form of a paper read before the School of Journalism, Mr. Lehmann's remarks appealed to his hearers as covering the ground so adequately that it was decided by the school to give them permanent form.

The bulletin is especially noteworthy for the manner in which it clarifies the laws of libel for the general reader. Contempt of court is also defined, the author pointing out to what extent the laws permit newspaper criticism of court proceedings. Summing up, Mr. Lehmann shows that great freedom of the press goes hand in hand with great responsibility. His points are reinforced by citations of important cases, dating from early days in America to the present.

"The Newspaper and the Law," like the other bulletins in the Journalism Series, is intended for free distribution among newspaper workers and other interested persons. Requests for copies should be addressed to the School of Journalism, University of Missouri, Columbia, Missouri.



A Striking and Novel Cover-Design.

From the press of the Tri-City Lithographing and Printing Company, Davenport, Iowa—Original was printed in brown ink.



Striking Cover of House-Organ.

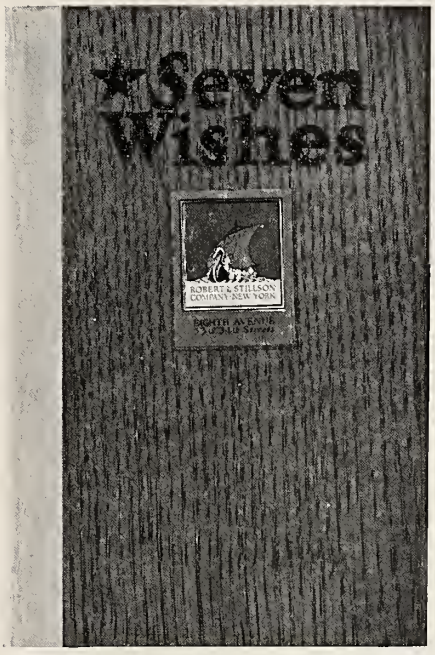
The effective cover above shown is from the house publication of The Scherckvertising Company, St. Louis, Missouri. The original was printed in two colors and gold, the gray tone in the upper panel here representing the gold of original. *The Quill* is commented upon at length in the Printer's Publicity department of this issue.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

As an annual greeting to friends and customers, the Robert L. Stillson Company, New York city, sent out a beautiful little book, bound attractively in boards, entitled "Seven Wishes." The copy was made up of short poems appropriate to the good wishes, listed among which are "A Cheerful Spirit," "Work Enough," "A Good Appetite," "A Bit of Amusement," "Some Extra Dollars." and others, possessing which, none could fail to be happy. On one right-hand page the title of the wish would be printed; backing this page, a short poem would be printed in small type; and on the following right-hand page a sentiment in prose appropriate to the title would appear. The cover, herewith reproduced, is particularly beautiful, the boards being covered on the sides with imitation wood veneer, representative of dark oak, India Japan being used around the hinge. On the front cover the title, "Seven Wishes," was printed in black from a hand-lettered plate, a star, printed in red, squaring up the word "Seven" to the width of the second line, "Wishes." Below the title, the work-mark of the company, in the form of a poster stamp, was tipped, supplying a bit of decoration which is not only pleasing but affords valuable advertising to the organization as well. The inside pages were printed on white stock in gray of an olive hue, the initials, beginning the prose sentiments, being printed in red-orange.



For details concerning the beautiful small book, cover of which is shown here, read review of Robert L. Stillson Company, New York city, the printers.

All in all this book is one of the most handsome printed things it has been our pleasure to examine, our only regret being that we can not show it in a fashion to give our readers a fair representation of its quality.

The cover-design for the January issue of *Furnishing Facts*, the house-organ produced by Young & McCallister, Inc., for the Brownstein-Louis Company, Los Angeles, California, is particularly striking and effective. Printed in black and blue on white stock, with a "bled" border in gold around the page, it depicts a winter scene in the mountains, with a hunter or trapper, clad in Brownstein-Louis warm clothes, trudging over the snow. It is reproduced on this page. Young & McCallister printing is not only good printing but effective advertising as well, and something unusual may always be looked for in the treatment of *Furnishing Facts*, *The Needle*, the company's own house-organ, and all other work coming from the establishment.

Emil George Sahlin, East Aurora, New York. — Your business-card is distinctive, appropriate indeed in every way for a craftsman.

Arthur J. Mansfield, Boston, Massachusetts. — The specimens of holiday printing done by the boys under your direction at the Boston Trade School are exceptionally good, in fact quite an improvement over the work which usually comes from school printing-plants.

Walter Wallick, Champaign, Illinois.— The "Illinois Day Celebration" booklet is satisfactory in every respect save one — there is too much white space above the type on the opening text page. The effect produced thereby is displeasing.

P. S. Foster, Elmer, New Jersey.— In general effect, particularly as regards the colors used, your Christmas greeting is quite pleasing. The type-group on the third page is a little too wide for the page, even though the type is not too large for such use.

Carl J. H. Anderson, Amherst, Ohio.— The Christmas-greeting cards and folders are all of exceptional quality, hand-made stock being responsible to no small extent for their pleasing appearance. Very simple type arrangements are all that are required to produce an appearance of quality on hand-made stock.

H. S. Smith, Colorado Springs, Colorado.— Both the specimens you sent us are worthy of reproduction, but, unfortunately, the colors are so arranged that the engraver can not make a separation for that purpose in zincs, and much of their attractiveness would be lost in half-tone.

We are indebted to A. B. Bissinnar, Columbia, South Carolina, for a clever printing idea which may offer a suggestion to others of our readers. It is a menu for the Thanksgiving dinner of the men of Company D, 321st Infantry, stationed at



An effective and imaginative conception — the first page of a folder produced by Calkins & Holden, Incorporated, New York city, for Estey Organ Company. The original was printed in particularly pleasing colors.

6–5

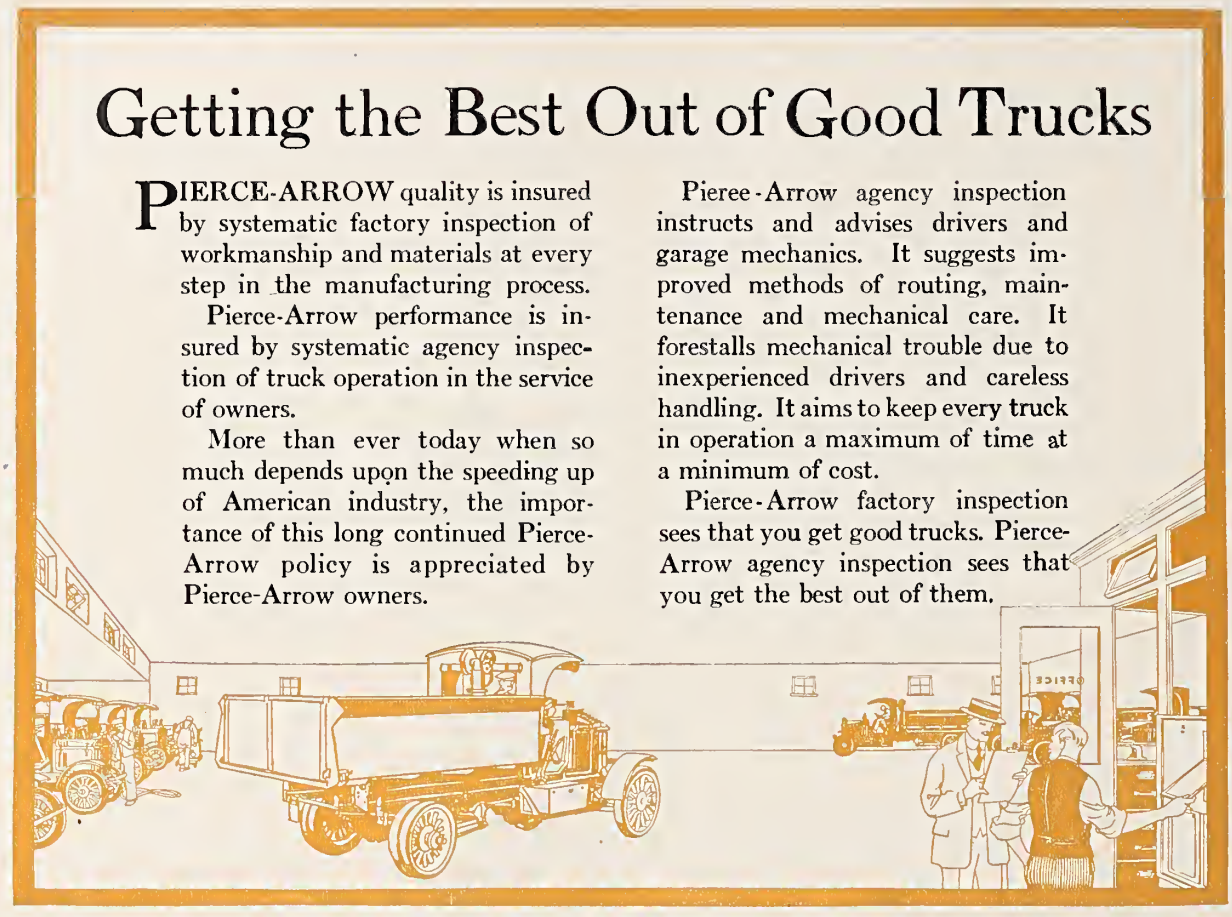


Striking and seasonable house-organ cover, produced by Young & McCallister, Incorporated, Los Angeles, California. For details as to printing, read review of the firm's work which appears on this page.

Camp Jackson, printed in the center of a paper napkin, on which — around the menu — the roster of the company was printed. The workmanship is good in every particular.

the Estey Organ Company, entitled "A Symphony Orchestra in the Home," the title-page of which is reproduced. The reproduction is an injustice to the original, which was printed in beautiful colors, but it will serve to give our readers an idea as to the character of the design.

R. C. STUART, Ithaca, New York.— Unless encouragement is a help we can not give you the assistance you ask for, inasmuch as the Christmas-greeting cards are excellent in every way. Our only suggestion is that on one or two, where there was considerable copy, it would have been better to set the text in lower-case instead of capitals, for a reason that is obvious, no doubt, to you — legibility.



WE have received from the Morris Reiss Press, New York city, a collection of specimens of representative work of the plant, examples of which have been reproduced on these pages from time to time. In the collection were several which Mr. Reiss entered in a contest conducted by the *New York Union Printer*, one of which was awarded second prize in that competition.

FROM Calkins & Holden, Incorporated, New York city, we have received an exceptionally fine collection of direct-mail advertising literature, comprising folders, booklets, mailing-cards, etc., representative in quality of the best that has been done along this line. Particularly interesting are the specimens prepared for The Pierce-Arrow Motor Car Company, among them being a series of striking folders, each of which emphasizes a strong point in favor of motor-truck use and Pierce-Arrow trucks. The titles of these folders, "Confidence in Your Investment," "Speeding Up," "Fixed Quality," "Meeting the Emergency," "Getting the Best Out of Good Trucks" and "Adaptability," give one an insight into the character of their appeal. The general make-up of each item in this series is the same, variation being afforded by change of illustration and color scheme. One of the series is reproduced on this page. A booklet, "Pierce-Arrow Enclosed Bodies," is especially pleasing. It is of a character which suggests refinement and quality, absolutely essential qualities in the advertising literature of a high-grade motor-car. Another exceptional specimen is a folder for



(Above). Inside spread of striking folder — one of a series — prepared for The Pierce-Arrow Motor Car Company, Buffalo, New York, by Calkins & Holden, Incorporated, New York city. (Below). Title-page of the same folder.

FROM the Federal Advertising Agency, New York city and Chicago, Illinois, we have received a particularly fine form of holiday greeting. It is a large folder, on the inside of which, beneath a cut out photographic mount, an exceptionally fine hand-lettered arrangement of Marshall Field's "The Twelve Big Principles," is printed. On the front of the cover, season's greetings are printed on a tipped-on sheet.

THE LEES COMPANY, Advertising, Cleveland, Ohio, has again forwarded the editor of this department a collection of direct-advertising forms produced under its supervision from copy prepared by the organization. Those who have seen examples of the product of this organization heretofore need not be told of its general all-round excellence. The catalogue for The Crowell-Lundoff-Little Company, bearing the imprint of the Bert L. White Company, of Chicago, is a particularly handsome piece of work.

D. B. UPDIKE, of The Merrymount Press, Boston, Massachusetts, sent out as his New Year's greeting a handsome folder, on the first page of which the greeting was printed from type below the title of the illustration, "A View at Camp Devens, near Ayer, Massa-

chusetts." The illustration which appears on the third page was printed in beautiful and delicate colors from a wood engraving by Rudolph Ruzicka. The illustration depicts soldiers at drill, with onlookers, at the National Army cantonment, barracks of the camp forming the background.

"menu" was printed in gold and the type-matter, a quotation from General Pershing, was printed in brown. The limitations of reproduction in half-tone make it impossible to show beautiful examples of color printing in one color or we would show this specimen here. We hope our friend and ally across the water will favor us with more examples of his work.

Kirschbaum Clothes

A. B. KIRSCHBAUM COMPANY
Sign of the Cherry Tree

ADHERING, as in the past, to the all-wool principle, we announce the readiness of the Kirschbaum line for Spring and Summer, 1918.

By making early and adequate yardage provision, we are enabled to offer a wide selection of merchandise covering what is now the popular price range for clothing of established standards.

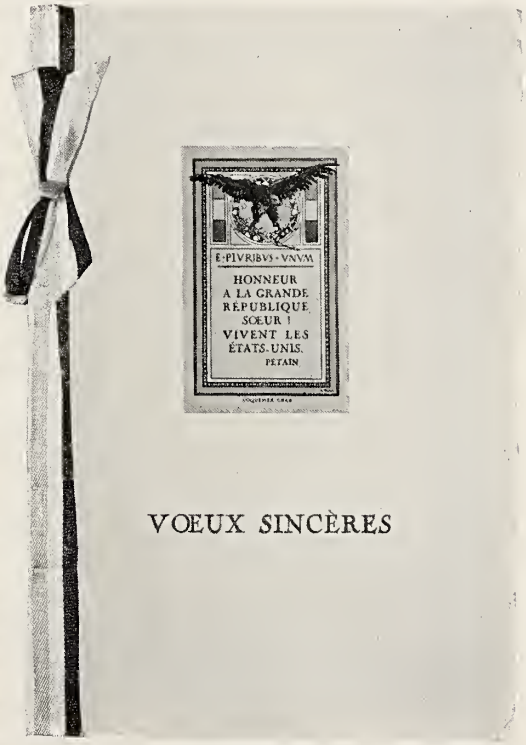
Your most thorough consideration is requested of the style models and fabric swatches which will be laid before you at an early date by Mr. Terry Peel.

A. B. KIRSCHBAUM COMPANY
Philadelphia New York

Inside spread of large folder by the William F. Fell Company, Philadelphia, Pennsylvania.

THOSE who are fortunate enough to be on the mailing-list of the William F. Fell Company, Philadelphia, Pennsylvania, see some wonderfully fine printing. No concern in the world does better work. The difficulty is that much of it is in colors, so arranged and of such nature that an attempt to reproduce it would be unfair to the producer. The printing executed by the Fell organization for the Lehigh Portland Cement Company and the A. B. Kirschbaum Company is of the best quality and must surely redound to the benefit of the customers. We are reproducing the inside pages of a folder, the pages of which, in the original, were nine by twelve inches in size, and which was printed in light brown and black on India tint antique laid paper of good quality.

COQUEMER, Paris, France.— We acknowledge with grateful appreciation the large collection of beautiful specimens of printing, the product of your plant. Refinement and taste are evident to a high degree in the various patriotic cards, which are effectively and strikingly designed as well. Colors chosen are delightful in every instance, particularly so in the menu title-page. To give our readers an idea of the original we will state that the design was printed on light brown cover-stock. The bands running across the page were, in order, blue, white and red, the glorious tri-color, of which we are all so proud, the flag under which civilization was saved at the Marne. The leaves around the panel were outlined in gold and filled in with a soft light green. The word



Title of folder to enclose greeting printed on a second folder, designed and printed by Coquemer, Paris, France. The text on the stamp tipped inside the blind-stamped panel is a tribute to the United States from General Petain. The ribbon is of red, white and blue stripes, the line of type at the bottom was printed in gold and the stamp was printed in colors. The stock used is heavy white hand-made cover-paper.

FROM E. R. LOKEY, chief printer of the United States submarine base, San Pedro, California, we have received some excellent specimens of printing, both as regards typography and presswork. In the upper left-hand corner of Mr. Lokey's personal card he has blind-embossed a device made up of a submarine inside a life-buoy, through which a harpoon extends. An interesting item in the collection is a calendar, at the top of each sheet of which half-tone illustrations are printed, showing scenes and jackies about the base of the under-water craft. This specimen, particularly, is prized by the writer, who doffs his hat to the tars on every occasion.

H. O. AKERS, Hamilton, Ontario.— A plain border would have been preferable to the highly decorative, spotty border you used on the "Good Printing" blotter. Such borders, being so prominent, detract from the more important type-matter, which should not be handicapped in performing its function — that of conveying information. Text, missal or uncial capitals should be used only for beginning words, as they are so difficult to distinguish by the average person that reading is a task. The type used is too large, especially for the text-matter, creating an effect of congestion which is not only displeasing, but difficult to read as well. Use more white space and give your type breathing room. Note blotter which appears on page 774.

D. M. BENTON, Macon, Georgia.— The "Gala Halloween Night" card is striking, interesting and effective. You exercised good judgment in using a light tint of blue

T&T IMPRINT

WINTER
MDCCCCXVII
XVIII

PRINTED AND PUBLISHED BY
TAYLOR & TAYLOR · 404 MISSION STREET
SAN FRANCISCO

Title-page of winter issue of the *T & T Imprint*, house-organ of Taylor & Taylor, San Francisco, California, demonstrating effectually that most pleasing effects are obtained by the simplest form of arrangement. Ornament was printed in red on original page.

for printing the exceptionally bold design, set in Publicity Gothic with a harmonious decorative treatment. Printed in black ink, this design would have been ordinary indeed — and quite too bold. In the grouping of the several items on the page, and in the relative prominence given them, your arrangement of the school catalogue cover-design is better than the other copy you sent us.

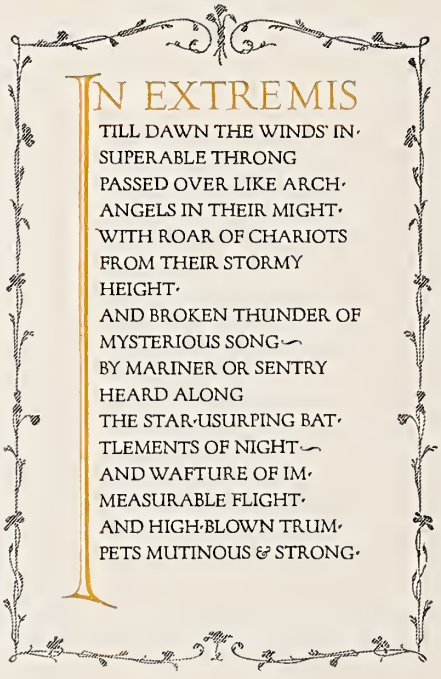
After the showing of pages from the winter issue of the *T & T Imprint*, house-organ de luxe of Taylor & Taylor, San Francisco, made in the department of "Printer's Publicity" last month, it seems that no further evidence need be given of the superior quality of this edition. We are desirous at all times, however, of showing our readers examples of the best effort along typographic lines, and for that reason are showing two other pages from the publication. To our readers who overlooked the "Printer's Publicity" department of the last issue we recommend that they take it up again. Furthermore, while that department is primarily interested in printing from an advertising standpoint, rather than from the standpoint of typography and design, we suggest that friends and devotees of this department follow Mr. Martin's work closely, as in it they will find many ideas worth while to them.

J. Orville Wood, Cleveland, Ohio.— The folder announcing your book, "The Theory and Practice of Printing," would be more pleasing if the lines of the inside pages were uniformly spaced. Most of these lines are set solid, consequently crowded, while those alongside the initials are spaced too widely. Space should be the same between all lines on a page. The leaded lines would not be at all bad if space between words were wider to conform to the space between the lines, but, unfortunately, spacing between words is not as it should be. We do not admire the use of a stronger color for printing initials than used for the small type matter. It effects a striking difference in tone and makes the initials too prominent.

The Watts Press, Indianapolis, Indiana.— The patriotic blotter for the Lee State Bank is most assuredly a pleasing job of printing, and the advertising idea is also good. The neatness and dignity of the form make it particularly adaptable to bank advertising. The fine rules at either end of the line "We invite" are superfluous, and constitute the only blemish on the blotter. These should be removed, and, instead of the words "We invite" only being displayed, the entire sentence of which those words are part should be emphasized. Of course there might have been a desire to "camouflage" the idea, in which case the two words displayed could be left as they are without the rules, but, because of the close connection between them and the remaining words of the sentence, there should be less space between that line and the one below.

The Lake Shore Press, Sandusky, Ohio.— The blotters are a little too complex in design through the use of too many decorative features — and in the excessive use of color — to score effectively. By simplifying the borders in some instances, and by eliminating decorative units incorporated therein for no other purpose than to fill space, the type could be made larger, hence more readable, and the added white space would make that type stand out. The decorative features subordinate it. We note on the blotter "You Can't Lose Him," the linear border used had to be spaced in places to fit in with the surrounding rules, which causes a displeasing break to appear in the border. This should have been considered in marking the size of the border of rules, which should have been made up to fit the unaccommodating, unchangeable size of the linear border.

We have received from Wardwell, "printer-man," Portland, Maine, a large collection of holiday-greeting cards and folders which he produced for his customers during the recent holiday season. In general, they are of high quality. We see no good reason, however, why Mr. Wardwell should go to the expense of printing the sentiment on his personal card, "The best year ever," in a weak gray, making it rather difficult to read, and throwing the entire design out of balance as to tone, when results would have been much better had the type been printed in black, along with the larger



A specimen reproduced in full size on an inside page of the *T & T Imprint*. The border was originally printed in gold and the items here shown in brown were printed in red, producing a rich effect.

part of the illustration. On another, the longest sentiment of all, he used capitals exclusively, notwithstanding the fact that capitals make for slow and difficult reading. These are, of course, minor details, but it is attention to minor details that makes good printing possible.

As a boy, when some one apprised the writer of something on the order of papaws, wild grapes, etc., which he had found in the vicinity of home, but which we had never run across — and when we indicated our surprise — the lucky lad would remark, "O, the woods are full of 'em." We are tempted to apply the same remark when some printer, doing a high grade of work — yes, a decidedly high grade of work — sends specimens to us for the first time. We often wonder if printers — many of them, we mean — hide their light under a bushel as effectively from their local potential customers as they do from us. In the case of The Bachmeyer Press, Cincinnati, Ohio, however, THE INLAND PRINTER seems to be the only party kept in the dark, for the initial contribution of that firm to this department is made up of two remarkably fine examples of advertising designed to promote business for the company. In typography, in color use, in good advertising sense and in format as a whole, these specimens deserve a place alongside the best effort in printing. It is a joy to look them over. One a booklet entitled "The Right Equipment for Fine Printing," and the other a folder, "Where Fine Printing is Done Efficiently," supply absolutely incontrovertible evidence of the ability of the Bachmeyer organization to turn out the best of printing. The booklet, which is 5¼ by 7¾ inches in size, has a particularly distinctive cover-design, printed in unusual colors — but colors which, for their softness and harmony, could hardly be improved upon. The cover-stock is a light brown and the design is printed from a harmonious middle-value blue and a variation of terra cotta. The arrangement of the inside pages is effective and pleasing, a view in the plant being shown on each one. The folder was also printed in colors, on heavy, gray cover-stock with a deckled outside edge, double folded to the size of ten by thirteen inches. The reproduction of the title of this folder does scant justice to the original, but we want to give our readers an idea of the character of this work. We are advised that THE INLAND PRINTER is now on the Bachmeyer mailing-list, so perhaps we will soon be able to show reproductions from specimens where the color separation will not make it impossible to show the work in its true value and to the credit of the house.



First page of striking folder by The Bachmeyer Press, Cincinnati, Ohio. The original was printed in colors on gray cover stock; the page size was 10 by 13 inches.

B. W. RADCLIFFE, Macon, Georgia.— Your work, as we have stated before, is all that good printing should be. We admire it. The two patriotic cards, one used as a stuffer by The J. W. Burke Company, your employers, and the other designed to be attached to electric lights to "save juice," and which was sent out to Macon business firms by the company with its compliments, are especially good. One is shown. The office stationery embellished with holiday decoration represents a good idea, one many firms could use to advantage during the holiday season.



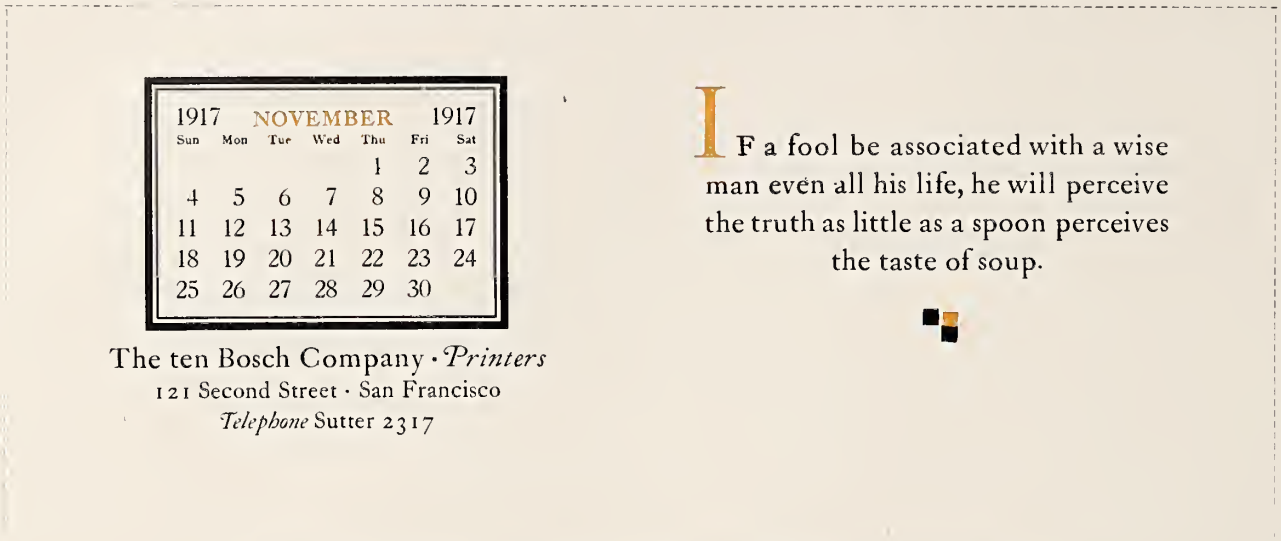
Card to be hung to electric lights. Designed, printed and mailed as a patriotic conservation effort by The J. W. Burke Company, Atlanta, Georgia.

THEODORE P. WILSON, Winchester, Massachusetts.—The design for your several stationery forms, hand-lettered, arranged by Charles Capon, formerly of the Amsden Studios, Cleveland, Ohio, but now back in Boston, is quite distinctive and well executed. As stated before in these columns, Mr. Wilson, who publishes *The Winchester Star* and operates a job-printing department in connection, uses a new design for his bills and statements each month. In this connection, he writes as follows: "I have continued this through the year and find that it brings considerable comment from my customers — also increased orders in creating a desire for a change in their own stationery." For January, Mr. Wilson sent out bills embellished with holiday decorations, one of which bears the words "Greetings 1918," the design being printed in seasonable colors, green and red.

FROM W. M. Young, illustrator for advertisers, we have received two interesting folders; on the second page of each is a good illustration of a view inside the loop district of Chicago, printed from line etchings over solid backgrounds printed in brown, tooled to emphasize the high lights of the illustrations. This part of the work is deserving of the highest praise. On the third page of each the advertising-matter is printed from etchings of hand-lettering. The work in this respect is interesting, but hardly as readable as most advertisers would like, for, in the lettering, the artist has followed out an old canon of the letterer's craft which specifies that round letters such as "o," "e," "c," etc., should be wide, whereas letters such as "m," "n," "h," etc., which can be compressed, be made thin. This changing the form of letters in a word represents poor judgment, for, although it makes for novelty, it also makes the matter difficult to read and irritating to the reader. Novelty should not be obtained at the expense of legibility.

AGAIN we are indebted to Fuller & Smith, operating a general advertising office in Cleveland, Ohio, for a large collection of direct-advertising forms prepared by that clever organization. It would require more space than we have available to recount all the good qualities found in the

specimens making up this collection, that is, to the extent that such a recounting would prove helpful to our readers. Since all are printed in such colors, and in such a way, that, however difficulty experienced in reading it. The man who said the obvious so concisely, "Type was made to read," must have gained Mr. Hunt's ear, for readability is a valuable attribute of his is lost in a needless effort to square that line up to the length of another, as you did the figures "1918" on THE INLAND PRINTER design. This line need not have been the full length of the



Readable type and generous white space make this blotter by Haywood H. Hunt especially pleasing.

beautiful and effective in the originals, satisfactory reproduction can not be made, we can not reproduce them. Sufficient to say, however, that no better work is being done in this line, a fact that clients of the company have, no doubt, found true, to their own satisfaction. While, of course, Fuller & Smith, being advertisers and not printers, did not do the printing, that company is responsible for the high quality of the product. Knowing good printing and supervising the production of it are absolutely essential if an advertising organization is to be successful, and the Fuller & Smith organization appears to score in this respect, as well as in others, if the specimens we refer to are an indication.

READERS of this department were introduced to the work Haywood H. Hunt is doing with The ten Bosch Company, of San Francisco, California, some months ago when several of his exceptionally simple and effective designs were shown. Mr. Hunt has lately sent us another large collection of specimens to look over and we assure the gentleman that it was with great pleasure and satisfaction that we did so. Practically all of his work is done with work. Several interesting specimens are reproduced, not by any means the best, but those which, in our judgment, will prove most valuable in suggestion to all our readers.

ALVIN E. MOWREY, Du Bois, Pennsylvania.—The specimens sent us are of average quality.



A simple but interesting business-card, also by Mr. Hunt.

All are good except the cover-designs for *The American Printer* and THE INLAND PRINTER, on each of which the type-matter is overshadowed by the decoration to such an extent that the former is fairly stifled. The fact that the colors one above, "March," and, without letter-spacing the effect would be better throughout. The border around *The American Printer* design is altogether too complex and forceful. It is not pleasing. Large masses of matter should not be set in capitals exclusively, as you handled the card for Robert B. Esseltyn Company, expecially because capitals are difficult to read.

F. J. FUHRMAN, Pittsburgh, Pennsylvania.—The booklet, "Historical Sketch," is an ambitious production and, for the most part, is well executed. We do not admire the use of uncial capitals for the title. Such letters are good for the beginning of words, but to letter or set in type entire words in them results in an illegible, unattractive line or mass. The ornament on the cover is printed backwards as regards the use of color. The darker brown should have been used where you used the lighter brown and vice versa. We believe it would have been better to use two instead of three colors on the cover, as the effect gained by the use of the third is unworthy of the expense and effort expended in its use. We suggest that the middle brown be eliminated,



A letter-head design which is all that could be desired, yet so simple and easily done as to suggest to some that insufficient effort was put upon it.

the two excellent roman faces, Cloister Old Style and Caslon. All his work is intelligent in every respect; it is not only pleasing in appearance and inviting to the eye, but goes further and does not place a strain upon the eye because of any used for the border on THE INLAND PRINTER cover are not strong, makes it the less offensive of the two designs, and if the type were larger the result would, no doubt, be pleasing. It is not good taste to so letter-space a line that unity the bulk of the ornament to be printed in the dark brown along with the type and lettering, the lighter brown being utilized for the border and the tint portions of the ornament. The lines of the title-page could be raised one pica with

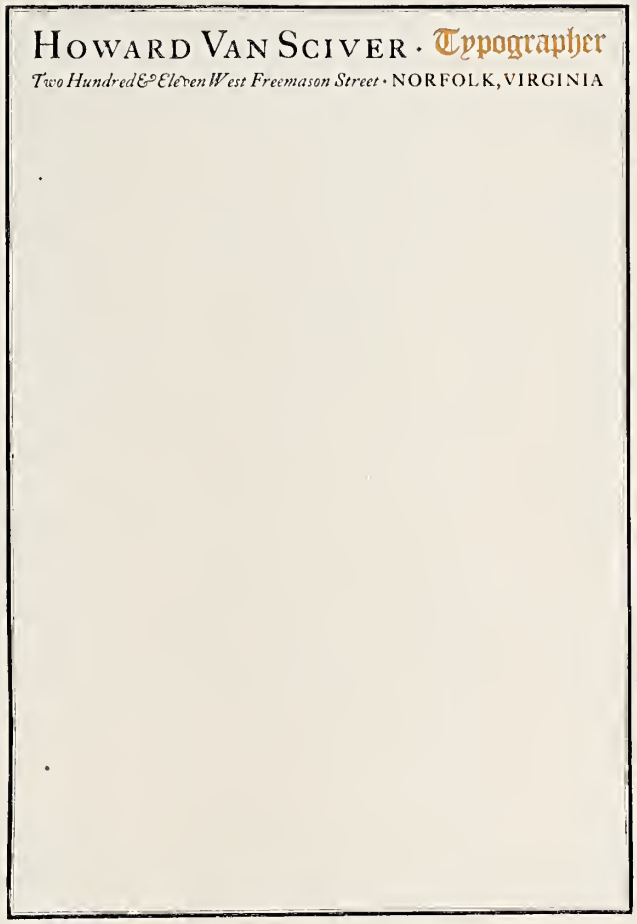
an improved result. Type-pages are satisfactory — although lines are not uniformly spaced — and the border is pleasing and appropriate.

During the past month we have received from Harry W. Leggett, Ottawa, Ontario, a collection of good hand-lettered motto-cards which he has executed from time to time, practically all of which have heretofore been reproduced in The Inland Printer. Mr. Leggett recently reprinted a number of copies of each of them to be sold at a charity bazaar, his contribution, no doubt, to some worthy war relief enterprise. In writing us, Mr. Leggett stated: "Possibly I shall not do any more of them, so, before they go, I am sending you a lot for yourself with the idea that possibly you will find some of them sufficiently interesting to keep." He surmised rightly, for we have retained certain of them for several years, and are more than glad to get those we did not have. We have long considered Mr. Leggett one of the shining lights of Canadian printing craft. Along with the motto-cards, he sent some little forms, of which he correctly writes: "I am sending you copies of three little forms which I think demonstrate that typography does not always need elaborate decoration, nor even the second color, to produce attractive results."

J. Henry Stephany, Brooklyn, New York.— The business-card, in which your name, as written, appears in reverse on what seems to be a daub of ink or paint, is quite unique and striking. It is reproduced in the hope that it will offer a suggestion for adaptation by other readers.

The Stoll Printing House, Detroit, Michigan, took the war message of President Wilson as copy and with it got out a handsome brochure to send to friends at Christmas time. The book is covered with Japanese hand-made stock of a deep red color, on which a rule border and an ornament, in the center of which the dome of the Capitol at Washington appears, are printed in a deeper shade of the same color as the stock, and the title, "The War Message of President Wilson," above the ornament and inside the border, is printed in gold. The book is tied with a cord harmonizing with the color of the stock. All the pages, which are printed on Strathmore De Luxe, are double-folded and on the page following the title-page, and facing the first page of text, a large portrait of President Wilson is tipped. This specimen is one of several received during the past two months which are representative of the best work possible in the graphic arts field, a specimen which demonstrates that printing can indeed be a work of art if intelligence and skill are combined with good paper. The book is 8¾ by 13¾ inches in size, the cover extending beyond the inside pages. It was sent out in a cardboard box, neatly covered with rich brown paper.

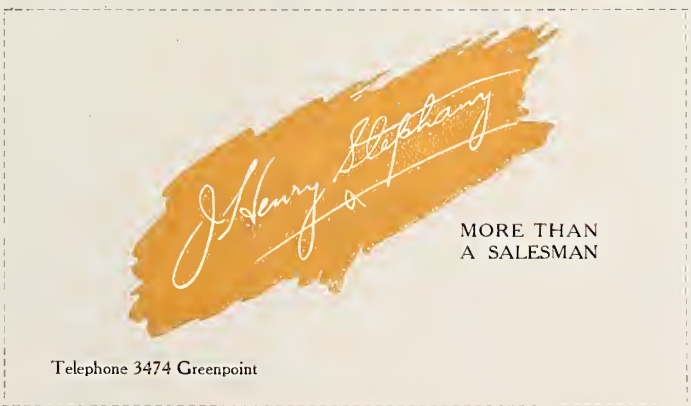
The Holmes Press, Philadelphia, Pennsylvania, is conducting quite an extensive campaign for more business, and several of the units have heretofore been reproduced and commented upon in this department and the department of "Printer's Publicity." Now comes a six-page folder entitled "More Evidence," on the three inside pages of which, and also on the back page, which folds inside, actual and complete specimens of booklets and poster stamps produced by the company are tipped, heavy green cover-stock being used for the folder. On the first outside page, an effective title appears and below each specimen, on the folder itself, good advertising logic is printed, in one case the following being used: "There are many ways of making a booklet. The result depends on the method and brains used in its production. Are the *best* of these too good for your business?" The high quality of workmanship and the good taste and judgment manifested in all the units heretofore received presage the success of the campaign. The printer has exceptional advertising opportunities, not having to be content to show a picture of his product, but being able to show the actual product. Many others could follow the lead of The Holmes Press in submitting "more evidence" in the form of concrete examples of what they can accomplish for buyers of printing, especially advertisers. The example of taking a dose of his own medicine has its effect also.



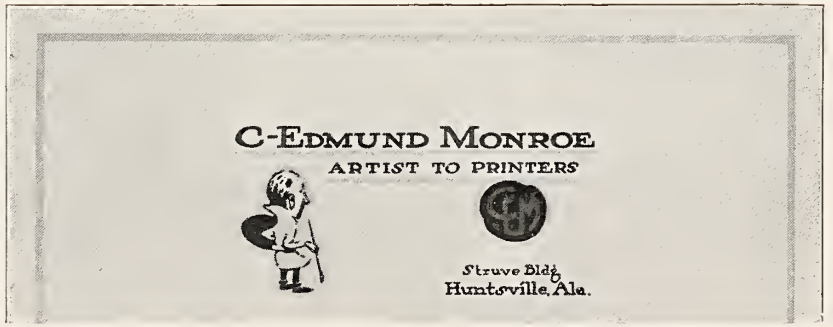
An unusual letter-head arrangement by Howard Van Sciver, Norfolk, Virginia.

George O. McCarthy, Gordon, Nebraska.— Some of the specimens are good, but others are subject to improvement, particularly as regards the alignment of initials. In using initials of well defined outlines, the top of the letter or block should align exactly with the top of the first line alongside, and the bottom of the letter, or block, with the bottom of the last line alongside. On the Mildred Stepp card, "The mission of art," etc., the initial is too high, and it does not align at the bottom with the bottom of the last line at its side. The *Journal* card, "The mintage of wisdom," etc., illustrates another improper use of an initial that might easily have been corrected with a resultant improvement in other respects. The bottom of the initial does not line up with the bottom of the last line alongside. There is too much space between lines, by reducing which the initial could be easily brought into alignment. Margins are too small on this card, which prompts the suggestion that had smaller type been used, resulting in more white space at the sides, the distribution of white space would have been better throughout. Where the plain letter "T" is used as an initial, the lines alongside should not be indented, as is customary on full-faced letters and squared block initials, inasmuch as the white space on the letter itself is sufficient to indicate that the letter is not part of any word except the first. In like manner, when the letters "A" and "L" are used as initials, the letters should be mortised at the top to admit of running the first line close to the letter itself, succeeding lines to be set flush to the type block.

Harry W. Osgood, Jersey City, New Jersey.— The Christmas issue of *The Mirror*, published and printed by pupils of the vocational department of public school No. 24, is very good indeed. The text pages are pleasing and readable, a good size of type, generally well spaced as to words and lines, facilitating reading. We note that in some cases, however, the lads have not spaced all words of a line uniformly, in one or two instances the space necessary to fill out and justify the line being placed between the last two or three words. It is especially important that beginners should be taught careful spacing, for, if they start out with the idea that "it don't make much difference," they will generally wind up as indifferent spacers and, therefore, poor compositors. The cover-design, evidently printed from hand-cut blocks, is especially pleasing and appropriate.



A novel business-card.



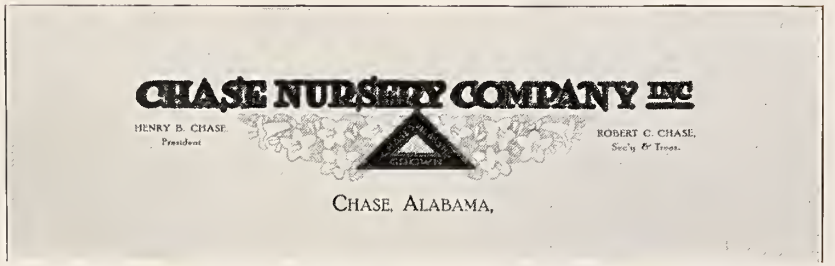
Original in gray, black and yellow-orange — the last named color being used only for monogram and two spots on face of figure. White paper used.



Original printed in light green and black on white stock. Color separation can be distinguished in reproduction.



Original printed in gray, green and black, the green being used for letter "H" in shield. White paper used.



Original printed in yellow and black, on white stock. Yellow outline around letters of main line and triangle.



Original printed in black and orange, on brown stock, dots of border and sky in illustration being in orange.



Original printed in gray and black, on white stock, circle enclosing letter "M" being printed in black.

Interesting Hand-Lettered Letter-Heads by Monroe Printing Company, Huntsville, Alabama.

JOB COMPOSITION

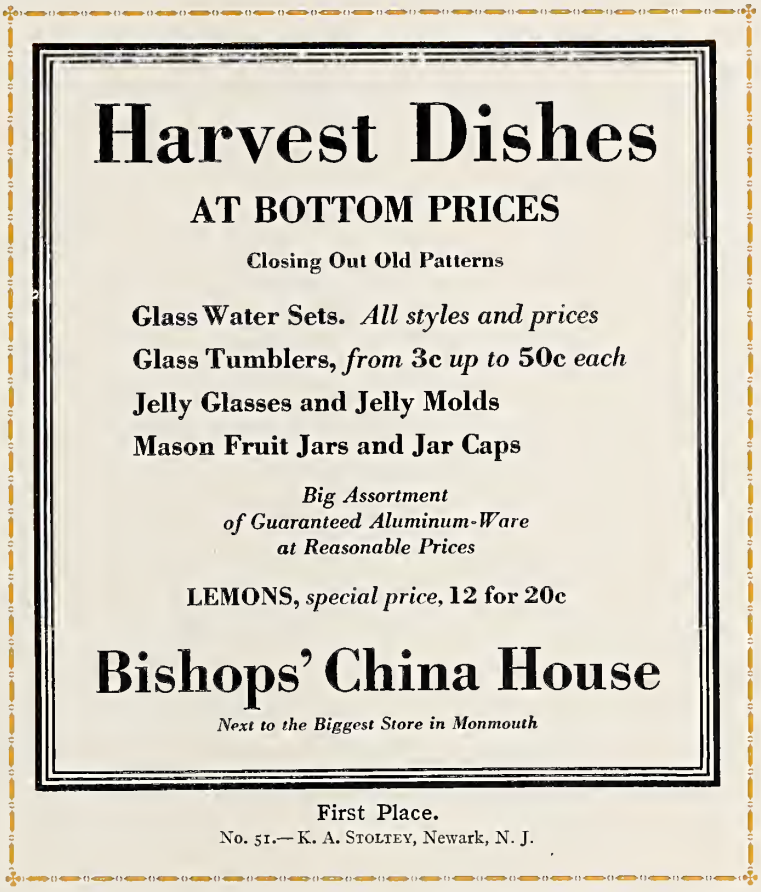
BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Result of Advertisement Contest.

The contest in the composition of a small advertisement announced in the department of "Newspaper Work," of our December issue, was particularly for printers employed in country newspaper offices. We did not want them to be compelled to compete with the printers of the cities, who generally have a larger equipment at their command and better type-faces to work with. The copy selected was from an advertisement which appeared in a small town newspaper, typical of the general run of such advertising, and for that reason the result of the contest should prove especially interesting to printers so situated, and the reproduction of the specimens should prove helpful in suggestion to them.

We are somewhat disappointed in the quality of specimens entered in the contest, and, as there were none that stood out particularly, and as among many there was little room for choice, some readers will no doubt disagree with the awards of the judges. No fairer means of determining the result of a contest could be devised, we feel certain. Seven judges were given all the advertisements and were instructed to select the five which they considered the best, and to number these in order from one to five as the entries appealed to them. The judges were instructed to base their decisions on everything essential to a good newspaper advertisement — appearance, display, legibility, ease of comprehension, etc. For that reason the most pleasing typographic form, the advertisement wherein the canons of art as applied to typography were followed most consistently, did not win a prize. Likewise, some well-displayed advertisements did not land because they were poor from a typographic standpoint. Although none of the seven judges selected the same advertisement for first place, we feel that the composite award eliminates the influence of personal preference as far as possible among specimens of almost equal merit, and makes the decision just and fair.



First Place.

No. 51.— K. A. Stolley, Newark, N. J.

The score was determined in this manner: First place by one judge entitled a specimen to five points; second place to four points; third place to three points; fourth place to two points; and fifth place to one point. While, as stated, no two judges selected the same specimen for first place, it is obvious that the specimen which received the highest rating by the most judges deserved to win out. Several of the specimens entered were given places by three judges, some by only two, and others by only one; but of the seventy-five advertisements we received, only nineteen were considered by all seven of the judges, which goes to show that the decision simmered down to a comparatively few. Each judge made his decision without knowledge of the choice of any other. All of the nineteen advertisements awarded a place by any one judge are reproduced on these pages, and the number of points earned by each and their rank can be determined quickly from the judges' returns below.

The selections of the judges follow in the order of their choice:

F. J. Trezise, superintendent, Bert L. White Printing Company, Chicago: 1, No. 41; 2, No. 40; 3, No. 39; 4, No. 42. (No fifth choice made).

J. M. TenBrook, superintendent, Henry O. Shepard Company, Chicago: 1, No. 13; 2, No. 41; 3, No. 51; 4, No. 39; 5, No. 48.

E. N. Coolman, foreman, Bert L. White Printing Company, Chicago: 1, No. 49; 2, No. 50; 3, No. 42; 4, No. 16; 5, No. 48.

Harry Hillman, editor, The Inland Printer: 1, No. 53; 2, No. 51; 3, No. 16; 4, No. 40; 5, No. 49.



No. 40.—Fred E. Preye, Jersey City, N. J.



No. 39.—Ben Wiley, Charleston, Ill.



No. 47.—Edmund F. Krauss, Newark, N. J.



No. 13.—S. Smolka, Jersey City, N. J.

ALSO CONSIDERED BY THE JUDGES

THE reproductions on this page are of some of those advertisements entered in the contest which, while not winning prizes, were given points by one or more judges. The showing is interesting, particularly as it illustrates how differently identical copy may be arranged. From the dignified and conservative No. 48, which is pleasing and artistic, but weak from a publicity standpoint, to the blazing and novel No. 45, which is too revolutionary, we see all varieties of advertisement composition. Contributors whose advertisements were designed along conventional lines after the fashion of the first-prize winner may wonder why a "freak" arrangement, such as No. 45, was given any consideration. One judge only gave it one point, no doubt because of the influence of its novelty and interest arousing value. Points earned by each advertisement may be determined upon reference to returns of judges on the preceding page.



No. 50.—H. R. Lischer, Waverly, Iowa.



No. 30.—A. E. Schneider, Galesburg, Ill.



No. 48.—Morris Reiss Press, New York city.



No. 16.—Edmund F. Krauss, Newark, N. J.



No. 45.—H. W. Hawley, Monmouth, Ill.



No. 57.—H. W. Baldwin, South Elgin, Ill.

JOHN M. LARKING, foreman job-printing department, Henry O. Shepard Company, Chicago: 1, No. 68; 2, No. 30; 3, No. 42; 4, No. 57; 5, No. 45.

J. L. FRAZIER, associate editor, THE INLAND PRINTER: 1, No. 51; 2, No. 47; 3, No. 53; 4, No. 49; 5, No. 40.

JOHN C. CLAYTON, Clayton Advertising Service, Chicago: 1, No. 2; 2, No. 20; 3, No. 47; 4, No. 64; 5, No. 68.

Summing up, it is found that the entry of K. A. Stoltey, Newark, New Jersey, No. 51, received the most points, twelve, and is entitled to first prize.

The entry of S. Smolka, Jersey City, New Jersey, No. 41, was second with nine points.

Three advertisements — No. 42 by the Morris Reiss Press, New York city; No. 49 by F. A. Burns, Pasadena, California, and No. 53 by Samuel A. Bartels, Chicago, Illinois — tied for third place with eight points each.

It will be noted above, and from the reproductions on page 780, that Mr. Clayton's selections are widely at variance with those of the other judges. Since Mr. Clayton has made a pronounced success in the direct-advertising field, and as he was a printer of exceptional talent before that, his opinions are worthy of consideration. While printers are apt to overlook advertising features to a certain extent in their admiration of good typography, in like manner the advertising man is likely to discount the value of good typography in favor of strong and striking effects — for a "smash" as he terms it.



Second Place.

No. 41.— By S. SMOLKA, Jersey City, N. J.

"The contributor of advertisement No. 2, which I have given first place, has surely got the unusual in the introduction of the typewriter type for the items with prices. He has also given good display to the feature of the advertisement, 'Harvest dishes at bottom prices — closing out old patterns.' This advertisement will, I believe, be read and acted upon where the more formal type of composition would be passed by.

"The contributor of No. 20 has taken for his main display what undoubtedly is a strong feature in the mind of the advertiser, 'Lemons, special price, 12 for 20c.' To the thrifty housewife, especially at a time like this when economy is the watchword, this head-line would undoubtedly have quite a tremendous appeal. The display of this advertisement is unusual. It is easy to read all that the advertiser has to say. Of course, it is open to criticism because of the lower-case 'b' beginning the advertiser's name, and the lower-case 'm' starting the name of the town. This, it seems to me, is carrying the desire for novelty too far — and without purpose.

"In advertisement No. 47 we have an entirely different type of display. But the reason I have selected this for third place is on account of the admirable use of white space. For example, we have the feature of the advertisement, 'Lemons, special price, 12 for 20c,' in twelve-point, yet, because of the display of the rest of the advertisement, and the clever way in which the whiting of the matter has been handled, this line stands out



No. 53.— By SAMUEL A. BARTELS, Chicago, Ill.



No. 42.— By MORRIS REISS PRESS, New York city.



No. 49.— By F. A. BURNS, Pasadena, Cal.

Tied for Third Place.

Mr. Clayton's specimens surely have the said "smash"— more, perhaps, than many consider desirable — and in support of his decisions he has written as follows:

"There are two fundamentals in newspaper advertising, as I look at the matter — unusual display to attract attention to your advertisement in the mass of advertisements appearing on the page, and the bringing out of the vital feature in such a way that the reader immediately grasps what you are driving at and is impelled to read the remainder of the advertisement. (Of course, there is the curiosity-appealing advertisement, which comes in a different class from those we are reviewing.) clearly. Moreover, the head-line, 'Harvest dishes — closing out old patterns at bottom prices,' is extremely legible.

"The contributor of No. 64, to whom I have awarded fourth place, has gone right to it, so to speak, in that he has made a display of the wording, 'Glass Tumblers from 3c up to 50c each. This is a distinct appeal to thrift. But, I wish this man had used better judgment with the matter inside the panel by eliminating some of the rules and indenting part of his matter so that it would have been more easily read.

"Advertisement No. 68 is one of the finest examples of grouping, with a view to legibility, that I have seen. The

border at the top and bottom fits in admirably with the type used. Any compositor who wants an excellent example of grouped display with a view to making every part of the advertisement readable would do well to study this specimen.

"Let it be distinctly understood that the advertising value of an advertisement has first appeal for me. If, however, in addition to being a strong advertisement from this point of view, it also has the feature of correct typography, it, of course, is that much better.

"The standard of the seventy-five advertisements sent in is remarkably good. If more of the contributors had thought of the purpose of the advertisement — what the advertiser was trying to do — I believe they would have succeeded in getting a higher place."



No. 2.—H. W. Hawley, Monmouth, Ill.



No. 20.—H. W. Hawley.



No. 64.—H. W. Hawley.



No. 68.—H. W. Hawley.

The Selections of an Advertising Man.

The following firms have favored The Inland Printer with their calendars for the year 1918, all of which are appreciated both for their practical value and as representative high-grade work in the graphic arts: The Sullivan Printing Works Company, Cincinnati, Ohio; Stettiner Brothers, New York city; Massey-Harris, Toronto, Ont.; Crane & Co., Dalton, Mass.; Wild & Stevens, Boston, Mass.; Castle-Pierce Press, Oshkosh, Wis.; Government Printing Bureau, Ottawa, Ont.; Jeannette Publishing Company, Jeannette, Pa.; Brock-Haffner Press, Denver, Colo.; *The Baltimore News*, Baltimore, Md.; Clarence S. Nathan, Incorporated, New York city; Gray Printing Company, Fostoria, Ohio; *The Waupun Leader*, Waupun, Wis.; The C. F. Heller Bindery, Reading, Pa.; William F. Fell Company, Philadelphia, Pa.; Jay Printing Ink Company, Incorporated, Brooklyn, N. Y.; H. C. Goettsche, expert accountant, Chicago, Ill.; J. C. Blair Company, Huntingdon, Pa.; Oscar F. Jackson, Lansing, Mich.; Standard Printing Company, Providence, R. I.; Duggan Printing Company, Oshkosh, Wis.; The Commonwealth Press, Worcester, Mass.; Goldschmidt Thermit Company, New York city; *The Printing Art*, Cambridge, Mass.; Anthony & Egloff, Rochester, N. Y.; John Royle & Sons, Paterson, N. J.; *Paper Box Manufacturers' Trade Journal*, The Shears Publishing Company, Lafayette, Ind.; St. Bride Foundation Printing School, London, England; Tokyo Tsukiji Type Foundry, Tokyo, Japan; Eilert Printing Company, New York city; Bourke-Rice Envelope Company, Chicago, Ill.; Boston Trade School, Boston, Mass.; The Holmes Press, Philadelphia Pa.; Ye Cloister Print Shop, Chicago, Ill.; The Charles Francis Press, New York city; The Stone Printing & Manufacturing Company, Roanoke, Va.; The Paper House of New England, Springfield, Mass.; Sierra Paper Company, Los Angeles, Cal.; *The Herald* and *Weekly Times*, Melbourne, Australia.

Calendars Received.

SOME SAYINGS OF SUCCESSFUL PRINTERS.

From "Printing for Profit."

The printer who has his heart in his trade will take more pleasure in the ownership of a well-equipped printing-house than he would in the possession of fine horses or houses.— *Theodore L. DeVinne.*

My advice to every one in business is to study costs. Learn what the overhead expense is, and the production per hour of every operation, and then have enough nerve to make a price sufficiently high to afford a legitimate profit.— *S. Rees.*

Profit-making in the printing business depends on the individual who owns the business and his ability to master his problems, and to extend his personality by the use of competent assistants.— *Edward Stern.*

I believed it a duty to see that a profit was secured from every piece of printing, because of a realization that if there was no profit it would sooner or later be a case for the sheriff.— *Charles Francis.*

There can be no profit in a printing, or any other business, until it is first perfectly understood what is "Profit," and there can be no profit without close coöperation among all departments of a business.— *C. Frank Crawford.*

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Printers Awake to Opportunities.

The first of the new year finds the printing-trade of this country sending out publicity, practically all of which contains as its dominant feature the command: Advertise! This necessity for advertising, under conditions that are as abnormal as they are today in the business world, is emphasized and treated in as many different ways as there are printers issuing publicity-matter, but each preaches the same sermon on the gospel of advertising values. There has never been a time when advertising generally was so essential to a nation's business as it is now. There never was a time when direct advertising could be so advantageously used as at the present time. In pointing this out in ably written arguments, as printing firms are now doing, there are going to be many converts to direct advertising. Large organizations that have never before made use of mail advertising literature will be induced to try this method, concerning which they may have been inclined to be skeptical, with the result that they will retain it ninety-nine times out of a hundred, because they will realize what most students of advertising have known for some time, that it has a permanent place in all advertising campaigns. Bringing in these new direct advertising recruits means, of course, a greater volume of business for the printers. But it means more still. It becomes a matter of public service when an enlarged use of advertising results in the stimulation of business to many concerns throughout the land.

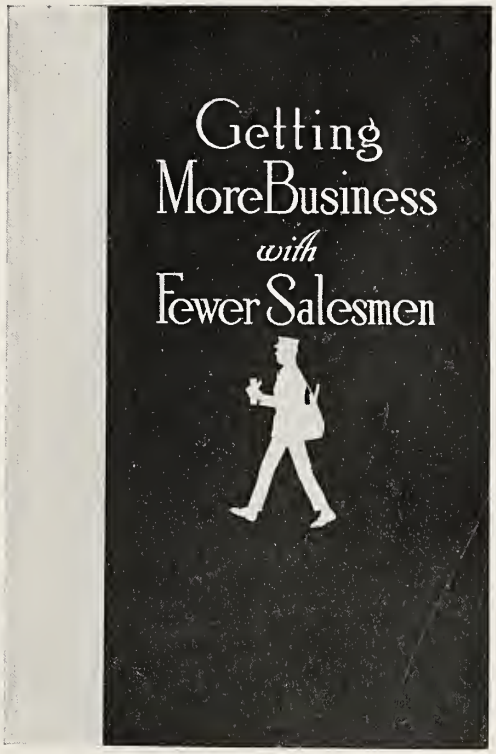


FIG. 1.

The writer knows personally of a community in which the retail stores adopt an odd policy in regard to advertising. Let some advertising solicitor visit the manager of any of these stores on the day that the manager happens to be doing a thriving business, and has his place filled with customers, and the solicitor will leave with an order of generous size. But if it happens to be a dull day when the solicitor calls, nothing in the world could induce these managers to advertise. This, it seems to me, would represent well the policy of the nation's business should it refuse to realize the necessity of advertising under present conditions.

Printing establishments, naturally, are directing their appeal toward the increased use of direct-by-mail advertising. It reflects to their credit and affords a proof of their advertising knowledge that they are not advocating it to the exclusion of all other kinds of advertising. The immense value of direct advertising, if properly and extensively used, has been proved beyond any doubt. It has its place and occupies a larger niche now than ever before, because of the lack of salesmen, because of economy and other reasons, in the advertising of all concerns, large or small. It seems fortunate, indeed, that the printers now engaged in an effort to increase its use and to stimulate business are not following the mistaken idea that it must, or can, be substituted for all other kinds.

Getting More Business.

The Brown, Blodgett & Sperry Company, St. Paul, Minnesota, has issued a little book with the title, "Getting More Business with Fewer Salesmen," which is an excellent piece of advertising both in appearance and in contents. With board covers in red and white, 5¼ by 3½ inches (Fig. 1), and printed unusually well on a high grade of stock, it falls in that class of publicity and advertising literature that compels reading. The secret of getting more business with fewer salesmen is to intensify sales methods, and the way to do that, according to the writer, Mr. Harvey A. Blodgett, is to make wise use of direct advertising.

The dozen or so pages of the booklet are filled with persuasive, paragraphed arguments that ought to convince business men that they can use direct advertising to a greater advantage now than ever before. That Armour is doing it, the writer uses as one of his arguments. He says, after describing the help problems that the business concerns face today because of the war:

"It is a matter of keeping up sales with fewer salesmen.

"What is the remedy that will help this distressing situation? What will get business when salesmen are scarce?

"Armour says the remedy is to stimulate mail business.

"We echo, direct advertising — the intelligent, intensive use of the printed word.

"Armour & Co., which firm employs an army of salesmen, has adopted a policy of intensive, direct-by-mail publicity, not to take the place of salesmen entirely, but to offset the shrinkage in the sales force and to keep orders coming in at a normal rate.

"What does it indicate, if not the intensive use of the printed word — good direct-by-mail publicity?"

What Armour is cited as doing in the foregoing is only a sample of what many other firms in this country have been doing since the war came upon us. It was only recently that mention was made in this department of how a large printing establishment was using the same method to help out the depleted sales force. Many other printing firms, in addition to the Brown, Blodgett & Sperry Company, called attention last month to specific firms which have adopted the policy of what this firm calls intensifying sales methods, or using direct advertising. It is an indication of the rapid development and growth of this method of advertising since the war, although direct advertising has enjoyed a steady growth in the last five years. If all those firms now adopting it for the first time will make use of it wisely and under the guidance of qualified printers and advertising firms, it means a growth that will be permanent, and hence an increase in the printing business in the years to come.

The Brown, Blodgett & Sperry Company's new booklet gives many practical ideas on the question of the use of direct advertising, and it is a valuable contribution to the literature which deals with the matter that is now being distributed by the printers.

More Business.

The December issue of James, Kerns & Abbott Company's house-organ, *More Business*, contains an able argument for the use of the printer's products in advertising. It is not based on present business conditions, but it demonstrates quite clearly how catalogues, folders and all the other forms of printed literature can be used as an adjunct to personal salesmanship. We quote from the article:

"Each year, expense of selling becomes a more serious problem. Statistics show that salesmen's calls at present cost from $1 to $8 each, and it is a difficult matter in most lines of business to find men who can make a satisfactory showing on this basis. No business man, therefore, can afford to overlook anything that will reduce the cost of distribution.

"The salesman is a reaper—not a sower. . . . . It is the duty of his house to find a field.

"If this work is delegated to the salesman, he has little time for the real business of selling; if his house precedes him with mailing-folders, however, his prospects are educated as to the merits of his goods; a receptive attitude toward his proposition is assured and it only remains for him to clinch the argument and complete the sale.

"Another useful function of the mailing-folder in reducing selling costs is the elimination of waste effort. The return post-card affords the prospect an easy method of requesting a sample, asking for a catalogue, or expressing his interest in some other form. It stands to reason that the salesman who follows up these live leads will close a far greater volume of orders than he who 'goes it blind' and is forced to spend a large share of his time and energy finding his own prospects.

"The salesman who is backed up by mailing-card or folder campaigns is swimming with the stream; the salesman without such backing is bucking the current. Given two men of equal strength, which will make the greater headway?"



FIG. 2.

This particular argument for the use of printed material as a selling force has been given at some length here in the belief that it may prove helpful to others in getting out printers' advertising literature. It was written for *More Business* by A. M. Collins. We await with interest further articles from his gifted pen.

The December issue of the house-organ is unusually attractive in appearance and is quite worth while as to its contents. Among other things it prints a concise statement of the new postal rates along with a schedule of the parcel post rates as they apply to the different zones. There seems to be a belief among many persons that there has been an advance in the postage rates on the third-class matter, and publicity to correct this belief on the part of printers will be helpful in maintaining and increasing the use of all advertising literature. The cover was printed in green and red and it includes an appropriate winter scene in half-tone. One of the text pages is reproduced. (Fig. 2.)

Good and Bad Printing.

The writer has never had the opportunity of seeing a piece of printing quite so badly done as the one the Herbert C. May Company, of Houston, Texas, exhibits as a specimen of poor printing — the kind you won't be able to get from its plant. But we are willing to give the company credit for circulating an original piece of advertising literature, even if it has exaggerated the kind of printing the buyer may get if he "shops around" and pays no heed to cost and quality.

The company has issued a folder, 9½ by 12 inches, which is designed to show by comparison the difference between printing of quality and cheap printing. On the front is

presented the company's treatment of a piece of copy (Fig. 3), which represents typographically the firm's ideas of good printing. It is "dressed in keeping with the stability of the house." Critics of good printing possibly might find some faults with the May Company's treatment of the copy, but on the whole it is pleasing and harmonious typographically. Turning inside the folder you find the same copy turned into a product that represents the worst in typographical arrangement, paper and printing (Fig. 4). By comparison, anyway, it makes the May Company's treatment, as against the way some cheap printer might have handled it, look like a gem.

Anything that tends to educate the buying public on the advantages of good printing and combats the cheaply-printed product performs a worthy service. The original folder of the May Company will be effective in such a campaign.

"The Quill."

The Scherck-vertising Company, St. Louis, believes in "practicing what it preaches." Through its house-organ, *The Quill*, it argues for the use of house-organs by all business concerns as one of the best forms of advertising. Any person who gets the wrapper off of the issue of *The Quill* at hand is bound to open it up and read the appeal on the two pages within — perhaps not, however, until he has spent some time in looking at the most attractive front cover.

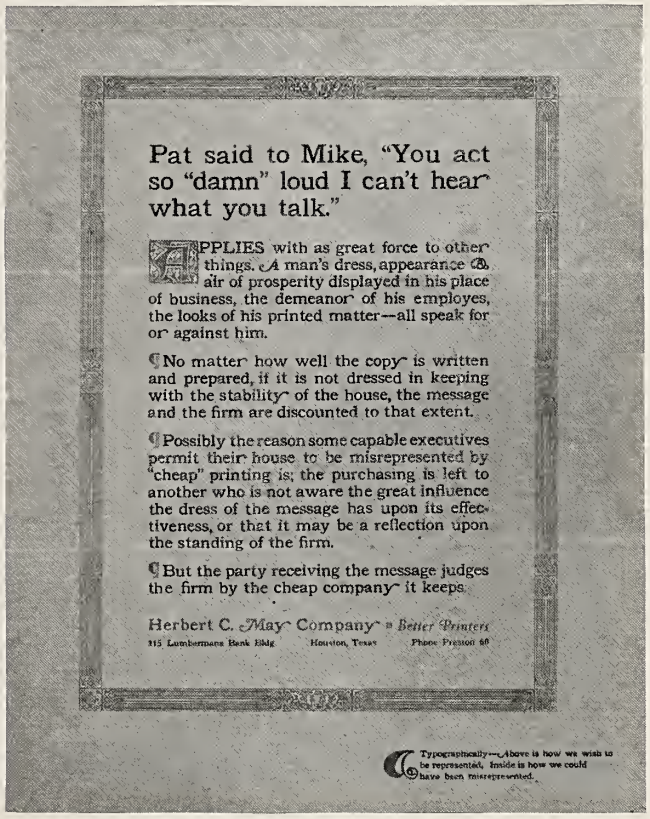


Fig. 3.

The cover of a house-organ bears somewhat the same relation to the publication as the title to a play or a book, the head-line to a news story in the daily paper or the make-up of an advertisement. It must attract and then induce further reading. The design on the front cover of *The Quill* does all of that and does it admirably. I regret the colors are such that it can not be reproduced.

The Scherck-vertising Company is prepared to turn out any kind of advertising literature that one may want, but the company is a great believer in the value of house-organs and makes a specialty of this form of advertising literature.

"House-organs have passed the experimental stage," the company says. "They are proving to the business man that these 'private magazines' are a most effective means of attracting trade to one's establishment and are therefore to be commended as a bona-fide, profitable investment."

The company then calls attention to the sort of house-organs that it can furnish to any line of business as a part of an advertising campaign, the kind that "make good." *The Quill* does not enter into any discussion as to the value

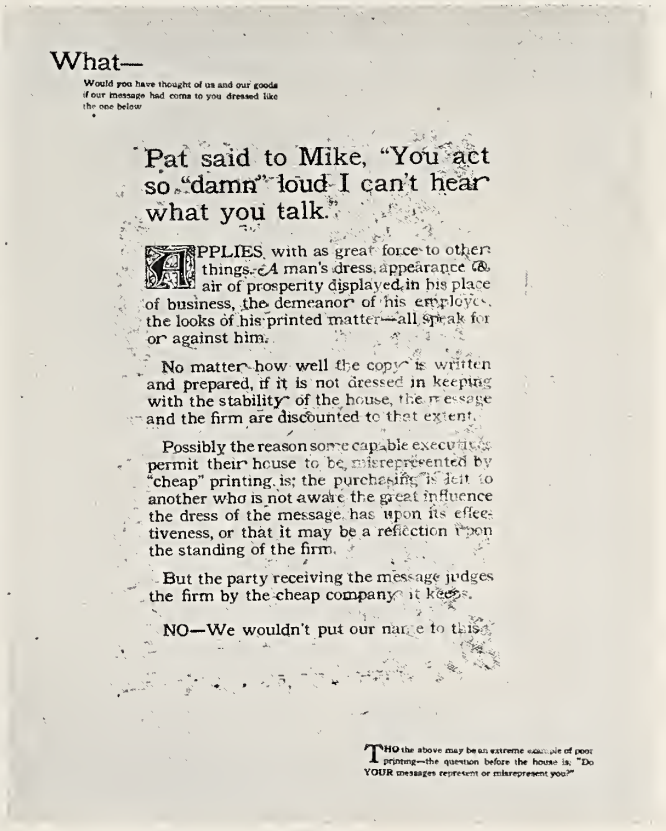


Fig. 4.

of house-organs and as to the reasons why they form effective advertising, but it might well have done so to a limited extent, unless, of course, this is its opening gun in a campaign for house-organ printing business. The average business concern, not making use of a house-organ, but which would be in the market for producing one, may not be so familiar with the character, uses and merits of such publications as one is inclined to think. Something that would have enlightened the prospect as to the real value of house-organs might have been included in the contents and been more persuasive than the mere statement that they are of value.

Certainly, though, the company can have no fear in distributing *The Quill* as a sample of the sort of house-organ it can produce, judging from design, quality of printing and typographical make-up and appearance. From this viewpoint *The Quill* is exceptionally well executed.

Mulls Musings.

About this matter of advertising under war conditions — and most of the publicity-organs of the printers are wisely hammering away on the question — *Mulls Musings*, for January, issued by the Mullowney Printing Company, of Minneapolis, says:

"When President Wilson's speech was dropped into the German trenches by aviators, the Allies paid a direct compliment to the effectiveness of direct advertising as a weapon of offense.

"How about the morale of your prospects — any signs of weakening — or do you keep it high with timely direct advertising?"

Then again:

"Winchester Arms Company (with nothing to sell until the war is over) are building future customers by advertising to boys.

"The Pullman Company (in the face of government control) seeks the good will of the public for both present and future business.

"Automobile companies (many of whom are oversold and out of raw materials) simply must maintain the friendship of potential customers by steady advertising.

"A dozen, yes, a thousand, different lines of business — all of which are sailing uncharted, war-time seas — are nailing the good sail 'Advertising' to the mast, determined to keep going because there is land somewhere and you do not get to it by standing still."

Japan Paper Company.

As a greeting for the new year the Japan Paper Company of New York and Philadelphia sent out small folders bearing a reproduction of a Japanese color-print (Fig. 5). This scene, showing the occupant of a sampan being tossed about in the sea before the sacred mountain, Fujiyama, symbolizing human life as a voyage over troubled seas, as is the Oriental viewpoint, is an excellent example of the modern and attractive color-prints produced and so much admired by the Japanese.

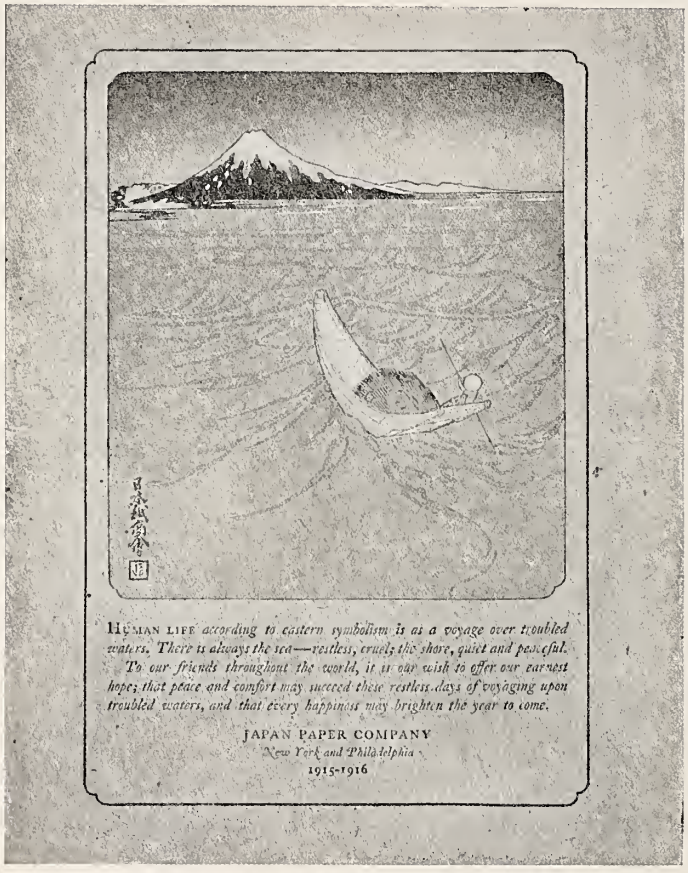


Fig. 5.

TO KEEP JOB-PRESSES IN GOOD CONDITION.

BY THOMAS F. WHITEHEAD.

Presses and counter should be oiled well every morning.

Do not get oil on the roller-tracks.

The small stud-roll running on the inside of all Gordon cams should be oiled twice a day.

Keep oil holes free from dirt and paper dust. A good plan that the writer has seen worked to advantage is to have small wooden plugs to fill large oil holes. They do not cost anything: it requires only a few minutes' labor to make one, and they can be quickly and easily replaced if lost.

Do not allow the fountains to run dry, even for a moment — running a fountain without ink is like running a press without oil. One turn of the fountain without lubrication might cause a serious cut in the roller.

The teeth of gears, inside of camways and the rocker-slides should be washed with benzine once a week to prevent particles from cutting the bearings. This is particularly applicable to the inside of large cam gears on Gordons and the rocker-slides on Universal, Victoria and Colt's Armory machines. One of the worst faults of Gordon pressmen is the habit many of them have of allowing ink to dry in fountains and on fountain rollers. To make a bad matter worse, they will run the fountain with the hardened ink on the iron rollers and expect to get good clean work when it is really impossible to get a good adjustment of the screws.

Do not expect to get an adjustment on a fountain if the space between the blade and the casting is filled with hardened ink. Some fountains are made almost fool-proof, but the ingenuity of the average Gordon feeder to do a thing wrong when his mind is on the big league games is simply wonderful.

Do not allow the feeders to put the locks in the wrong way.

Do not let the fountain-arm hang free and start the press up. After using fountain on a heavy form, be sure to reset the two adjusting screws before starting on a light job. It is a common occurrence to see a pressman jam his fountain-blade against the roller and then wonder why he can not get a good adjustment. The real secret of adjusting an ink-fountain lies in the spring of the blade. When the blade is first set into the fountain it should be set far enough away from the roller that when the screws are tightened they will spring the blade to meet the roller, then when the screws are loosened the blade will automatically work back along with the screw.

To avoid buckling a fountain, begin to tighten the screws from the center and work to the ends.

In making a vignette half-tone ready on a Gordon or a Universal press, make cuts about .007 below type-high, which would be about postal card thickness, and set rollers by gluing strips of cardboard on the roller-tracks until the rollers are just touching the form. Thick orange shellac is a good adhesive to make cardboard stick to the roller-tracks. Now, take an impression on a sheet of light super book and one on a sheet of French folio. Make a cut overlay, using the book for the heavier or darker parts of the illustration and the folio for the medium, pasting the heavy on the spot-sheet first, then the medium tones over the heavy. After pasting this overlay on the tympan, pull another impression on a good super stock, using this as your spot-sheet. Draw your rings from the outside edge and work to the center of the cut, marking the weak spots in the type on the same sheet and filling all marked spots with tissue-paper. Use paste sparingly. Any weak spots now showing on the work may be brought up with tissue on the surface of this sheet. The writer has tried many so-called make-readies, such as shaving thick cards, tooling plates, etc., and has found when the above make-ready would not make a good soft vignette the others would not work. If the plate is shallow it will have to be taken off the block and an interlay placed between block and plate to bring up the weak parts.

If a job is to be run with a border around the outer edge, the chances are the pressman will have a bad blur to contend with. This blur is caused by the air between the sheet and the

printing form. Drill a hole through the rule to allow the air to escape and the blur will disappear. If a sharp, snappy noise is heard at every impression, the pressman may find an impression screw stripped or broken.

If the platen on a Gordon press is working in such a way that it throws the sheet from the guides at every impression, the small roller will have to be replaced in the big cam gear or the slides recut and a larger stud-roller made for the cam.

A pressman should never run a register job on a sheet over 8 by 11 inches in size without first testing the stock to see if it will shrink or stretch in the running. The way to test stock for this purpose is to take a sheet from the middle of the pile, lay it on a piece of iron or wood and mark the size of the sheet with an awl or other sharp instrument on the surface that the sheet lies on. Let the sheet lie in the room over night where the job is to be run. In the morning the sheet can be compared with the marks made the day before. If the sheet has varied in size, the stock should be held at least a week to season in the same atmospheric conditions under which it is to be run.

A "RUSH" SHOP.

BY TEDDY FACEY.

You have probably noticed the tendency of late years toward speeding up. It looks as though the entire population had been impregnated with the germ. People who were never known to be in a hurry before are now so badly tainted with rush tactics that they seem to have forgotten what taking a reasonable time to accomplish a given task really means.

The party who formerly was satisfied to jog along behind a gentle nag at a reasonable pace must needs now, behind a wind-shield, throw prudence to the wind and "let her out for all she's worth."

All professions, more or less, have felt the sting — the printing profession particularly. A few years back the rush print-shop was a rarity. True, each city of any size possessed one, at least; but that one was not merely spotted and known as the only place in town that made a specialty of railroading orders to suit the whims of purchasers, but likewise as a shop the proprietor of which took particular pride in acknowledging — yes, publishing — that fact to the world.

A plant of this description had its advantages in that, for one thing, it was rarely idle, and for another that the work produced, though usually mediocre in quality, was highly remunerative. Those conditions now appear, so it seems, to have considerably multiplied, for the rush shop nowadays is the rule rather than the exception.

There are branches of the printing-trade, however, that can not be rushed and the standard of excellence maintained. Job composition is one of them. It is useless to give a first-class job-man a piece of copy and order him to put up anything that savors of originality if he is to be held down or limited to an unreasonably short time for its execution.

As I once heard J. Clark Thompson, one of Philadelphia's old school of employing printers, say: "A piece of good, original jobwork takes the good time of a good printer; an ordinary or poor printer might fiddle away all summer in endeavoring to accomplish a like piece of composition without attaining satisfactory results. All men may be born equal; if they are, then some of them drift wonderfully apart as the years roll by. For instance: I have known an inferior man — rated as a two-thirder, in fact — to change or correct a column of figures in eighteen minutes which took the very best and brightest of the other men thirty minutes to change, all doing their level best."

The rush shop isn't the most congenial place in the world in which to work, even under the best conditions. But when these are reversed it is sometimes found next to unbearable.

6–6

About three years ago I happened to run across one of these plants. It was located in a city less than one hundred miles from Baltimore. From the sound of the gong every man in the composing-room started off on edge, and so continued for the eight working hours, expending every spark, as it were, of nervous energy in their systems, the while under the lash of a foreman who labored incessantly with his feet and mouth instead of the usual eight fingers, two thumbs and "skypiece." And to what advantage? The turning out of a small quantity of inferior, or rush, work, which in that case was a detriment, if anything, to the house.

And such working conditions, too! May God deliver me from ever working — for ever so short a time — under the like again.

Just imagine, if you can, working constantly under pressure with not the semblance of a lead-rack in the shop; without a rule-case of any description; without six or twelve point slugs; with but a piece or two of metal furniture, of precisely the sizes you didn't need, and, last but not least, with the cases — of all the job series of any account entirely bare — depleted! No, I am not exaggerating a particle.

The leads — what there were of them — were kept in a pile on top of a chin-high, home-made series of slides used for storing live pages. When you needed a lead of a certain length you hunted in the pile for it; if you couldn't find it, eventually you had to keep on hunting and testing with two pieces in your stick until you got a perfect splice. You duplicated this performance in another part of the shop when you needed plain or dotted rule. For six-point slugs you were informed you could use quad lines; for twelve-point slugs either twelve-point quads, two lines of six-point quads, a row of eight-point quads and two two-point leads, or — well, any "combination" you could think of and secure material in sufficient quantity to answer the purpose. For metal furniture and job-type you pulled out a number of heavy, sliding boards in a dark alley on which were kept supposed-to-be-standing jobs, and proceeded, with your tweezers, to pull whatever you needed wherever you could find it, irrespective of whether it left the standing job in a "standing" position or not.

When a job or page was put away in the rack no notation was made on the proof as to where it had been dropped, as it had been considered waste of time to number the racks, let alone the slides in them. One day I saw eight men drop their sticks and hunt high and low thirty-five minutes for a page of type, the proof of which had been sent out two or three days before. Is it any wonder they were compelled to rush? It was the only manner in which they could "bluff" themselves into the belief that they were making a showing.

And this happened — and is no doubt still happening — under a supposed-to-be-competent foreman, a "manager" in the front office who belies his title if not his position, a flexible cost system, and the proprietor in charge of a branch plant 650 miles away.

BUSINESS MUST "CARRY ON."

Cyrus H. K. Curtis, in a series of leading editorials in his Philadelphia *Public Ledger*, has been sounding a timely and impressive warning to American business men who are inclined to curtail their activities in the war period. He calls for courage in the business office which shall match that shown by our boys on the firing lines. He warns that a slackening of industrial effort will lead to a paralysis of the national strength. "Progress and not penuriousness," says Mr. Curtis, "courage and not cheese-paring, enterprise and energy rather than a too timid economy, are the watchwords. Let us spend wisely, let us shun waste, let us get our money's worth. But let us remember that a dollar is like a bicycle — it stops bearing burdens when it stops rolling."—*Printing.*

TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Foreword.

A medium through which teachers of printing could express their views and attempt to develop standards of teaching that would be applicable to all sections of the country, and in all schools, has long been needed, and the creation of this department in THE INLAND PRINTER has been recognized by those interested in this subject as meeting this need and another step in the advancement of this important branch of technical education.

No one teacher or school possesses the best method of teaching printing, but nearly every teacher has worked out and developed to a higher degree of proficiency one or more elements which are particularly interesting to him. If those isolated, highly developed elements could be brought to the attention of all teachers, and those not already in use by them applied to their work, the advance in teaching printing would be very great. Such a medium, then, as this department is necessary for a greater development of the science of teaching and for the particular purpose of binding together the best methods now practiced into a workable plan of instruction. The consummation of this can only be obtained by each instructor generously giving of his best, and with an open mind receiving the best that is offered.

As instructors, we feel that it is particularly happy that we are offered the services of this, the most practical of trade journals, promising a closer alliance between the teachers and the master printers, who are the ultimate judges of our work. It is the hope of the editor that the master printers will take a genuine interest in this department and give to it many valuable suggestions; feeling that it is only through their coöperation that the schools of printing can obtain the highest standards and be of greatest service, not alone to the pupil, but to the trade.

It is the aim of this department to follow a constructive policy and in that spirit the articles to follow are written.

Who Should Teach: The Theorist with Pedagogical Training or the Practical Printer?

School boards, in both cities and country centers, have not yet decided who is the better teacher, the man who is trained to teach and has only a theoretical knowledge of the trade, or the man who is a practical printer and has no pedagogical training. They, however, frankly state that they favor the man with pedagogical training, and whenever possible he is given the preference.

In supporting this position they have enlisted in many of our cities the services of school superintendents who know nothing about printing and who do not appreciate the detail and knowledge required to produce in the schoolroom a creditable piece of work. But if superintendents of vocational schools were first-class printers and did appreciate the detail and knowledge required to produce such work, could they also be first-class machinists, operating engineers, sheet-metal workers, etc.? It would be asking the impossible of any man to perform all these functions and to be an authority on all subjects dealing with vocational instruction. Some subjects for which superintendents are particularly fitted are supervised with ability; but when attempts are made to supervise those trades that are known only theoretically, then the vocational training entrusted to their care suffers.

Outside the cities, where school districts can not support a superintendent of academic studies and vocational studies too, the condition is even more aggravated and at times ludicrous. A community hears of the advantages of vocational training and, aiming to benefit the lad who must leave school at an early age, a move is made, sometimes political, to force the school board to adopt it. The superintendent of schools, who, as a rule, is sincere in his belief that training of both the hands and the mind is essential, meets the demand with proposals for a course in printing, carpentry, electricity, or other trade subjects. Because printing is accomplished by assembling letters and affords educational advantages surpassing other trades, it is usually the first to be taught, and if the fight to get support for trade courses is a closely contested one, printing furnishes such strong arguments for the modern idea in education of "learning by doing" that it is almost certain to be favored by the school board.

The presumed advantages of these schools of printing have been presented in a remarkably clever manner by our typefounders, who have done much to extend the teaching of printing in our schools. They, however, do a great injustice to the trade and to the teaching force when they suggest to superintendents and school boards that a weekly, semi-monthly or monthly school paper, programs, cards, tickets, etc., can be produced by the students. When the printing-plant is installed, the teacher employed is expected to make good the suggestions of the typefounder because in many instances the saving in the cost of school printing has been used as an argument for the installation of the course. No teacher, however, should get out a weekly, semi-monthly or monthly school paper and teach printing with the short periods allotted to students in our public schools. It is this production that distracts the teacher and consumes time that should be devoted to a systematic course of study and the care of his material.

A teacher can not get production and teach too. If a school paper is published, the ability of the teacher is estimated by the appearance of the publication, and, knowing this, it is but natural that he put his greatest efforts into assembling the work of his student compositors and neglect to teach.

As a rule, only the initial cost is considered by the community when printing-plants are installed in the schools, and the cost of up-keep and the amount of money necessary for salaries large enough to pay capable teachers is seldom taken into consideration. Printing is only a matter of a little paper and ink to many people, and upon this assumption superin-

tendents have engaged the services of teachers who have not had sufficient practical experience and have created conditions in many of our vocational classes that are not at all in keeping with ideas of employing printers and representatives of labor. The impression generally prevails that the teaching of printing is not done in a manner satisfactory to those whom it vitally concerns and that this branch of vocational training is not thorough.

To illustrate just how much practical experience in the printing-trade some of our teachers have had, the case of a student who was attending a training school for teachers in New York might be interesting. This student visited one of the trade schools in the city to find out as much as possible about the teaching of printing. He said he had taken a position in a vocational school and was not very well prepared to teach that subject. He asked for the method of teaching the case, and when told that the California job-case was used for beginners, he said, "What's the California job-case?" Several questions were then asked him to ascertain just how much he knew about the trade, and when he was finally asked how long he had been a printer he replied that he had picked up his knowledge from a relative who had a press in the rear of his store. To the suggestion that his experience was hardly sufficient for a teacher of printing he replied that he thought he could "keep one lesson ahead of his boys." Now, this man, although perhaps an extreme case, was a trained teacher, a college man with a knowledge of pedagogy, but he knew nothing about printing and had been hired by some school board or superintendent to teach the fundamentals of the trade to beginners.

There are many splendid men among those teaching, but unless conditions change and there is less interference by superintendents and less productive work demanded they will return to other work and, unfortunately for the teaching of printing in our schools, men who "can keep one lesson ahead of their boys" will take their places.

The time has passed when printing should be taught in our schools for the amusement of students. It is an injustice to the trade, to the boy, to the parents and to those who meet the expense by taxation. There is no excuse in furnishing boys with such expensive playthings as printers' tools if the idea is simply to let the student use his hands, but if the promotion of vocational courses is a sincere effort to train the hands for useful work, then the unsatisfactory conditions in many of our schools, brought about by the conditions related, should be radically changed. Is it not time that those who make the type and those who use it get together and demand correct teaching or none at all? Is it not time that school boards were made to realize that no matter how well trained to teach a man may be, if he does not know the subject he is teaching it is a crime to have him in charge of young men who will carry out into the world habits that are false and technic that would give them never-ending trouble if they were practiced in a printing-office?

John E. Mansfield at Boys' Vocational School, New York City.

Efficient work at Hawthorne, New York, has placed John E. Mansfield at the head of the printing department of the Boys' Vocational School, Fifth avenue and One Hundred and Thirty-eighth street, New York. When Mr. Mansfield entered the teaching field in June, 1915, at the Industrial Art School, Mount Vernon, New York, he gave up the position of assistant foreman of the Manchester (N. H.) *Daily Mirror* and the office of vice-president of the typographical union of that city. He has worked at the trade in offices in both the East and the West, and has completed the I. T. U. course which he recommends as being beneficial for all printers.

In his new work the day course covers two years, with instruction in composition, binding, handling of both cylinder and job presses, linotype and monotype practice. Students must be graduates of the grammar school.

Evening classes are open for men in any of the above branches, and forty-eight students are enrolled for the work in composition and forty-eight for the work in linotype and



John E. Mansfield,
Head of printing department, Boys' Vocational School, New York city.

presswork. The night classes are divided into two sections, one section attending Monday and Wednesday evenings, and the other Tuesday and Thursday evenings. Only men in the trades are enrolled for the evening work.

Mr. Mansfield is treasurer of the International Association of Teachers of Printing and an active worker in the organization.

Printing Teachers' Convention to be Held in Newark, New Jersey.

At a recent meeting of the Executive Committee of the Eastern Section, International Association of Teachers of Printing, it was decided to hold the annual convention of the Eastern Section in Newark, New Jersey, on March 25 and 26.

The appointment of convention committees was left in the hands of President R. Elmer Throssell, of Newark, with the suggestion that he act as a member, ex officio, of all committees. Harry Burns, teacher of printing, Madison Avenue School, Newark, was selected by President Throssell as chairman of the Committee on Arrangements.

Efforts will be made by the Committee on Arrangements to hold the sessions in Newark's beautiful city hall, one of the most magnificent municipal buildings in this country. Mayor Charles P. Gillen, of Newark, who manifests great interest in all things pertaining to education, will welcome the delegates to the convention.

The convention speakers will probably be Charles Francis, one of the best-known master printers of the country; Dr. David B. Corson, acting superintendent of schools, Newark; Cephas I. Shirley, assistant superintendent of schools, Newark; and Hugo Froelich, supervisor of manual training, Newark.

It is planned to partly entertain the attending delegates by trips through several of Newark's leading industrial plants. Two of the plants already selected are the Whitehead & Hoag Company and the Osborne Calendar Company, both widely known by the high character of their product.

The annual dinner will be held at the Robert Treat Hotel, which has also been selected as convention headquarters for out-of-town visitors. Speakers for the dinner have not yet been selected but will probably include those prominent in printing and educational circles.

The principal work to be accomplished at the 1918 convention will be the adoption of standardized courses of study for the various phases of industrial education. Committees to prepare and offer standardized courses of study for manual training, pre-vocational, vocational, and trade instruction in printing, have been appointed. They are expected to report at this convention.

An interesting feature of the convention will be the proposed exhibit of specimens of printing done in school printing departments.

The attendance at the convention will probably be about two hundred. All members of other sections of the International Association of Teachers of Printing, educators and printers are cordially invited to attend.

International President Joseph A. Donnelly, of New York, will probably officiate at the opening of the convention, after which the eastern president, R. Elmer Throssell, will occupy the chair.

The officers of the Eastern Section are: President, R. Elmer Throssell, Newark, a former vice-president of the Newark Board of Education; vice-president, C. W. Betts, Hampton, Virginia; secretary, Ralph A. Loomis, Jersey City; treasurer, John E. Mansfield, Hawthorne, New York.

Some Views Regarding the New Department for Teachers of Printing.

William B. Brown, instructor in journalism and superintendent of printing, of the University of Kansas, writes: "My Dear Mr. Hatton.— I, for one, will look forward with much interest to your new department in the best trade journal in America — The Inland Printer. For a number of years I have hoped just such a department would be started in some one of our printing journals, and now that it is an actual fact I want to do all in my limited capacity to help the teacher and the student in acquiring a knowledge of the printing-trade.

"I believe the trouble with the instruction of apprentices today in the printing industry lies with the teacher. There is great need of directing the attention of teachers to the effect upon the students of sacrificing quality to quantity in the school print-shop, and also the effect upon the general public. There is great danger that the quality of printed-matter will deteriorate if heroic measures are not taken to prevent the effort that is so evident at present to produce great quantities of matter in the school shops.

"Printing has great educational values if properly taught, but as presented today in most school shops it is neither educational nor commercial, as commercial conditions do not and should not exist. The main object seems to be product, and such a product as usually appears is no credit to the schools, nor to the trade, and certainly has a tendency to develop careless habits in the students.

"Printing is an art, and, as such, demands the best efforts of all who undertake thoughts through printing as a medium.

"The teacher should and must train students to appreciate the beautiful in whatever form it may be found — a thing that is being sadly neglected in the school print-shops, if the samples I have seen are a fair test of the training given.

"These are but a few random thoughts that occur to me as I write — all of which, no doubt, are very evident to you in your experience as instructor.

"Again expressing my appreciation in the beginning of this valuable department and assuring you of my hearty coöperation to make it successful. . . ."

A Pennsylvania teacher writes that he has come to the conclusion the new department in The Inland Printer will pave the way for hearty coöperation of all printing instructors, and he heartily endorses the proposition. He adds that he has been teaching six years and during that time has always had to plan his own ideas for teaching and had thought, more than once, that some way should be made for instructors to pass out suggestions to one another.

A New Jersey teacher writes that he is interested in the new department and if his experience can be of help it will be "forthwith forthcoming."

The superintendent of the educational department of the American Type Founders Company says, "It is certainly gratifying to know that The Inland Printer expects to conduct a department containing news pertaining to the teaching of printing in the schools. I think this will be a big 'boost' for the Inland Printer, and I know it will be a big boost for school printing in general."

The instructor of printing at the Holyoke (Massachusetts) Vocational School has shown his interest in the new department by sending an attractive collection of school work.

A Jersey City instructor writes encouragingly, "I would be interested to have you write me stating just what your plan is, if you care to, and what you would like to have me do."

A Seattle director of printing writes, "Accept my spirit of appreciation for calling to my attention the new department in The Inland Printer. If I can be of assistance, please do not hesitate to call, when it will be a pleasure to serve according to my gifts."

A Composing-Stick for Elementary Schools.

Frank Phillips, superintendent of the educational department of the American Type Founders Company, in answer to several complaints by teachers in charge of elementary schools that the hands of their pupils are not large enough to hold the regulation size composing-stick, has had made sticks of narrow depth to meet this need. They are manufactured in two kinds, Buckeye (clamp) and Rouse (graduated measure on front). The Buckeye is one inch in width. The Rouse is one and one-eighth inches in width. These can be furnished in 6, 8 or 10 inch sizes.

FIDDLESTICKS.

Now comes an anonymous "letter to the editor" in the Chicago *Tribune* with the suggestion that inasmuch as bill-posters use flour in making their paste and inasmuch, also, he naively adds, as "bill-posting is entirely unnecessary," all such advertising should be stopped during the term of the war as a means for saving wheat. The writer goes a step further in his communication and solemnly declares: "That there is any value in the alleged advertising service rendered is denied by a majority of business men."

These are the same bill-boards, mind you, that have done such valiant and important service for the Liberty Loan, for the Red Cross, for the Y.M.C.A. and Food Administration.

In coöperating with the Food Administration, alone, they have caused people to save thousands of pounds of wheat for each ounce that has been employed in pastemaking.

We hold no brief for the bill-posters, but we venture the assertion that if you'd put the mental capacity of the person who wrote that letter to the *Tribune* in a peanut shell and shake it, there'd be an audible rattle.— *Associated Advertising.*

THE FARMER AND HIS NEWSPAPER.*

BY PROF. W. P. KIRKWOOD.

THE local or country weekly has been undergoing a vital change. It used to be looked upon — and still is by many — as "a sort of poor relation in the commerce of a place." As a poor relation it received support, as William Allen White has put it, "somewhat in charity, more or less in return for polite blackmail, and the rest for business reasons." In other words, it was tolerated, as a poor relation must be, for fear that it might disclose unpleasant family secrets. Any support it received for sound business reasons was extremely limited. It has been laughed at as a "molder of public opinion"— that didn't mold. For years this moldy phrase has been summoned forth to provoke laughter at the newspaper and the editor. Ideas like these are now being relegated to the junk heap of the obsolete. You can't very well regard as a poor relation in the newspaper field a publication which has been edited in a modern office and printed in a shop equipped with a $3,000 linotype and a $2,500 cylinder press and with the modern accessories. No more can you feel that charity has anything to do with an editor who goes about his outside business, and his pleasure, in a motor-car with all of the accessories advertised in the *Saturday Evening Post*, or who sits in as a member of the board of directors of the local bank or of the community's leading manufacturing concern. He may carry out the ashes from his home furnace or may shovel the snow from his own walk like the rest of us, but he is distinctly not an object of charity. Still less can you think of anything approaching blackmail in reading the constructive content of his newspaper. Moreover, if you think, you *know* that the paper from such an office, edited by such a man, *is* a molder of public opinion. It is no exaggeration to say that the newspaper is one of the most powerful educative influences in existence. Even *educators* say that it ranks *next* as an educator to the schools. Without the press, or something fully to take its place, there would be little that you could call a real *public* opinion.

That is what is the matter with Germany today. If Germany had had newspapers, as we understand newspapers, the people of Germany would never have been led blindly into the hideous tragedy of the present war, and they would not now go on being killed and maimed and starved as the puppets of a grossly selfish plutocracy. They would have had an understanding of themselves and of the finer aims of civilization — a *public* opinion as distinguished from an imposed class opinion — that would have prevented war. Men in the dark can have no opinion of the things that surround them; they have to depend on what they are told. The Germans have been kept in the dark, and have been told things — things that were not true.

Now, among the fifteen or sixteen thousand country weeklies in the United States is an ever increasing number which are lifting themselves out of the poor relation class and becoming true makers of public opinion. They may be called journalistic periscopes. Through them the people of communities are enabled to rise above the levels of individual interests and get a comprehensive view of the life around them, both in its intimate and in its larger relations. They extend the range of vision. They can not be other than shapers of opinion, for they are the medium through which people get facts on which to base their judgments of affairs.

The newspapers have been gaining this position in very recent years in a more definite way than ever before. Only a few years ago, when the rural free delivery was beginning to prove workable, it was freely predicted that the country weekly's days were numbered. The rural free delivery has become almost universal, but the prediction is no longer heard. On the contrary, it has been proved untrue, and has gone into the prophetic discard. The rural free delivery has actually helped, rather than harmed, the country weekly, for it has, in a measure at least, relieved the country press of the necessity of attempting to purvey world news in detail and allowed it to concentrate on local affairs. In other words, the rural free delivery has encouraged the country paper to specialize, and this has increased its efficiency as a community agency of power in shaping local opinion.

Focusing his attention on local affairs, the country editor has, moreover, been able to devote a larger share of his time to the application of modern business methods. More and more, the editor-publisher knows exactly what he is about, where he is going, and how he intends to get there. He is pushing his community toward the realization of its possibilities. He is finding out that his readers are interested in these possibilities and their realization. He is giving his advertisers *service* as a means of helping them to the achievement of independence and a position of greater public influence. He is reaching out for suggestions and adapting them to his own and to local needs. His advertising, as well as his news columns, is readable, crisp, dynamic. It may be said, then, that the up-to-date country editor-publisher is really more than a maker of public opinion; he is a sort of captain of his community's motive center.

All country editors, of course, do not come up to these specifications. There are men in the newspaper-making business who lack authority. . . . But such editors are among the unfit — and the unfit are found in all professions. In the editorial profession, however, the number is diminishing year by year.

An outstanding evidence of this rejuvenation of the country weekly that I have been trying to suggest, has been the country editor's discovery of the farmer as a *business man*. And this means a new type of farmer.

To speak in terms of the psychologists, the "hayseed" concept must be abandoned. It no longer applies. "There ain't no such animal," or if there is, it is rapidly becoming extinct. The farmer of today, or of tomorrow at most, is not a hayseed but in reality a business man — something of a captain of industry. . . . .

The farmer may seem to some of us to have been slow in falling into line, but he is marching with the procession now. And here is evidence of this that ought to leave no reasonable doubt in the minds of the jurymen here present. *The farmer has become an advertiser.* This is the "still more convincing evidence" of the farmer's advance mentioned a moment ago. If ocular proof is needed, exhibits A, B, and C should be sufficient.

Exhibit A is made up of farm advertising taken from a single issue of the *Sentinel*, of Osceola, Iowa, a country weekly with a circulation of 2,500, edited and published by F. M. Abbott. The issue was not exceptional. Other issues of the same paper show as much or even more of the same kind of advertising. The editor-publisher writes: "Our sales seasons are from September until December and from January 15 to March 1, though there is scarcely an issue that does not have in it a farm sale."

Exhibit B consists of advertising from one issue of another Iowa paper, *The Nevada Evening Journal*, a tri-weekly. Neither is this exceptional. O. J. Benjamin, the editor, writes that for the year just closed he carried 16,499 inches of live-stock and farm sale advertising.

Exhibit C brings us a little nearer home. It is composed of advertisements on which one of Minnesota's editors —

*Extracts from an address delivered before the Newspaper Advertising Department of the Minnesota Advertising Convention, held at St. Paul, January 22 and 23, by Prof. W. P. Kirkwood, of the University of Minnesota.

H. C. Hotaling, of Mapleton — chanced in running over his own paper and a few exchanges. It is by no means the result of an extended search, and is evidence enough that the Iowa germ is "catching" in Minnesota.

For the benefit of the editor-publishers present let me read what Mr. Abbott of the *Osceola Sentinel* says about his method of getting farm advertising. What he says is full of suggestions. Here it is:

> We have a large rural circulation, developed by many rural correspondents. The editor was raised on a farm in southern Iowa, though not in this county. He likes to mingle with rural people. The service we render brings results. We are located in the famous Blue Grass region of southern Iowa, one of the best stock-producing districts of the Mississippi valley, midway between Chicago, Omaha, St. Louis, and Kansas City. We have a good auctioneer but he does not especially favor us. We do not go out to solicit the advertising, but when a farmer comes in we give him the benefit of our experience. That is, we tell him that hogs sell better from clean new pens, where the visitors can gather around them; that horses and cattle should be shown on higher ground than that occupied by the bidders; that farm implements should be well displayed in the order in which they are to be sold, and that the premises should look neat and sanitary. . . . We call attention to the merchant's custom of advertising, and to the advertising that other farmers have inserted. We then discuss space. Few bills are used in this country, though nearly every advertiser takes 200 small bills and 50 large ones.
>
> My office girl has just informed me that we have run 3,316 inches of farm sale advertising since September 1. (The letter was written about December 15.)

Take just a moment in passing to analyze this statement. List the causes for the success of the *Osceola Sentinel* in building up farm advertising. Here they are:

A large rural circulation, developed by a large staff of rural correspondents.

An editor with some knowledge of farming and its problems; such a knowledge as any editor may acquire, if he will devote a little time to it.

An editor who takes pains — he finds it a pleasure — to mingle with rural people.

Editorial experience placed at the disposal of advertisers.

Personal service, supplementing the service of the printed page, to assure results.

A study of the field — its location and resources — as one of the assets of the paper.

In this list is a formula worthy of careful study on the part of any country editor-publisher.

If you wish the secret of the *Nevada Journal's* success in getting farm advertising, on the other hand, I think you will find it in exhibit D. This is a map of the *Journal's* home county. Every one of the tiny dots indicates a subscriber — a farm subscriber. Surely, if one had something that farmers might wish to buy, he would find difficulty in discovering a better medium through which to make known the fact that he had something to sell.

The Minnesota farmer has not acquired the advertising habit to the degree that the Iowa farmer has, but he *is* acquiring it. The Minnesota editor-publisher should help him by some judicious solicitation. It should not be difficult to "sell" him, because he is already well on the way in the adoption of this and other business methods, and because with the rapid development of the live-stock industry in Minnesota, which is sure to come, the stock sale will become an increasingly frequent feature of country life.

It is scarcely necessary to say, in the light of all this, that opportunity is knocking at the doors of the country weekly offices in Minnesota.

But I said, near the beginning of this talk, that the country newspaper is a sort of reciprocating engine, delivering power both ways. What I meant was this: *The live country weekly, having become an implement of recognized use and value to the farmer in selling, as I think I have shown, should become as useful and valuable in buying. In other words, it should be recognized more fully by merchant and manufacturing advertisers as an efficient agency by which to reach the farmer.* Consider again exhibit D. It is the kind of an exhibit that scores of country weeklies in Minnesota could present.

The country weekly *is* an agency, then, which can do things for the farmer on the one hand and for the merchant or manufacturer on the other, whether such merchant or manufacturer be of the community in which the paper is published or of some more or less remote commercial or manufacturing center. We need be in no doubt about this . . . .

We have completed the circuit. We have seen a country weekly with a new vision of its possibilities and a farmer with a new vision of *his* possibilities. We have seen the country weekly discovering the farmer as a source of advertising business and the farmer discovering the country weekly as a means of developing his farm enterprise. We have seen the country weekly, also, as a new agency by which the merchant and the manufacturer may reach a class which has enormous buying power. The only thing that remains to be said — and that is now so plain that it hardly needs to be stated — is this: *In considering plans for progress, the country weekly should remember the farmer, the farmer should remember the country weekly, and the merchant and the manufacturer should remember the farmer and his newspaper.*



Post Printers Stationed at the Walter Reed General Hospital, Tacoma Park, D. C.

Enoch W. Stewart (at the left)), who saw ten years of service in the United States Army, and George D. Johnstone (at the right), formerly of the *Washington Evening Star* composing-room and a member of Columbia Typographical Union No. 101, of Washington, D. C. The Walter Reed Hospital is to be the model for the world in the restoration to health and self-dependence of those who are wounded at the front.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Apostrophes, and a Word.

J. J. B., New York, writes: "Kindly let me know if the apostrophes are all necessary in the following: 'Soldiers' and sailors' children's carnival.' Also: In reading proof of report of a society — secretary's report, treasurer's report, columns of figures, etc. — the word 'Reconciliation' was used in heading on last page. Reader queried 'Recapitulation' instead, and the secretary of the society insisted on 'Reconciliation.' Was he right?"

Answer.—All of these apostrophes are necessary unless the wording is changed. The same genitive relationship is expressed in each instance, which we call the possessive case, and of course each word requires the same form. "Carnival of (or for) children of soldiers and sailors" might be used instead. I do not see how "Reconciliation" could be right. "Recapitulation" must have been the intention, as nearly as I can tell.

A Subjunctive Form.

D. L., Brooklyn, New York, asks: "Is the following sentence correct? 'Exporter and jobber frequently request that the name of the consignor do not appear on the cases.' Should it not say 'does not' instead of 'do not'?"

Answer.—The sentence is correct. It says what it is meant to say in the most grammatical way. "Do" is right and "does" would not be right. Our correspondent evidently does not recognize the subjunctive nature of the expression, or he may have been misled by some grammarian's statement of a fact that is often inadequately expressed, as by W. D. Whitney as follows: "Our verb has long been undergoing a process of impoverishment by the obliteration of its subjunctive mood." Or this by G. P. Marsh: "The subjunctive is evidently passing out of use, and there is good reason to suppose that it will soon be obsolete altogether." These two men were eminent authorities half a century ago, and what they said was and is true, but not the whole truth. We still use the subjunctive, and the sentence in question is a good example of it. Other methods of expression may be substituted, but that rests with the writer or speaker.

Faults in a "Manual of Style."

O. J. M., Los Angeles, California, wrote me a long letter, which I must answer in sections, this being the first. "Have you ever had time to examine a copy of 'Manual of Style,' published by the University of Chicago? In the Introductory Note, the director of the University Press says: 'That it is recognized as possessing merit is evidenced by its adoption and use in many editorial offices, libraries, and proofrooms in the United States and Canada.' And in the third edition: 'The work, thus remodeled, is again offered to the public, in the hope that it may continue to be useful to those whose occupations require some familiarity with the niceties of typographical form.' Some of the 'niceties of typographical form' therein are so conspicuously not nice that I am prompted to ask what you think of them. Under 'Capitalization,' for instance, is this rule: 'Proper nouns and adjectives derived from proper nouns are capitalized, as George, America, Elizabethan, French.' 'But,' is said following, 'do not capitalize verbs derived from proper names, as to boycott, to fletcherize, etc.' This last ruling must mean to write without a capital all such verbs, as americanize, wilsonize, hooverize, rooseveltize. Is that sensible practice?"

Answer. — The correspondent will quickly perceive, probably with some disappointment, that I have omitted much of what he wrote. It seemed advisable to omit all but the essential question. Other capitalization questions are held for later answer.

I have seen only the first edition of the style-book mentioned, and have not looked at that since a time soon after its publication. My recollection is that I thought it fairly good in the statement of rules for the one establishment for which it was made, but not worth much for general use, because of its many contradictions of real principles and almost universal practice. Its rules for capitals constituted one of the weakest features, mainly by failing to provide against not only possible, but probable misapplication. But capitalization is, always has been, and probably always will be subject to personal vagary or whim to an extent which makes our literature as a whole a mass of confusion.

The rule to capitalize proper nouns is universally accepted as a rule, but also very commonly misconstrued as meaning only names of persons or places. Sometimes also it is carried beyond its natural limits, as in the *New York Times* in naming the seasons, Winter, Spring, Summer, and Autumn or Fall, words that are not capitalized by one publication out of a thousand. I can not imagine why they made a difference between adjectives and verbs from proper nouns — in fact, in my opinion, no sillier distinction could be made. If anything is sure as to such capitalizing, it is that all derivatives are treated alike by every careful person. Even in the one book that I esteem as the worst that can be made in this respect, adjectives and verbs are alike — and always wrong! That book is Appletons' Medical Dictionary, published about two years ago. It has malpighian, meibomian, and innumerable other words from men's names, which are fully established in capitalized form.

But while I can find no reason for making such a distinction, I think I know how it was suggested, and if my guess is right it reveals the utter want of easy discrimination, which is not a prime qualification for rule-making. The rule for verbs is perfectly sound and good for *some* verbs, though not for *all* such verbs. It is equally good, however, for other parts of speech, even for some noun uses of the proper nouns themselves, with no derivation at all. Thus we speak of china meaning porcelain, of a boycott as well as of boycotting, of herculean efforts, of roman type, when we have no thought of

China the country, of Boycott the man, of Hercules, or of Rome. When we say Bostonian, Rooseveltize, etc., we have clearly in mind Boston, Roosevelt, etc. This shows why some such words are capitalized and some not. It also shows why some people capitalize a certain word of this kind and others do not, namely, that some people associate it in thought with the person or place and others do not.

DIVERGENT VIEWS OF GOOD ENGLISH.

BY F. HORACE TEALL.

ENGLISH that is good may be truthfully described in a few words so that no one will question the accuracy of the description, but no one could pretend that it could be a satisfactory definition of the phrase, because the thing embraces innumerable details that must be neglected in any writing shorter than a large book. Good English is any expression in the English language that tells clearly, in correct grammatical construction, just what it means to tell, as conceived by the speaker or writer. Misunderstanding by the hearer or reader, when the conditions named are satisfied, evidences only his fault, not a fault of the utterer.

Such is my estimation of good English, and I am confident that it constitutes a full description, although of course it leaves the accidence (rudiments) of the subject untouched. Practically the occasion for question whether one is using good English arises most frequently with reference to the use of some certain word in a certain sense; and it is largely discussion of single words that fills our books devoted to language correction and preservation. Most of the differences of opinion have to do with single words. Of at least equal importance to lucidity are correctness of syntax, clearness in collocation, and some other details of style; but here we are considering only some of the differences in expert opinion, not the whole subject.

S. T. Coleridge was one of our early proponents of accuracy in language, and it was only natural for a recent rhetorician to quote from his "Biographia Literaria" as follows:

"In prose I doubt whether it be even possible to preserve our style wholly unalloyed by the vicious phraseology which meets us everywhere, from the sermon to the newspaper, from the harangue of the legislator to the speech of the convivial chair announcing a toast or sentiment. Our chains rattle even while we are complaining of them."

What Coleridge here called doubtful became long ago, if it was not actually so when he wrote, an acknowledged certainty. Much of what he undoubtedly meant by "vicious phraseology" is now universally esteemed or at least allowed as correct expression. He felt the chains rattling, probably, because he realized that he was not himself impeccable. The New International Encyclopedia says: "His style in prose writing was cumbrous and his matter involved." That is just what the best writer or speaker of English will most carefully avoid.

Evidence of disagreement as to individual words is abundant. Many of the condemnations of certain uses repeated from book to book rest ultimately on some whimsical notion that will not stand the test of reason. A good example of this is the objection to the word "reliable," which the Century Dictionary says is made by "some fastidious writers," while no one is fastidious enough to object to the use of available, dependable, laughable, or any other word of the kind.

In "Word and Phrase," by Joseph Fitzgerald, we are told: "The use of such a monstrosity of a word as ubiquitously is an unpardonable offense against the laws of expression." Also: "Different has also been, in good authors, construed with than; but no authority of writers can give the hall-mark to such a vicious use as 'different than.'" Mr. Fitzgerald here assumes a dictatorial attitude that at once warns us off from acquiescence, and a little thought convinces us that the word he calls a monstrosity is an adverb of regular make, as correctly usable in its proper place as any word, but very little used, because not frequently needed. Authority of writers has "given the hall-mark" to many vicious uses, one of them being convene in place of convoke, so as really to say "come (them) together" when we mean "call (them) together," a misuse that has been in our literature through centuries.

Yet Mr. Fitzgerald said many things well worth while, of which this is one: "The study of the life history of words is commonly regarded as tending to make one finical and priggish, pedantical. That may well be the case with one who gets hold of a few scattered notions of the meaning of this science; here a little learning is a dangerous thing; but as no man is more tolerant of the human weaknesses of his brethren than the saint, so no one is less a prig and a pedant than the true scholar. It is mere good sense and not priggishness to aim at the highest precision in the use of the mother tongue." This last remark is certainly true, with the proviso that the scholar avoid all appearance of posing as a precisian.

A book entitled "Errors in the Use of English," written by William B. Hodgson, was published in Edinburgh, and a second edition was issued within a few months. Thereupon D. Appleton & Co. had an American revised and annotated edition prepared by the present writer's father, Francis A. Teall. The author said, in his introduction: "This work is meant to set forth the merits of correctness in English composition by furnishing examples of the demerits of incorrectness. . . It is founded on actual blunders. . . It does not aim at being exhaustive — that were unhappily no easy aim; but at least it comprises all those every-day breaches of every-day rules against which writers should stand on their strictest guard." The American editor said: "The surprising mistakes quoted from many writers of high reputation, often destructive of the meaning, show that there are few who might not derive benefit from the careful study of such a manual."

Mr. Hodgson cites a long paragraph from a slang dictionary objecting to the too common use of Gallicisms in English novels, mentioning tapis, beau monde, chaperon, vis-a-vis, entremets, and thé dansant, and saying: "Yet, ludicrously enough, immediately the fashionable magnates of England seize on any French idiom, the French themselves not only universally abandon it to us, but positively repudiate it altogether from their idiomatic vocabulary."

Mr. Teall says of this: "The author was surprisingly incautious in the admission of this 'slashing' extract. The use of foreign words or phrases, either correctly or incorrectly, merely for the sake of showing fine feathers, can not, of course, be too strongly condemned by a writer on style; but care should be taken to make the condemnation effective by proper discrimination. . . That the French have abandoned any of their own idiomatic expressions simply because they have been adopted abroad is a rather ludicrous assumption."

The author and the American editor disagree on other points also, but not in regard to any principle. Such difference on matters of detail might be shown much more voluminously, but the only intention is to enforce by examples the fact that good English does not demand compliance with any one man's dicta, and least of all with any one's puristic notions. Some of the world's best literature would never have been published if editors criticised too minutely the author's style of expression.

APPRECIATION, whether of nature or books or art or men, depends very much on temperament. What is beauty or genius or greatness to one is far from being so to another.— *Tryon Edwards.*

The Second Mile

"And whosoever shall compel thee to go a mile," says the best business text-book ever written, "go with him twain."

SHOW me a man who has made his mark in the world, and I will show you a traveler of that second mile. The eight hours that his employer compelled him to go, he went gladly—and another hour or two when no man compelled him. In that extra hour or two lay his mastery.

"Many spoil much good work," said Edward Harriman, "for the lack of a little more." It is the little more that counts—the added weight of work or service, born of enthusiasm uncompelled, that marks the difference between little men and big. One mile of decency and honesty and a full day's work the law and your own needs compel you to go; travel it bravely, willingly, happily. But do not stop. For at its end lie the borders of a richer, greener country, the land of love and of service and of growth, through whose midst winds the broad highway of the second mile.

BRUCE BARTON.



"Pouring Off" in the Seybold Foundry.

Striking illustration used as frontispiece of handsome booklet, "A Trip Through the Plant of The Seybold Machine Company," prepared for that well-known firm of printing machinery manufacturers by The Sloman Advertising Company, Dayton, Ohio.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Excellent Colorwork from Australia.

The Weekly Times Annual, published in Melbourne, Australia, carries many beautiful illustrations in color and monotone. The holiday issue for 1917 contains fifty-four pages, and the cover is unusually interesting from a pressman's viewpoint, owing to the splendid half-tone work in two and three colors. The presswork is executed, as usual, under the direction of J. V. Price, who is well known to the readers of these columns.

Print Envelopes with Flaps Open.

A country printer complains of the frequency of damaged type when printing envelopes. No samples were enclosed, but we judge from his own envelope that they were printed with the flaps closed.

Answer.— We would suggest that the envelopes be opened before printing. From necessity, this method has been employed for many years owing to the occasional lumps of gum found on the flap. The gumming of envelopes is far superior now to that of former times. When printing the envelopes, use a print-paper tympan, cutting out one or two thicknesses of the type-prints over the flap or seam on back of envelope. Where the printing occurs on the flap also, it may be printed with the envelope open at one operation.

Condition of Rollers Important in Producing Good Work.

A pressman in a small town in Illinois sends samples of presswork, consisting of four-page folders printed on buff dull-coated stock, accompanied by a piece of tympan stock and the name of the maker and the quality of ink used. A half-tone plate with dark background occupies the center of the first page. This is enclosed by a rule border with the description in type. The balance of the form is in type. The principal complaint regarding the presswork appears to be in the inking. This may be due wholly to the condition of the rollers, although the pressman states the rollers were made by an old established firm. He failed to give sufficient information for a complete analysis, so we will offer the following general advice: The ink and paper are perfect. The tympan paper, if used properly, is ample for the best kind of a job. We are unable to tell what condition the rollers are in. The mere fact that they were made by a reliable firm does not mean that they are now in proper working order, as the best rollers will deteriorate. We believe the streak at the head of the plate is caused by the rollers failing to rotate until they strike the form. On work of this character it is advisable to lock bearers next to the chase on each side of the form, as they insure the rotation of the rollers. In view of the fact that we did not receive the tympan, or a description of the manner in which the tympan was used, or of the complete make-ready, we can not tell whether the make-ready is at fault. It is possible to carry a trifle more impression on the half-tone. A mechanical overlay would give better satisfaction than a hand-cut overlay. The tympan should be arranged as follows: Use a hard manila top sheet, and just under this sheet use a piece of thin pressboard, then about five sheets of the tympan paper you are using. The spot-up sheet may be attached to the third sheet from the bottom. Another point that will help you in your work is: You will secure better distribution of ink if you use an iron vibrator-roller on your form-rollers. This roller is smaller in diameter than the regular composition rollers and has a lateral motion in addition to its rotative action. Where half-tone work is done on the press you mention, it is of considerable advantage to have the vibrator attachment. We believe that you can improve the appearance of the folder by using a trifle more impression and by arranging the tympan as we have indicated.

Bronze Inks.

To Sergeant Ferdinand Povelite, now at Fort Monroe, Virginia, who has frequently contributed to these columns, we are indebted for the following informative paragraphs regarding printing with gold inks:

Bronzing has always been a source of tedious labor to the printer, with the result that efforts have been made to accomplish bronzing with a single operation, carrying with it the advantage of being a time and money saver. Attempts were then made to mix a bronze powder with varnish and run it on the press similar to any ordinary printing-ink.

The word bronze applies to a metallic substance or fine powder, made from an alloy of copper, brass, nickel, tin and zinc in different proportions to obtain the different shades and grades.

We now turn to the varnish which is the medium of carrying this metal; it must be fluffy and of a buttery nature, and considerable skill has been displayed in the manufacture of this special oil varnish, which today is meeting with success. Several makes of bronze inks have been placed upon the market, and as this competition insures progress by manufacturers, a fairly good quality has at last succeeded in replacing about sixty per cent of hand-bronzing.

A ready-mixed bronze ink becomes rancid; therefore proper bronze inks are now furnished with the powder and varnish separated, ready to be mixed when printing the job. This bronze powder and varnish now come from reputable manufacturers in all grades and consistencies for various purposes.

If the following method is used, good results may be obtained: The temperature of the pressroom should be 70° F.; humidity and dampness should be avoided, as moisture has a tendency to react on bronze metal of any kind. Rainy weather is the poorest time to obtain good results from bronze inks.

Cylinder press rollers should be set before locking forms on bed of press; on light forms use as few rollers as possible, as the ink is of a soft nature and too much friction will injure it. On solid forms the form-rollers should be set lightly; do not use a hard packing — avoid this.

Registering and make-ready should be done with black or red ink on the press, and a little more care must be exercised

in making ready, as you must bear in mind that it is necessary to have as little squeeze as possible, for a heavy impression will squash the ink out.

After the form is in position and the make-ready is completed, have the press washed thoroughly, as the least particle of grease on plate or rollers will not let the bronze ink take or distribute evenly, and will also kill the luster. It is also advisable to have the rollers and plate wiped with a damp cloth and dried off so they will be free from grease and dirt. Then dam the fountain to the size of the form, and carry a little olive oil on the ends of rollers to prevent the ink from drying up on the ends and tearing the rollers.

The ink can be mixed in a can. Pour the powder in, add enough varnish to make a thick paste, mix thoroughly, then add varnish gradually until the ink flows freely. The right consistency of the ink can be ascertained only from a little experience.

A properly made bronze ink today does not dry on the press when the press is idle, as heretofore, consequently I would suggest a wash-up at the noon hour only. Make sure that the form and rollers travel together. On job-presses the rollers should roll over the form absolutely, as sliding rollers and faulty trucks will give a slurred appearance. See that tracks and trucks are clean and dry.

For bond and cover stocks, use a special gold ink cover base. After the form has been made ready, carry an additional sheet, which should be dropped when applying the gold ink. For the second printing, follow up with the bronze ink in four or five hours, thereby completing your sheets on the same day.

Glazed enamel and highly coated stocks do not require sizing; for exceedingly absorbent stock add a little varnish. Therefore, for printing bronze ink without size, use the least absorbent stock and you will eliminate any tendency of the ink to rub off the surface, and a little care in your work will more than repay you in the end, when observing the beautiful results of the finished job. Carelessness on the part of the workman not only proves laziness or lack of honesty, or both, but is expensive to the employer.

Plate-Marking a Banquet Invitation.

A banquet invitation is submitted, the front page of which is embellished by a sunken panel with generous margins. The inquiry concerns the method of producing similar work inexpensively. The following plan is suggested: Take a piece of thin pressboard, mark out the size of the panel desired and, with a sharp knife and a rule for a guide, cut through the board, holding the blade at right angles to the board. When the part is detached, rub down the edges of both the panel removed and its counterpart, so as to have smooth edges to use as a force in forming the panel. Fasten the outer part to the under side of the mount of a half-tone plate, securing it firmly with an even coating of glue. Lock it in a chase and put in a press. Place a sheet of thick pressboard or strawboard behind the form so that the half-tone will not be damaged by contact with the bed of the press (as the half-tone will be locked top side down). Fasten a sheet of manila to the platen, as smooth as possible. Coat the surface of the cut-out panel with glue (a thin, even coating should be applied), put a very small spot of paste in the center on the opposite side of the panel, and place the card on the half-tone mount inside of the outer section already attached. The paste will hold it in position until an impression is pulled, when the glue will cause it to adhere to the manila sheet on the platen. Pull a number of impressions in order to affix the panel firmly to the platen. When this is done, guides may be glued to the manila sheet on the platen. Then the sheets of cardboard or paper may be fed to the guides. If the panel is to be sunken, reverse the stock. The foregoing is a general plan which was described in THE INLAND PRINTER, and which also appeared in a pamphlet entitled "Wrinkles for Printers," published some years ago. A patented method of producing panels and other forms of embossing with cardboard dies is in successful operation.

Overcoming Trouble with Bond-Paper on an Automatic Feeder.

A platen pressman states that where trouble is experienced in feeding bond-paper, such as letter-paper and other sizes, with one of the automatic feeders, relief may be obtained by rolling the lower left corner of the stock so that it will not be caught by the return of the gripper piece that carries it down. Also, that by keeping the top sheet well oiled many feeding troubles are avoided.

Why Do Half-Tone Plates Show Dark on Edge?

A pressman sends a magazine page with a half-tone adjacent to the inner margin. The inquiry relates to the dark edge on the high-light part of the plate. The pressman states that the plate is exactly type-high, and that a test shows the cylinder is firm on the bed bearers. He desires to know how to avoid the bad edge on the half-tone plates next to the white margins. He also states that half-tones in center of pages are not affected like those on margins of pages.

Answer.— Probably the most common cause for dark edges on half-tone plates, and also of worn type and electros, is the overpacking of the cylinders. This condition is a result of having weak contact between the cylinder bearers and those of the bed. The correspondent states that there is firm contact between cylinder and bed bearers. This phrase, "firm contact," is more or less relative, for if the test was made without a heavy form under the cylinder it would be of no value. The test should be made with the heaviest form and with full packing and make-ready. If a cylinder is dressed with sufficient packing to have it equal to the height of the cylinder, or possibly one sheet additional, and firm contact with the bed bearers is secured when a heavy form is on the press, there should be no appreciable wear or abrasion of page edges. It is quite certain that the "guttering" of the cylinder will be overcome. The rumbling noise made by the cylinder bearers when striking the bed bearers is characteristic of machines that cause wear on page edges. Aim to keep the machine in such a condition that no noise is made when a heavy form runs under the cylinder.

THE NEW JOURNALISM.

"When the world struggle is over there will be a new world and a new journalism. There will be no national boundaries but a democracy of mind. Then life will be worth writing about," said William R. Lighton, former newspaper man and author of the Billy Fortune stories, in addressing the students in journalism at the University of Arkansas.

"In the past the word journalism has not meant much," continued Mr. Lighton. "It is a loose term, too big for newspaper work. After the war there will be a new world and life will take on a new meaning. The rubbish will all be burned away and we will start all fresh. The world will be thinking in common terms about the essentials. The newspaper which undertakes to begin life under new conditions will have to play the game straight — by the fundamental rules that go away back to the beginning of things.

"For the past twenty-five years the writers have had to feel their way, because the big things that go to make a democracy hadn't been thought out. In fact, they must be fought out. But in this new world, when people talk in one vocabulary, think with one mind and love with one heart, life will then be a thing of simple and understandable things. The vital thing in new journalism will be character — the conviction of your own heart and mind. All else will be trivial."

NEW PRINTERS' BUILDINGS.

THAT the printing industry is going forward regardless of present conditions is evident from the number of reports that are being received from all sections of the country, telling of new buildings being erected for housing printing-plants. This presents an encouraging situation, and shows that printers have great faith in the future. And why shouldn't they? With the readjustment of business conditions, which must come shortly, there will come an increased demand for printing, and those companies which are best prepared to give efficient service will be given first consideration.

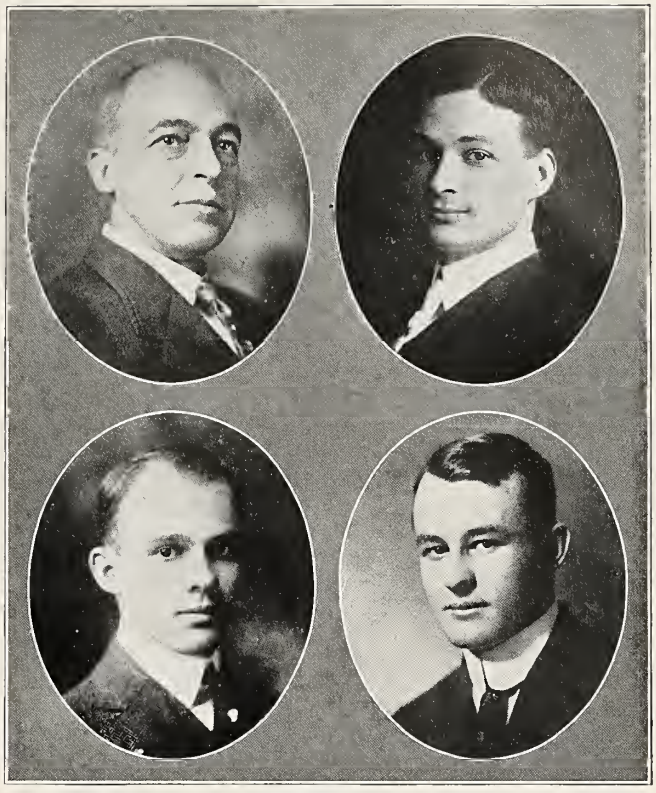
The Gray Printing Company's New Home.

The Gray Printing Company, of Fostoria, Ohio, celebrated the opening of its new plant on New Year's day, holding open house all day long, and it is a mild statement to say that the Grays are thoroughly deserving of the hearty congratulations they received from their many visitors.

The company is composed of father and three sons — George M. Gray, president; Merton B. Gray, office manager; Gordon Gray, sales manager, and James G. Gray, factory manager.

That teamwork is the spirit of the organization is shown in the history of its past year. On January 13, 1917, the Grays lost their establishment by fire. Three days later, the father, by entering the wrong door, walked into an elevator shaft on the third floor of a building and dropped to the first, which put him out of commission for three months. The entire responsibility of finding temporary quarters, purchasing new machinery and equipment, as well as taking care of the customers, was therefore placed upon the shoulders of the three sons. The manner in which they rose to the occasion and demonstrated their ability to handle the business is seen in the progress made.

The Grays profited by their experience, with the result that the new building is thoroughly fire-proof, the walls being



The Grays.

Upper left-hand: George M. Gray, president. Upper right-hand: Merton B. Gray, office manager. Lower left-hand: Gordon Gray, sales manager. Lower right-hand, James G. Gray, factory manager.

special white treatment which insures a uniform diffusion of light conducive to ideal working conditions. Mechanical ventilation supplies fresh warm air in winter and cool air in summer. This one large factory room gives the company



New Building of The Gray Printing Company, Fostoria, Ohio.

of a pleasing gray-white brick, the floors solid concrete, and the windows of thick glass set in steel sash. As an extra precaution, the entire plant is safeguarded by one of the latest and most efficient sprinkler systems.

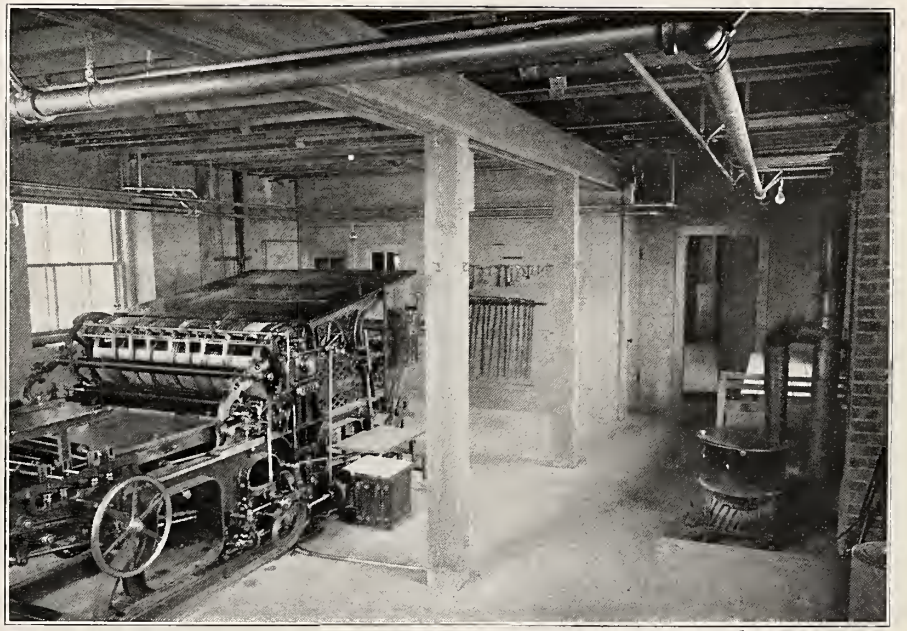
As will be seen from the accompanying half-tone, the factory is filled with windows, giving an abundance of daylight on all sides and plenty of fresh air. The interior has been given a a compact, efficient, safe and healthful place in which to produce the finest printing and catalogue work.

The ground floor of the spacious two-story building contains a sales office, where all kinds of office equipment are handled; stock and storage rooms; rest and cloak rooms for employees, and also the receiving and shipping departments. On the upper floor are the offices, the art and engraving departments.









View of the New Building and Plant of the "Gazette," Red Lake Falls, Minnesota.

Upper left-hand picture: Front view, also showing north side of building. Upper right-hand: A view of the composing-room, showing the job-presses and the stock-cabinet. Lower left-hand: Another view of the composing-room. Door at extreme left leads into office. Lower right-hand: The newspaper pressroom in basement.

The ideas and knowledge of various efficiency engineers, practical printers, architects and builders were freely drawn upon; and these ideas were molded by George M. Gray, who began drawing plans before he was able to leave his bed after his accident.

A Model Country Print-Shop.

A writer in the November issue of THE INLAND PRINTER, in describing the fine new home of the Brown, Blodgett & Sperry Company, of St. Paul, Minnesota, stated that "The general trend of the printing industry today is manifested in the character of the buildings being erected for the purpose of housing printing-plants." This is no less true of the country town print-shops than it is of the large city concerns, and we find that country printers today are building structures as carefully designed and as efficiently laid out as those of their city brethren.

A concrete illustration is found in the building and plant of the *Red Lake Falls Gazette*, a weekly paper and job-printing office owned by George W. Christie and Horace W. Cutten, of Red Lake Falls, Minnesota, a city of 2,200 people. Red Lake Falls is a city built up by fire, and the modern plant of the *Gazette*, like that of The Gray Printing Company previously described, is directly due to a fire which, starting in an adjoining building on February 15, 1917, completely wiped out the *Gazette* plant, just four and one-half months after the proprietors had purchased the paper.

Since a new building was imperative it was decided to build one that would be a model of its kind and one that would answer the needs of the community for years to come. The resulting structure is one with which not only the proprietors but also the citizens of the town are highly pleased. The building, here illustrated, stands on the principal street of the city in the heart of the business section, and is 25 feet in width by 60 feet in length, one story and full basement. The basement is 9 feet and 6 inches from floor to ceiling, and the ground floor 13 feet, 6 inches.

The lay of the land made it possible to build a basement, the floor of which is only 2 feet below the ground line at the rear, thus affording unsurpassed light for the basement newspaper pressroom. The basement walls are of concrete, 22 inches thick, and the walls above the foundation are of brick and interlocking hollow tile. The front of the building is of grayish tapestry brick with trimmings of Bedford stone, the name of the paper being laid in the brick.

One of the best features of the building is the abundance of light, as the photographs show, and it comes in from all four sides.

The business office and editorial rooms are in the front of the building, and are equipped with almost every convenience and labor-saving device that could be profitably installed. The editor's telephone, for example, has an auxiliary head-band receiver and transmitter cut-out key to facilitate the receiving of news on the typewriter.

A partition reaching to the ceiling separates the front offices from the composing and job-press room, 30 by 35 feet in size. The upper part of this partition is of Florentine glass to allow the light from the front to pass through to the composing-room, and the glass is double paned to make the partition as sound-proof as possible so that the front office may be free from the noise of the machinery.

One of the photographs of the composing-room shows the excellent north light that the linotype operator enjoys. In addition to this window, which is 52 by 66 inches in size, there are six large windows, 58 by 84 inches in size, in this one room, making artificial light unnecessary during the daylight hours on the darkest day. Plenty of space is allowed around the presses, imposing-stones and type-cabinets so that the workmen are never in each other's way.

The layout was made by a St. Paul efficiency expert and the arrangement decided upon leaves nothing to be desired. The stock is received through the rear door, goes direct to the stock-cabinet and then to the presses, and the type goes from the linotype and cabinets to the job-stones and then to the job-presses or to the news-stones and then direct to the elevator for the newspaper press in the basement.

One photograph shows a corner of the newspaper pressroom, 25 by 30 feet in size, and one of the six 42 by 58 inch windows which light the room; the remelting furnace is also shown in the same picture. The building has the Moline system of vapor heating, and the boiler is located in the front half of the basement, which is separated from the pressroom by an eight-inch solid concrete wall. This wall also gives a good solid foundation upon which the linotype firmly rests.

After a lengthy consultation with the architect, it was decided that a floor of wood construction would be more feasible than the reinforced concrete, in this instance. The construction adopted is practically as strong as concrete without many of the disadvantages of concrete — the large expense, hard floor for the workmen and the large number of supporting pillars needed. The wooden joists are of 2 by 14 inch selected Washington fir timbers, spaced 12 inches between centers and braced by a built-up girder of six 2 by 14's, running the full length of the building and supported by three posts and the concrete wall aforementioned. The result is a floor that does not vibrate in the slightest, even when all the presses and the linotype are running full speed, which is more important than the material used.

The building is lighted at present with 100-watt nitrogen lamps, but it is planned to install indirect lighting fixtures in the near future. Electricity is used not only for light and power but also to heat the melting-pot on the linotype, and the owners of the *Gazette* state that they have found this method of heating far superior to gas.

George W. Christie, the editor of the *Gazette*, has been engaged in newspaper work for six years. He graduated in 1913, with the degree of B. A., from a four years' course in journalism at the University of Wisconsin, and after considerable experience on Milwaukee and Madison daily newspapers turned his attention to the country weekly field. Horace W. Cutten, manager of the *Gazette*, has had fifteen years' experience in both city and country print-shops.

SIZZLING AT THE KEYBOARD.

BY ARTHUR G. LEISMAN,
Linotype operator "Merrill Daily Herald."

Oh, 'tis heaven and bliss to sit down and drum
Sing-song tales of love, and with rhythmical hum
Dreamily work the keyboard;
But when from yon Normal a bevy of girls
Surround the machine with pretty smiles and curls,
And, flushed, I find myself enclosed snugly —
Oh, Torchy, really you ought to see me
Sizzling at the keyboard.

The foreman cries, "Hustle up the dopes of war
And with special speed run galleys galore
Of men dying by the sword."
But how the deuce can I heave to as of old,
If some high school lassies are a bit too bold
When they besiege me with perfume exquisite?
For then I lose pep, and, helpless in my seat,
I sizzle at the keyboard.

I care not a fig if a screw loses charm,
And a squirt of metal singes my bare arm —
Things like this oft have occurred;
But, Torchy, when lovely peaches, sweet and gay,
Bend o'er my shoulders in a whimsical way,
And above the hum of the machine I hear
Their hearts beating e'er so near, you'll find me there
Sizzling at the keyboard.

IS THERE NEED FOR MORE PROTECTION FOR TYPE-FACES?

BY WALDON FAWCETT.

IS there need for more protection, under the law, for original type-faces? This is, indeed, a mooted question if there ever was one, and, furthermore, it is a question that has lately been brought to the fore by various influencing events, not the least significant of which is an effort to induce the Congress of the United States to enact laws that would, in effect, hedge about with restrictions type-faces registered at the United States Patent Office, even as the copyright laws now confer exclusive privileges for the reproduction of pictorial and literary matter entered in the Library of Congress.

The controversy as to what safeguards it is meet for Uncle Sam to afford against the imitation or duplication of a distinctive type-face is one that, strictly speaking, touches the practical printers of the country but indirectly. As a matter of fact, however, the contact with the whole printing industry, though indirect, is so extensive that it behooves all workers in the graphic arts to give some heed to the tug-of-war. Moreover, the national legislature has let it be known that it is not the intention to place on the federal statute books the suggested new laws applicable to type-faces until there has been had a fuller expression of public sentiment on the subject, so that there is something of an obligation for the thoughtful printer to range himself on one side or the other in this debate, according to the dictates of his conscience and the nature of his business interests.

In the line-up that has taken place since it was suggested that Congress give new status to type-faces for which the asset of novelty is claimed, we find few printers appearing in the open as either supporters or opponents of the proposal. Rather may it be said that the public discussion has been confined for the most part to interests engaged in the production of type and typecasting machines. On one side we have various prominent typefounders urging provisions of law that will enable them to hold inviolate every type-face that they develop. On the other side are ranged in opposition manufacturers of typesetting machines who take a let-well-enough-alone attitude and argue that our present patent laws afford all the protection that is needed for new contributions to the supply of type-faces.

Looming behind the issue of additional protection for type-faces, and perhaps calculated to dictate its ultimate disposition, is the question of what constitutes originality in type-faces. Even the bitterest opponents of the Design Registration Bill, which has been introduced at several successive sessions of Congress with the support of leading typefounders, have declared time and again that they are in favor of rewarding originality and invention, but their vision of what constitutes new creations is apparently much narrower than that of the typefounders. To be exact, it is the contention of these critics that any extension of the latitude of our patent system such as has been suggested would enable the typefounders to arrogate to themselves monopolies of sweeping scope by the expedient of registering designs claimed to be mere modifications of type-faces known to the printing art for many years.

It has been a lane of many turnings, the pathway of type protection in the United States. Oddly enough, the past few years has brought a court decision of such significance as a precedent for future prosecutions that, could it have been anticipated by the typefounders, it would perhaps have rendered them less eager for the relief which they have imagined could be found only in new legislation along the lines of the Design Registration Bill recommended for passage in the House of Representatives some time since. That there are not in our court annals more cases involving rights in type-faces is said to be due solely to discouragement of long standing on the part of originating typefounders — discouragement over the prospect that the average tribunal could be induced to regard a font of type as a fit subject for monopoly.

For a considerable interval the arbiters at the United States Patent Office declined to concede that type was eligible to protection under our design patent laws. Designs refer, of course, to appearance and not to mechanical utility, but in order to obtain Uncle Sam's sanction a design must show invention, and in cases such as the Schmohl case the Patent Office tribunals held that "slight changes" in a font of type did not involve invention in view of what was old in the art. However, a memorable appeal over the heads of subordinates to the United States Commissioner of Patents brought a ruling, as a result of which "invented" type-faces may win patent recognition.

That typefounders have up to this time made so little effort to invoke the protection of the law for their designs has been due to the outcome of what might be termed "test cases" which were tried years ago. The typefounders sought redress in two different directions, first, on the score of patent infringement, and then, later, on the plea of unfair competition, only to be balked at each turn. The death knell of a United States patent as a means of establishing property rights in a type-face was seemingly sounded when Judge Holt, sitting in the United States District Court for the Southern District of New York, threw out the case of the American Type Founders Company versus Damon & Peets. Referring to a popular type-face, to establish a monopoly in which was the object of the suit, the judge said: "In my opinion the patent in this case is void because it shows no patentable invention, and because it shows no such peculiar configuration or ornamentation in the type as would authorize a design patent."

Typefounders declare, especially in the light of recent events, that if they had it to do over again, that pacemaking case would have been appealed to higher courts; and if it had been, the history of the type-supply business in the United States, in its later stages, might have been somewhat different from what it has been. However, the typefounders, discouraged by this rebuff, abandoned for the time being reliance upon design patents and sought to throw up business defenses by recourse to the laws against unfair competition.

The test case in this instance was that of the Keystone Type Foundry versus the Portland Publishing Company — the latter figuring as a sort of proxy for the real defendant, the National Compositype Company — and involved alleged copying of the well-known "Caslon Bold" face. The outcome was no more agreeable to the typefounders than had been their effort to invoke patent protection. The Keystone Type Foundry carried the case up to a United States Circuit Court of Appeals, but the decision was adverse to the typefounders, thus ending, for all time probably, effort to establish type-face simulation or duplication as an act of unfair competition.

Thus matters rested for nigh half a decade, and then in the case of the Keystone Type Foundry versus David S. Wynkoop, effort was renewed to invoke the protection of the patent laws. In this instance the tables were turned and the outcome was a victory for the type-producers that will probably bring about a new policy in the trade. This decision was handed down comparatively recently, and, oddly enough, the case was tried in the District Court of the United States for the Southern District of New York, precisely the same jurisdiction that years back produced the decision that so discouraged typefounders in their efforts to use the patent laws to hold off small typefounders or others prone to flatter a meritorious type-face by imitation.

The type-face involved in this recent epoch-making decision was the "John Hancock" design, and, as it happened, the

patent on this design expired while the case was in the courts. However, Judge Sheppard, finding that the design in question for a font of type "was for a good invention under the statute and not anticipated by any of the numerous prior patents or showings in prior publications," declared that the type manufactured by Wynkoop was an infringement, and that this being the case the Keystone Type Foundry was entitled to the amount of damages sustained through the infringement up to the day on which the patent expired. That Judge Sheppard does not believe that the federal courts should indulge in splitting of hairs when offering protection to patented type-faces, seems to be indicated by one comment in his opinion. Referring to the contention that the "John Hancock" face was similar to other faces shown or patented at earlier dates, he said: "While one or two letters or figures of the font may be similar to the like characters on the prior patents, a casual examination clearly demonstrates that there is such dissimilarity of configuration and ornamentation of the font as involves patentable invention."

Interests in the trade that oppose a policy of liberality on the part of Uncle Sam in protecting type-faces are not only unreconciled to the logic adduced in this recent case, but the incident has, if anything, intensified their opposition to the legislative measures under consideration at Washington. They claim that even under the present law the Patent Office officials have practically given up any attempt to distinguish between the various type-designs, old and new, and assert that the confusion which they conceive now to exist will be augmented a hundredfold if "indiscriminate" registration of type-faces is permitted.

The Lanston Monotype Machine Company, in a communication sent to senators at Washington, took the position that there should be allowed no registration of type-faces the characteristics of which can be shown to have been known in the printing art, or as designs of similar character, prior to the filing of an application for registration. The protestant fears that any broadening of the present system of design protection would enable persons to register by the thousands "theoretical designs," aimed to cover all conceivable forms, variations and applications of a valuable or popular basic design.

Producers of typecasting machines express solicitude regarding the unrestricted use in future of long-known faces such as Jenson, Elzevir, Bodoni, Didot, Caslon, Gothic, etc. As they visualize the situation, the establishment by Congress of any system of design registration such as is contemplated would have the effect of rendering it possible for typefounders to tie up, irrevocably, variations in bold face, expanded face and condensed face, differing, as they say, "only in microscopic respect" from the faces which they have come to regard as common property.

On the other hand, the typefounders have told Congress that, without assurance of opportunity to reap the reward of constructive designing, they will be deterred from the investment of money and effort necessary to bring out, at frequent intervals, the distinctive new type-faces upon which the printers of the country depend. Much has been made, in the representations to congressmen, of the imitation sustained by the Cheltenham faces. Robert W. Nelson, president of the American Type Founders Company, in a frank statement to a group of United States senators, recently declared that his corporation had expended more than $100,000 in designing, cutting and showing the faces of the Cheltenham family, only to face the competition of interests that "copied" each size that was salable.

This disposition on the part of "borrowers" of type-faces to reproduce only the designs that are assured a successful sale seems adding insult to injury in the estimation of Mr. Fairchild, who was spokesman at Washington for the Keystone Type Foundry, even as Mr. Nelson was for the American. Mr. Fairchild figures that a typefounder has from $25,000 to $100,000 invested in every successful type-face that attains vogue in the trade. His estimate is that it costs from $10,000 to $30,000 to bring out a new face that is a candidate for the honor of being a "best seller," and, inasmuch as, according to his statement, a typefounder may bring out half a dozen different faces ere he strikes one that pleases the fancy of the printers, it is easy to understand that there may be a heavy investment to be returned by the type-face that makes good. "The machine-man does not copy the failures," says Mr. Fairchild, rather ruefully, and he also would have a certain sympathy extended to creative typefounders because they are compelled, as he portrays, to put out a successful commercial face in from ten to twenty sizes in order to get the "fat" out of the medium sizes — the eight sizes, say, out of the fifteen or twenty that are used to any extent.

Representatives of firms such as the Lanston Monotype Machine Company and the Thompson Type Machine Company, that are averse to having Uncle Sam confer any new privileges upon the typefounders, have not hesitated to raise some questions as to the figures which the typefounders have given to Congress to indicate the expense of bringing out new type-faces. It is the contention of the objectors to action by Congress that the large sums quoted represent to only a minor extent the actual designing of a new face, but involve for the most part the casting of the type, and its exploitation to the trade, etc.

Typefounders, very naturally, are insisting upon resting their case to some extent on the good-will and trade rights which they feel that they should enjoy in their special designs or original foundry faces. Their contention is that these distinctive faces are universally recognized by printers as identifying the product of the respective foundries originating them — that, indeed, such faces are respected as the trade-marks of the foundries even as the trade-marks of other manufacturers in different lines are recognized and respected. Stress has also been laid upon the fact that the well-known typefoundries of the country are wont to recognize the exclusive rights of each other to the faces that they severally create or originate or introduce, and that upon such recognition is dependent to a considerable degree the place occupied by each foundry in the graphic arts. However, since the United States Court, in deciding the unfair-competition case, failed to recognize "Caslon Bold" as a trade-mark or trade-name entitled to protection under the common law, this aspect must henceforth be more or less sentimental, and any prerogatives that an innovator enjoys with respect to his type-faces must be based on such protection as our patent system affords.

Practical printers may be interested in the circumstance that in the current controversy there has been raised the question of the ability of printers to distinguish between similar type-faces under conditions more or less difficult. For example, there have lately been filed as "exhibits," for the benefit of the legislators at the seat of government, a number of specimens of printing designed to show how presswork, manipulation in handling or variations in the character of the paper may, on the one hand, level differences between similar but distinct type-faces, or may, on the other hand, create apparent differences where none really exist. Some of the exhibits indicate how different are the impressions obtainable from one identical font of type by the use, respectively, of hard and soft papers, contrasts in the class of inks used, and other contributory factors. Other "sample pages" indicate what uniformity of appearance may be obtained by skilful printers from type-faces that are in reality so different from one another that the United States Patent Office is declared to be justified in granting a separate design patent for each. "How is a printer to protect himself?" is a question that has been asked in seeking to point a moral from the supposed possibilities of such confusion.

Both parties to the controversy being agreed that it is the interests of employing and operating printers that are in jeopardy, it may be suggested, in conclusion, that it would not be amiss for printers who have any personal convictions on this question of what measure of protection should be accorded type-face novelties to communicate their opinions to their senators and representatives in Congress. As matters stand, the representatives of the people who will sooner or later have to vote on this issue are, most of them, seriously in doubt as to just what is best and what is desired by the rank and file of the exponents of the graphic arts. In their eagerness to have their arguments appear authoritative, spokesmen for the typefounders and for the type-machine interests have each declared that they "represented" the printers of the country. No wonder the congressmen, who have no intimate knowledge of conditions in the printing art, are somewhat mystified.

It is perhaps best to explain, too, in the interest of entire accuracy, that it does not appear that all manufacturers of typecasters, etc., are opposed to allowing the typefounders to have the additional protection they seek. This is perhaps due to the fact that certain makers of typesetting machines are already purchasing from typefoundries the "right of reproduction" on distinctive faces, an arrangement which the founders would like to make compulsory for all interests in the field. Other makers of typesetting machines evidently consider that the royalties or license fees demanded are excessive. At least the Lanston Company some years ago designated as "prohibitive" a quotation of $100 per size for the right of reproduction on Caslon Bold, declaring that the fee of $800 demanded for the eight sizes it was desired to reproduce was "far more than we could hope to recover for many years." However, whatever the outcome in Congress, the recent decision in the Keystone-Wynkoop case may pave the way for radical new policies in this art.

DANGER IN CUTTING ADVERTISING.

In an article entitled "Some Lessons for America," which is one of a series on business readjustments after the war, appearing in the recent issues of *Manufacturers' News*, F. W. Wilson-Lawrenson writes:

"May I now point out *a danger, the ever-present danger which confronts those industries that have to change their product — namely, the tendency to reduce selling cost by decreasing an efficient sales force and cutting the advertising appropriation proportionately?*

"It must be remembered that while certain established industries will make little or no profit during the period of the war, there are industries making materials for the various governments, be it shoes or guns, which will make large profits during the war. The materials which are being sold to these governments are made in factories which cost large sums of money to erect.

"*Let us not be so foolish as to think for a moment that at the close of the war, when there will be no longer a demand for the products of war, these expensive plants will be scrapped.*

"That would be economic foolishness. Rather will they be used to manufacture products that will enter the lists in competition with already established business, and, further, this competition will be backed up by money made during the war.

"*Is it wise to seriously reduce advertising appropriations when we realize that competition at the close of the war is likely to be more serious than ever before?*

"*Can we not gain something from the experience of British manufacturers, who, in spite of the fact that in a number of cases they are not allowed to turn out a single unit of their product, are yet continuing their advertising and in some cases increasing it?*

"*In my judgment, the sales and advertising manager who is functioning correctly at the present crisis is he who, while endeavoring to line his company up to handle products which are essential, continues to build the best possible selling organization and keeps resolutely before the American people the value of a commodity on which hundreds of thousands, and possibly millions, of dollars have already been spent.*

"*Carefully weighing my words, and with the full realization of the serious nature of what I am saying, I am absolutely convinced that any manufacturer who plans otherwise, who plans with but the present in mind, is taking a step which will bring disaster to his business.* . . .

"Inefficient advertising and selling are responsible for the high cost of distribution today, the waste of salesmen's time, probably the most expensive constituent of marketing.

"Advertising can be a great factor in reducing this waste by lessening the period between the salesman's initial approach and the making of a sale.

"In American business, in order to effect economies in distribution, advertising must be made scientific and selling more thorough, and both more coördinated. Unnecessary and uneconomic factors must be eliminated."

In a later issue of the same journal there appeared an editorial under the heading, "Now Is the Time to Advertise," reading as follows:

"Too many industrial advertisers look upon publicity expense from the country merchant's point of view. They seem to overlook the fact that they are producing staple commodities of nation and world wide use and consequently can not conduct their advertising campaigns on the bargain day principle.

"John Wanamaker used to say that the best way to do business is to be prepared for it. There are but two ways of doing a profitable business, and they go hand in hand. One is to produce the best article of its kind in the market; the other, to let the trade and public know that you are producing it.

"After peace is restored the markets of America will be flooded with goods of foreign manufacture. There will be peace among the nations, but the fiercest competition trade has ever known. Human nature is so constituted that people will buy either the cheapest wares offered or else pay a premium for articles a knowledge of whose merits has been impressed upon their minds by advertising.

"Preparedness, as we know by this time, is half of the battle. The manufacturer who will keep and increase his market after the war is he who instead of cutting his advertising appropriation increases it. To stop advertising now, just because one's plant is working to full capacity, is a penny-wise policy.

"Nothing but efficiency will count in the after-war struggle, and judicious advertising during the continuance of the war is the first step toward winning a great commercial victory."

OVER FIFTEEN HUNDRED STARS IN I. T. U. SERVICE FLAG.

On November 15, the last time they were counted, there were 1,518 stars in the service flag of the International Typographical Union, and many more have been added since.

The I. T. U. has issued from headquarters at Indianapolis an interesting booklet in honor of members who have responded to their country's call, the facts given therein leaving no doubt but that the journeymen printers and apprentices are doing their bit in the struggle for democracy.

In addition to the names of all the members who have joined the armies and navies of the United States and Canada, fifty-five are listed as having lost their lives in the service. It is divulged therein that the union has paid $17,025 to the beneficiaries of those who have given up their lives. Liberty bonds have been bought by the Executive Council of the International union to the amount of $60,000.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Which Back Mold-Wiper Should be Used?

An Illinois operator asks us to recommend the best back mold-wiper, as he is going to apply one to a machine not now so equipped. He also asks our opinion as to whether the mold is cleaned with a slug in or when it is empty.

Answer.— The question regarding the cleaning of the back of the mold mechanically has been answered by the making of a new back mold-wiper which cleans off the mold just after the slug is trimmed by the back knife. This wiper may be attached to any outstanding machine by drilling two holes just beneath the back knife. The advantage of wiping the mold while the slug is in it is that there is little or no danger of rounding off the back edges. It is well known that the felt wipers pick up oxids displaced during the cast. The oxid is an abrasive of sufficient power to cause the rounding of the edges of the mold, as commonly occurs with the old wiper. We believe the new wiper will prevent this trouble. Before applying the new wiper separate the pieces of felt and rub into each one a small amount of graphite and oil in the form of a paste. Some one has suggested that the application of blue ointment to the felt wipers at this time would be beneficial. It appears to be a good suggestion. The new wiper may be procured from the Mergenthaler Linotype Company with blue-print directions for attaching.

Care of Machines According to Schedule.

An Ohio linotype machinist writes: "Kindly give me information on the following subjects: (1) Recently I saw a schedule of work to be performed by the machinist in charge of the machines on one of the papers in Washington, D. C., and I noticed, among other things, that he is required to face off the pot mouthpiece once a week with a carborundum stone. Is this an aid in keeping the mouthpiece true; if so, how is it done? I have a carborundum stone which is perfectly square and I have rubbed it across the mouthpiece several times, but it seems to cut more in the center than on the ends even though the mouthpiece was a trifle hollow in the center before I used the stone. (2) What is the best and quickest way to put in a lower keyrod guide on a Model 5? (3) What can be done to prevent the outside first-elevator jaw scraping the intermediate bar? (4) Should one of the cams break — for instance, the justification or second-elevator cam — on a Model 5 machine, how would I proceed to remove the cam-shaft to get the broken cam off and the new one on? (5) If metal adheres to but one spaceband in a set — and that band is a new one, never having been used, but to which the metal has adhered since the first day it was in the machine — would you consider the spaceband at fault and remove it?"

Answer.— (1) The rubbing down of the mouthpiece becomes necessary when it is warped or if the mold is warped and you must make both line up. If the latter condition is present it is of little value to face up the mouthpiece with a carborundum stone. A contact test is necessary in any case to be certain that the mold and mouthpiece are true in relation to each other. Doubtless you are familiar with the ink test, which, practically, consists of cleaning the back of mold, inking the entire surface thereof evenly with a thin coating of red ink, and allowing the cams to make one revolution. The ink transfer to the pot mouthpiece will show you the evenness of contact. A sharp-cutting file can be used to take down the high places. Repeat the test after each dressing of the surface.

(2) There is no quick way of putting in a lower keyrod guide. Remove the cam frames and detach the keyrod springs. Remove the lower guide and bar. Take the guide off the bar and substitute a new one. Putting the rods into their respective holes is perhaps the hardest and most trying part of the work.

(3) Do not try to prevent inside edge of the first-elevator jaw rubbing on the intermediate bar. This is necessary in order that the exact position of the elevator in relation to the second-elevator bar be assured. The friction at this point can be minimized by frequently rubbing graphite on the parts that rub. This will include the duplex-rail levers and block. The proper lubrication of these parts with graphite will prevent the unusual noise as the elevator seats in the guide.

(4) Replacing a cam involves the removal of the entire set of cams. The operation includes over fifteen different steps. It is explained in detail in "The Mechanism of the Linotype," published by The Inland Printer.

(5) When a spaceband picks up metal and has been properly rubbed on a soft board and graphited, we would suggest that you procure a sheet of crocus cloth, lay it on a piece of glass or on a galley, and polish the sleeve of the band by rubbing it up and down in the direction of its greatest length. Give it a careful polishing in that manner, then rub it in a similar way on a soft board with graphite spread over it. Try this spaceband and examine it occasionally. If metal is again found on the sleeve, you should remove it and have a new one applied to the wedge.

Magazine Plate Deflected.

"I am a reader of your magazine, especially of the Machine Composition department, and receive much help from the suggestions offered, but a few things have come up that I have not been able to find any reference to in that department; at least, I failed to discover them. The machine is a new Model 18, and is in excellent condition with the exception of a few little inconveniences which occur once in awhile, and these are probably faults of my own operating. If so, I would like to know and rectify them. The machine was installed recently and has been running like a top with these exceptions, and they just showed up lately, so far as I know about them. One trouble, which occurs occasionally, is in the distributor. The machine will run for days without a stop there, and then for a few hours, or possibly half a day, it will bother. The trouble comes in the center of the magazine, or along the characters

of the thin space and on for a few channels, including the en leader, apostrophe and figure 1, which are usually the ones that clog. They seem to stop in the entrance to magazine — the first one stopping there just long enough to let the next following come in beside it, and then, of course, filling up the distributor-entrance channel and stopping the distributor if it is not discovered before. The magazine is clean and the matrices are in good condition. By running in a lot of letters and stopping the distributor just before the letters drop, and then removing the belt and turning the screws by hand, I found that the matrix hung up by the back bottom ear of the letter hanging against the top of the magazine, and hesitated for an instant before dropping into magazine, at times long enough for the next one to drop in beside it, and then, of course, they block. In fact, all the matrices seem to strike the upper side of the magazine a trifle, but none of them stop. They will run for days without a bit of trouble, then for a time they will give trouble without any apparent reason. No adjustments on the machine have been changed. The magazine looks as if it might have sagged a little in the center, over the place where the trouble occurs; but if so, it is so little that it is hardly noticeable. The only thing that leads me to think it might be is that there is a trifle more space between it and the bar that lies across the top (the one that slides over the end of magazine when not in use or when removing), but it might be that the bar is bowed up; the space is only about the thickness of a piece of paper anyway. This magazine is the top one — eight-point. The lower one contains twelve-point, and never troubles. Another difficulty is, the slug sometimes has a bad letter or two on the left end and sometimes prints as if it might be a trifle lower for about two ems on that end. The plunger and well are cleaned every day, the holes in the well are kept cleaned out and open, and the air vents in the mouthpiece are also kept open. Is it possible for the back trimming-knife to be set so as to trim more from that end of a slug? It seems to be set to trim even, and I don't see that the trouble could be with it. The metal is heated by an electric heater and the temperature stays around 550, or a little above, all the time. How do you put in a new spring on the back mold-wiper? The present one has been pulled loose by removing metal that had stuck to it from a squirt."

Answer.— The catching of matrices at the upper edge of the magazine is probably due to the deflection upwards of the lower channel plate of the magazine. This trouble was possibly brought about by a matrix being caught between the magazine and the magazine entrance, and when the magazines were shifted the matrix caused the upward movement of the lower plate. You can fix it yourself by springing it downward again, using a block of wood, or by placing a slug against the surface and giving it a downward pressure. This, of course, must be done when the magazine is off the machine. We have seen the effect of this trouble on machines where the operator lowered the magazines while matrices were crossing the joint between entrance and magazine, and it was remedied as described. The low letters on the slug are probably due to air imprisoned just beneath the face of the slug. When you have this trouble again, remove the plunger and brush out grooves, then graphite the plunger and return it to the pot. Increase the pump-lever spring stress to the outer notch of lever and, with the point of a knife-blade, clean out the lines between the jets of the pot mouthpiece. Keep metal to the proper height in the pot. All of the foregoing tends toward solid slugs with a sharp face. To apply new springs on the back mold-wiper that is attached beneath the back knife, remove the mold-disk and withdraw pin from the long stud on the wiper. While the wiper is out, take the felt pieces out and coat each one on both sides with a mixture of vaseline and graphite, rubbing it well into the felt. Oildag is excellent for this purpose.

Border-Slide Gives Trouble in Casting.

An operator sends a six-point border-slide and states that he can not get the slug to eject after it is cast unless he opens the knife wider than six points. We have tried the identical slide on a machine and it gave no trouble on ejecting. We even set the trimming-knife so as to reduce the thickness to .083 inch and it still ejected without hesitation. The operator may possibly have a clutch that is not pulling with full efficiency, or he may have mold-liners that are bruised in such a way that his slug is thicker than standard. The mold may need polishing. As no slug accompanied the slide we were unable to determine any condition that might be manifested by its appearance. The foregoing suggestions may help the operator discover the real cause.



Charles W. Edwards.

Mr. Edwards, who, as a printer, made his headquarters in San Francisco, California, is now with the 114th Aero Squadron, at Richmond, Virginia. In sending the above picture, he writes on the reverse side: "Favorite pastime of a flyer when there's nothing to do till tomorrow. Flying is somewhat like the printing business — one is always 'up in the air.'"

SOUNDS LIKE MARK.

The first paragraph ever written by Mark Twain has been dug up. Written when he first took a job on a country newspaper, it does no harm to his reputation as a humorist and furnished a proof of what was to follow. Mark, on his first job, sat down and wrote: "A sunset made Beranger a poet, a mother's kiss made Benjamin West an artist, and $15 per week makes us a journalist."— *Chicago Daily News.*

NEWSPAPER WORK

BY J. C. MORRISON.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Community Date-Book.

At the head of the local columns in an exchange I note under the caption "Community Date-Book," a listing of the dates of meetings, entertainments, etc., for the forthcoming week. In another exchange I note that all organization notices of meetings are put in a separate column under an appropriate head. Both are good ideas.

An Epigram.

On visiting a newspaper office recently where two or three competent printers were busy in the mechanical end while the editor-publisher-bookkeeper-solicitor-salesman-office boy was trying to do two or three men's work in the office, with no cost-records to give him any insight into his business and no time to handle the business or editorial work in a constructive way (whose plant also carries a mortgage of several years' standing), my unspoken observation of the condition of affairs took this epigrammatic form, "How easy it is for the boss to lose in the front office what the boys make in the back office."

"What 'They Say.'"

The Canby (Minn.) *News* has an interesting department each week made up of remarks dropped in the reporter's hearing by various people about town. These remarks are generally not credited to the person saying them, but quoted and published under the general caption of "What 'They Say.'"

The department is full of human interest, for the remarks are just the things that people do say, and vary all the way from the story of some village joke to tabloid interviews on great national questions. Here are a few samples taken at random:

They tell me that chicken thieves are getting busy in the country. Several poultry houses have been robbed.

It is just a matter of a short time now when you people will have to build a Teachers' Home in Canby to house the teachers. I have said this for five years.

Common table board in Norway is $51.00 per month.

Every one who takes out insurance policies of any kind will feel that there is a war on. On life-insurance policies there is to be a tax of 8 cents on each $100 in the policy. The fire-insurance policy tax amounts to 1 cent on each $1 premium paid. I don't know if this applies to old policies or not; the Canby agent didn't tell me.

Three Indians in the settlement at Granite Falls are in the next draft. They understand all about the war and are eager to do their bit.

Don't kick on 3-cent postage. Better pay a little more than have the Kaiser's picture on your stamps.

John D. Anderson has just finished a garage big enough for two cars.

"Views and Interviews" also make an interesting department in some papers — short statements concerning miscellaneous matters of interest by well-known citizens. People are always ready to talk about a trip, to give reminiscences, to suggest some local improvement, or express an opinion on some matter of public concern. Often it is difficult to put this matter in the regular news columns without straining a point, and yet it is intensely interesting to the readers, though no small chore for the editor to keep it going.

The A B C of Advertising Rates.

On "counting the cost" at the end of the year I find that the total cost of producing my weekly paper (generally a six-column quarto) for the year 1917, was $5,598.65. There were 486 pages, and the cost per page was, therefore, $11.52. But 56 of the 486 pages were devoted to official notices in supplement form and produced coöperatively with other papers at a cost of $336. The other 430 regular pages, therefore, cost $5,260.65 or $12.23 per page.

Now, if it costs $12 a page on the average to produce a newspaper, then if half the pages are devoted to reading-matter and half to advertising, the advertising will cost $24 a page or 20 cents per inch. If only one-third of the paper is devoted to advertising, then the advertising pages will cost $36 a page or 30 cents per inch. If only one-fourth of the paper is advertising, then the advertising pages will cost $48, or 40 cents per inch.

Where these costs obtain, therefore, the publisher who keeps his paper loaded with advertising on a fifty-fifty basis can sell that advertising at 20 cents, take his subscription receipts in lieu of profit, and have a profitable business; but how can a publisher who does not sell more than one-third or one-fourth of the space in his paper expect to have a profitable business when his advertising space is costing him 30 or 40 cents and he is perhaps selling it for 10 cents?

There is much more to be said on advertising costs, but no publisher can know what advertising space costs him until he first knows what it costs him to produce his newspaper.

A "Horrible Example" in Rate-Cards.

A friend sends me a rate-card from Oklahoma with the notation, "It may be that the publishers have learned how to extract a living from the atmosphere. If not, how in the world do they make enough from newspaper income on the basis of such rate-cards to make it possible for them to keep body and soul together?" Here is a copy of the card enclosed:

RATE-CARD, Daily and Weekly — Circulation of weekly, 1,830; Circulation of daily 960, daily issued every evening except Sunday.

RATE FOR WEEKLY — 15 cents per inch per issue. Yearly contracts for space exceeding 25 inches, 10 cents. Locals, 5 cents per line per week.

RATE FOR DAILY — 6 cents per inch each insertion, with 3¼ cents per thousand for composition, in case advertisement does not run to exceed ten days and if changes are made very often. No deviation from this rate, and no commissions made.

Locals and reading-notices 10 cents per line per week. No locals taken for less than 25 cents, nor for less than 5 cents per line.

Particular attention is paid to setting advertisements attractively, and make-up man is instructed to make up forms with a view to giving advertisements position that will attract notice of reader.

A Helpful Press-Agent.

M. J. McGowan of the Appleton (Minn.) *Press*, was recently drafted for service as the publicity agent of the Federal Food Administration for Minnesota, and the first piece of publicity he sent out was a dummy for a full-page advertisement. The caption extending across the top and a


MONTEVIDEO NEWS

MEATLESS and WHEATLESS Days are Sure Steps Toward Fightless Days

Meatless Tuesday Wheatless Monday and Wednesday Porkless Saturday

War-Time is the Time When Everybody Pulls Together

OUR CO-OPERATION IS TWO-SIDED . . .

1st. We are trying to conduct our business in a way that will help the Food Administration in its great work of saving food to win the war

2nd. We are making every possible effort to serve the public and to aid the housewife in meeting the problems the food regulations create

Our Grocery Department Is At Your Service.

Simons Bros. Bazaar

ONE MEATLESS AND ONE WHEATLESS MEAL EACH DAY

Victory Bread

will contain 80 per cent White Flour and 20 per cent substitutes—Corn, Barley or Rice Flour ....

It's a Winner, Too

You won't think of it as one of the inconveniences of war but as the kind you prefer if you get it at

Sheehan's Bakery

Federal License No. B17127

Do You Like Them Baked?

Every potato you eat saves the foods that are needed abroad.

We are giving one NO-BURN Potato Baker with every $2.00 order.

R. A. BROWN - Grocer

Wheatless Day Menu

Lenten Season 1918

FEB. 13TH TO MARCH 21ST

- SAVE -

MEATS--USE MORE FISH

We carry a good line of

Red Salt Salmon
Black Codfish
Salmon Trout
White Fish
Ister Sild (Herring)
Smoked Salmon
Smoked Herring
Boneless Herring
Canned Goods
Canned Salmon
Canned Oysters
Canned Fish Balls
Canned Sardines

GRAVES BROTHERS

Some Helpful Suggestions for The Home Food Administrator

Macaroni
Spaghetti
Vermicelli
Creamettes
Egg Noodles

10c EACH

Canned Corn
Canned Peas
Canned Beans
Canned Soups

Cheese--Preserves
Jams and Jellies

Fresh Fruits and Canned Fruits of All Kinds.

A. E. Aarnes & Son

Meatless Day Menu

FISHING IS GOOD ON MEATLESS DAYS

- AT -

Waldeck & Gooley's

Every Thursday and Friday we have

Fresh Pike
Codfish
Herring
White Fish
Pickerel

WALDECK & GOOLEY

Let Us Help You Plan Your Wheatless and Meatless Days---

You will find all substitutes obtainable at our store. We should make every effort to observe wheatless and meatless meals and help Uncle Sam chase the Kaiser off the map.

THE HILL GROCERY

HAUGEN & ANDERSON

We Deliver Phone 7

GO BACK to the SIMPLE life
Be controlled with SIMPLE food
SIMPLE clothes, SIMPLE clothes
Work hard, play hard,
Work, eat, recreate and sleep
Do it all courageously
WE HAVE A VICTORY TO WIN
—HOOVER

Our Government asks us to Hooverize
Our pocketbooks tell us to economize
Our habits we've had to revolutionize
So if you will our bakery patronize
We'll certainly try to specialize

—in—

War Bread
Graham Bread
Rye Bread
Barley Bread
Oatmeal Rocks
Oatmeal Cookies
Graham Cookies

ON WHEATLESS DAYS

The City Bakery

Food-conservation page arranged from dummy sent out by M. J. McGowan, publicity agent of the Federal Food Administration for Minnesota.

box at the bottom and on each side were devoted to food conservation gospel and suggested menus, while the remainder of the page was divided into six spaces to sell to food dealers at $4 each. That the page made a hit is attested by the fact that a large number of Minnesota papers used it. In these days, when the editor must work the baler overtime to dispose of matter sent "for immediate release," the press-agent who offers something helpful is sure to be hailed with delight. And, as it was, Mr. McGowan obtained much more publicity for food conservation than he could possibly have obtained by bombarding the editors for space in the "valuable paper" which each publishes.

A Christmas Edition — Somewhat Typical.

Bert M. Musick, publisher of *The Westinghouse Times*, of East Pittsburgh, Pennsylvania, sends a copy of his Christmas edition for review. "We received a 25-cent straight rate on every advertisement in the edition," says Mr. Musick, "and the fellow who took a page paid us the straight rate, all of which goes to prove that 'it can be done' even in the rural districts, if the boys will only pick the burs from their hair and shake the Spanish needles from their pu-ze-zas."

The 25-cent rate sounds good provided the number of copies did not exceed a thousand or so; otherwise it was not enough. Mr. Musick took the precaution of loading the advertising in heavily, and as I pointed out in an article on special editions a couple of years ago, this overloading is absolutely necessary when the number of pages is increased. Mr. Musick makes the serious mistake, however, of not using the pyramid make-up. Most of the pages carry only one or one and a half columns of reading-matter (or none at all), and this reading-matter appears most disadvantageously buried beneath the half-page advertisements occupying the upper part of several pages. Had the reading-matter been placed at the upper left-hand corner its small volume would scarcely have been noticed—such make-up causes the news-matter to appear greater in amount than it really is.

Of course the twenty-four page edition strained the type resources of the shop — as is generally the case — and as a result the eighteen, twenty-four and thirty-six point faces used are often inharmonious. That the *Times'* compositors know how to use type is shown by the fact that some of the advertisements are strikingly well done, while other advertisements show that the compositor ran out of sorts and then chose an unsatisfactory substitute. Mr. Musick has a good twelve-point advertising face on his machine, but he needs to throw away about a ton of his eighteen, twenty-four and thirty-six point faces and get large fonts of these sizes in a face which harmonizes with his machine face. He also should throw away that conglomerate assortment of tapeworm, wiggle-snake and barber's pole borders and use only the plain rule borders or simple variations thereof. Except for special cases, every border used in the paper should be limited to one or two faces, and yet the *Times* has seven strikingly inharmonious borders on one page.

But the edition shows enterprise and evidently no effort was spared to make the edition a success. One large liquor advertisement seems inappropriate, but on the other hand one whole page of announcements of advertisements of holiday entertainments suggests a line of business generally overlooked when working up a Christmas edition, and a line that can be developed to really profitable proportions.

To Promote Interest in Advertisements.

In order to stimulate the reading of advertisements, Joseph Whitney, of the Marshall (Minn.) *News-Messenger*, has started a "Housewives' Contest." In a box on the front page he offers a new one-dollar bill to the housewife sending in the first correct answer to a list of questions, the answers to which are to be found in the advertisements of that issue. Between fifteen and twenty questions are printed each week, of which the following are samples:

Where and how can you get a market basket free on Saturday?

What actor is coming to the Barrymore in feminine attire? When?

What machine is guaranteed to prevent "Blue Monday" for housewives? Who sells it?

Who wants five hundred bushels of potatoes?

What can you get for $3.50 at the Watson Mercantile Company on Saturday only?

When will you have to buy your New Edison to get it at the present selling price?

What groceryman announces that he has reduced the price on canned corn from twenty-two to fifteen cents?

The objection might be raised that the plan contains an implication that advertisements will not be read unless the reading thereof is artificially stimulated, but the truth is that such is the case with too many advertisements in our papers. The best answer to the objection is the success which Mr. Whitney has had with the plan, and it might further be said that this calling attention to the definite business news in the advertisements should react favorably upon those merchants whose advertising copy does fail to have real value to the shopper. The idea as a whole is a good one.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Western Star, Coldwater, Kansas.— Your special holiday edition is satisfactory in every way.

The Gordon Journal, Gordon, Nebraska.— Tbe Christmas number of your paper is excellent. Presswork is good, and the advertisements are neat and effective.

The Optimist, Lemont, Illinois.— Your holiday edition, printed on smooth book-stock, is a credit to tbe efforts of all having a hand in its production. Presswork is excellent.

The Daily British Whig, Kingston, Ontario.— Your Christmas edition is commendable in every way. We have no suggestions to offer which, if followed, would result in improvement.

The Alliance Herald, Alliance, Nebraska.— From every standpoint your special Cbristmas number is a good one. We are reproducing the first page of the main news section as an example of good make-up.

The Daily News, Tarrytown, New York.— The shoppers' edition of your paper, issued December 14, is deserving of much praise. It contained twenty-four pages, liberally covered witb good display advertising.

The Hinsdale Doings, Hinsdale, Illinois.— We commend the excellence of your special Christmas number. Presswork is clean, sharp and uniform. Composition of advertisements is without any fault wortb mentioning.

GEORGE E. WAHL, Niagara Falls, New York.— The Silberberg clothing advertisement is effectively designed and strong in display. If you could have avoided the extremely sbort carry-over lines at the ends of the two paragrapbs, an improved appearance would have resulted.


THE FRANKLIN JOURNAL

A NEWSPAPER FOR THE PEOPLE — TWICE A WEEK—TUESDAYS AND FRIDAYS — ONE DOLLAR FIFTY CENTS A YEAR IN ADVANCE

VOLUME II, NO. 91 — FARMINGTON, MAINE, TUESDAY, DECEMBER 11, 1917 — FOUR PAGES, ONE CENT

NEW TARIFF BOARD PLANS BROAD WORK

MORE FRESH AIR TO PREVENT COLDS

CONGRESS DECLARES WAR UPON AUSTRIA

ANNOUNCES GATES STATE ASSESSORS

RED CROSS IS OUT FOR NEW MEMBERS

WAR STAMPS WITHIN REACH OF EVERYONE

THIS IS BIG WEEK OF MAINE PYTHIANS

Clean first page of Maine newspaper which would be improved and made more interesting if headings appeared in alternate columns only at the top, and if some displayed headings appeared also in the lower part of the page.

LEO K. WILLIAMS, Omaha, Nebraska.— The advertisements sent us are satisfactory in every way. Strong display, readable text-matter and simplicity of arrangement, combined, make them effective to a marked degree.

The Knoxville Plain-Dealer, Knoxville, Tennessee.— Presswork on your paper is of high order. Make-up is interesting. Advertisements are well displayed and arranged. The paper is not an artistic success, but from a practical newspaper standpoint it is satisfactory in every way.

E. B. TABOR, Earlville, Illinois.— Tbe *Leader* is an exceptionally good paper. Presswork is good, advertisements are much above the average in quality, and we note with pleasure that make-up of inside pages is consistent with the best present-day practice. We know of no town the size of Earlville that can boast of a better paper.

The Hardin County Ledger, Eldora, Iowa.— The bold full-page advertisement for the C. M. Haas Company is effectively designed. Its character suggests bargains, the nature of the sale making it permissible to adopt the heavy black style followed, although we believe a somewhat more dignified advertisement would carry the idea of bargains well enough and would be more pleasing in the paper. In all other respects the *Ledger* is well handled.


Official Organ Nebraska Stock Growers Association and Nebraska State Volunteer Firemen's Association

THE ALLIANCE HERALD

GERMAN SPIES JOINED ARMY AT ALLIANCE

SENT TO FT. LEAVENWORTH

SOLDIER BOY WITH BRIDE FEW HOURS

BETTER SHOWING BY LIGHT DEPARTMENT

FRED CUTTS WRITES TO FOLKS AT HOME

Alliance Roll of Honor

FAREWELL RECEPTION TO HEMINGFORD BOYS

LIST OF DONORS FOR THE SOLDIER BOYS

NEW YORK MAN IS MUCH IMPRESSED

FOR ALL AMERICAN CLUB AT ALLIANCE

THE CITY WILL HAVE EXPERT VIEW TANK

EXPERT IS COMING FRIDAY

THANKSGIVING AT BIG CAMP CODY

An interesting and well-balanced first page, illustrating a nice variety of news head-lines.

GEORGE W. BRAINARD, Minden, Nebraska.— Your work on the page advertisement for Markussen, which appeared in the Christmas edition of the *Courier*, is commendable. With the material at your disposal we consider that you did as well as any one could expect. Orderly arrangement is the most pronounced of the advertisements' good qualities, although display, too, is excellent and worthy of much praise.

The Auckland Weekly News, Auckland, New Zealand.— Your annual Christmas issue impresses us quite forcefully with its general all-round excellence. The number is profusely illustrated with pictures of scenic features of the country, faultlessly printed from large half-tones, some of which are full page size, 13 by 18½ inches. Tint backgrounds are printed under many of the illustrations, which not only lend color to the paper but make the pictures more natural and lifelike. Composition of advertisements is satisfactory.

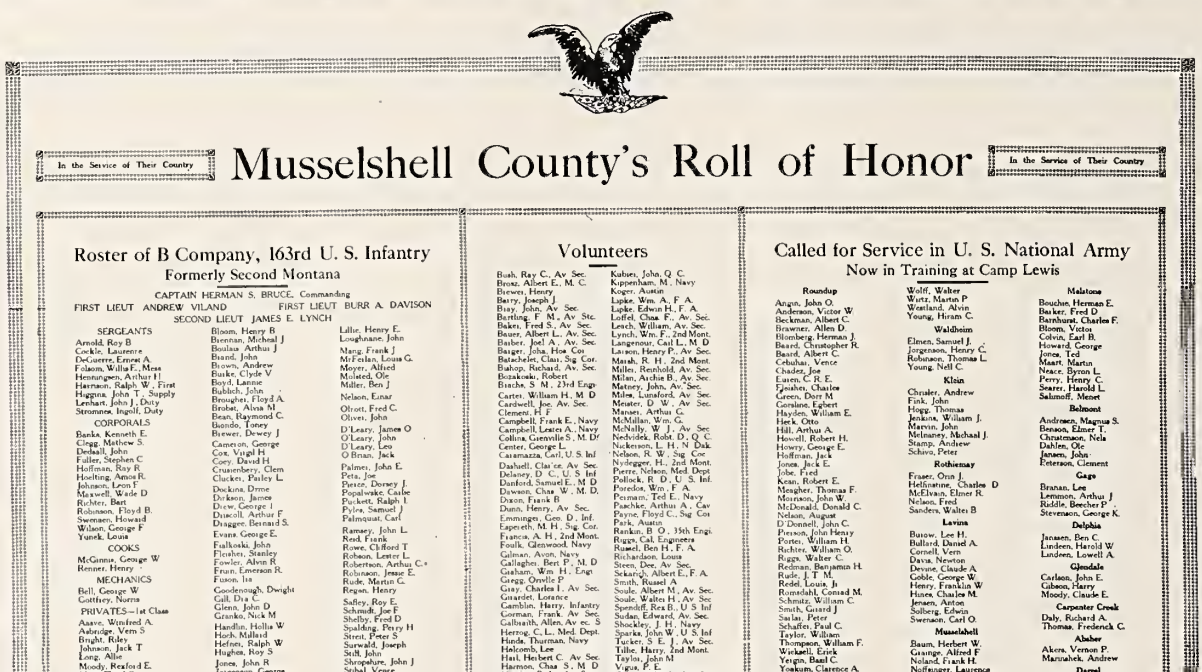
FREDERICK J. BARTON, Farmington, Maine.— *The Journal* is exceptionally well printed. The advertisements are effectively arranged and displayed. Liberal use of white space not only enhances their appearance, but aids to a considerable degree in improving legibility. The make-up of the first page of the copy sent us is not good, however. A large heading appears at the top of every column and there are no displayed headings in the lower part of the page. Since yours is a seven-column paper, we suggest that, starting with the first column, top-headings appear in alternate columns only, the remaining head-lines now placed at tops of columns to be placed lower on the page. A secondary display heading, placed over semi-important stories, would add interest to the appearance of your first page also. We suggest that you adopt the orderly pyramid form of make-up for the inside pages, which means to group tbe advertisements in the lower right-hand corner of each page. To scatter them over the page often makes it difficult for the reader to follow the news items, which he is bound to read first. Having finished the news he is in a better frame of mind to take up the advertisements, and, consequently, they will then appeal more effectively.

The Roundup Record, Roundup, Montana.— There are so many points worthy of praise about your paper we hardly know where to begin. Better presswork is not being done on any small-town paper in America today. The advertisements are neat and orderly in arrangement, and are well displayed. Make-up of advertisements on inside pages is also intelligently handled. We are reproducing the double-page "Roll of Honor," made up of the names of those from the county enrolled in various branches of the nation's fighting forces.

The Macon Republican, Macon, Missouri.— Good presswork, make-up and ad-composition combine to make yours an exceptionally good paper to our way of thinking, and the large number of local news items must surely appeal as agreeable to its readers. While the pyramid style of make-up is not followed in the positioning of advertisements on the inside pages, we

The Carroll Times, Carroll, Iowa.— We admire your excellent paper. It shows that those in charge of its production are awake to their tasks. Make-up of the first page is both pleasing and interesting, the head-lines being exceptionally good. The advertisements are both pleasing to the eye and effective in display. Further, they are grouped on the page in such a manner that the reader can follow the stories without running into an advertisement at every turn of the road — and yet the advertisements are prominently placed. All we can say is, continue to do as you are doing.

Springfield Advance, Springfield, Minnesota.— The special holiday issue of your paper is a good one, presswork especially being worthy of much praise. The advertisements are for the most part well arranged and displayed, but the compositors underscore altogether too many lines. This practice is not only time-consuming, but, like all other forms of over-



In the Service of Their Country

Musselshell County's Roll of Honor

In the Service of Their Country

Roster of B Company, 163rd U. S. Infantry

Formerly Second Montana

CAPTAIN HERMAN S. BRUCE, Commanding
FIRST LIEUT ANDREW VILAND — FIRST LIEUT BURR A. DAVISON
SECOND LIEUT JAMES E. LYNCH

SERGEANTS

Arnold, Roy B
Cockle, Laurence
DeGuerre, Ernest A
Folsom, Willis F., Mess
Henningsen, Arthur H
Harrison, Ralph W., First
Higgins, John T., Supply
Lenhart, John J., Duty
Stromnes, Ingvil, Duty

CORPORALS

Banks, Kenneth E.
Clegg, Mathew S.
Dedsall, John
Fuller, Stephen C
Hoffman, Ray R
Hoelting, Amos R.
Johnson, Leon F
Maxwell, Wade D
Richter, Bert
Robinson, Floyd B.
Swensen, Howard
Wilson, George F
Yunek, Louis

COOKS

McGinnis, George W
Renner, Henry

MECHANICS

Bell, George W
Gotthery, Norris

PRIVATES—1st Class

Aasre, Winfred A.
Ashridge, Vern S
Bright, Riley
Johnson, Jack T
Long, Allie
Moody, Rexford E.
More, Floyd C.
Mast, Washington A.
Romadahl, Benjamin
Stevens, Conrad
Tice, Harry B.
Van Denburg, Walter
Walter, Robert
Withrew, Leon W

PRIVATES

Aastrom, Herman C.
Aasre, Bert D.
Anderson, Carl
Adolphi, Henry F
Benson, Barney
Bloom, Henry B
Brennan, Micheal J
Boulsie, Arthur J
Brand, John
Brown, Andrew
Burke, Clyde V
Boyd, Lannie
Bublich, John
Brougher, Floyd A.
Brobst, Alvin M
Bean, Raymond C.
Biondo, Toney
Brewer, Dewey J
Cameron, George
Cox, Virgil H
Corry, David H.
Crusenbery, Clem
Clucker, Parley L.
Dockins, Drmie
Dotkson, James
Drew, George J
Driscoll, Arthur F
Duggee, Bernaid S.
Evans, George E.
Fialkoski, John
Flenher, Stanley
Fowler, Alvin R.
Fran, Emerson R.
Fuson, Ira
Goodenough, Dwight
Gill, Ora C.
Glenn, John D
Granko, Nick M
Handlin, Hollis W
Hork, Mallard
Hefren, Ralph W
Hughes, Roy S
Jones, John R
Jorgenson, George
Johnston, Sidney
Johnson, Al
Kenimor, Arnold
Kerney, Clarence
Kozlin, Frank W
Kasala, Joseph
Kreut, Frank H.
Laughman, Clarence O.
Lebrun, Louis
Legerski, Frank
Lightner, Clay H.
Lunde, Peter
Lopkin, Tom
Larsen, Anders S
Lillie, Henry E.
Loughnane, John
Mang, Frank J
McFarlan, Louis G.
Moyer, Alfred
Molsted, Ole
Miller, Ben J
Nelson, Einar
Olroit, Fred C.
Olvert, John
O'Leary, James O
O'Leary, John
O'Leary, Les
O Brian, Jack
Palmer, John E.
Peta, Joe
Pierce, Dorsey J.
Popalwake, Caibe
Puckett, Ralph I
Pyles, Samuel J
Palmquist, Carl
Ramsey, John L.
Reed, Frank
Rowe, Clifford T
Robson, Lester L.
Robertson, Arthur C.
Robinson, Jessie E.
Rude, Martin G.
Regan, Henry
Safley, Roy E.
Schmidt, Joe F
Shelby, Fred D
Spalding, Henry H
Streit, Peter S
Surwald, Joseph
Still, John
Shropshire, John J
Stibal, Vence
Stromgren, Edwin
Scott, Charles
Teachnar, Ernest W
Terry, Jesse
Thaut, John J.
Veisety, John C.
Wahl, Thomas
Wilmovsky, Herman J.
Wiltse, Earl C.
Wood, Arthur P
Wilkinson, James H.
Westlund, Albin A.
Wike, George

Volunteers

Bush, Ray C., Av Sec.
Brosz, Albert E., M. C.
Brewer, Henry
Barry, Joseph J
Bray, John, Av Sec
Bartling, F. M., Av Sta.
Baker, Fred S., Av Sec.
Bauer, Albert L., Av Sec.
Barber, Joel A., Av Sec.
Basger, John, Hos Cor
Batschelet, Clair, Sig Cor.
Bishop, Richard, Av Sec.
Bizakoski, Robert
Blache, S. M., 23rd Engs
Carter, William H., M. D
Cardwell, Joe, Av Sec.
Clement, H. F
Campbell, Frank E., Navy
Campbell, Lester A., Navy
Collins, Grenville S., M. Dr
Center, George L.
Casamazza, Carl, U. S. Inf
Dashell, Clair, Av Sec
Delaney, D. C., U. S. Inf
Danford, Samuel E., M. D
Dawson, Chas W., M. D.
Dixon, Frank B
Dunn, Henry, Av Sec.
Emmingen, Gen. D., Inf.
Espeseth, M. H., Sig. Cor.
Franca, A. H., 2nd Mont.
Foulk, Glenwood, Navy
Gilman, Avon, Navy
Gallagher, Bert P., M. D
Graham, Wm. H., Engr
Gregg, Orville P
Gray, Charles I., Av Sec.
Guardet, Lorance
Gamblin, Harry, Infantry
Gorman, Frank, Av Sec.
Galbraith, Allen, Av ec. S
Herrog, C. L., Med. Dept.
Hinds, Thurman, Navy
Holcomb, Lee
Hall, Herbert C. Av Sec.
Haemon, Chas S., M. D
Higgins, E. L., Av Sec.
Hallseth, Chas A., C. A.
Halpin, William, Av Sec.
Irvin, J. N.
Jennings, Henry L., Q. C.
Jennings, Char V., Q. C.
Jessel, David H., Sig Cor.
Kubes, John, Q. C.
Kjotenham, M., Navy
Koger, Austin
Lapke, Wm. A., F. A.
Lapke, Edwin H., F. A.
Loffel, Chas. F., Av. Sec.
Lesch, William, Av. Sec.
Lynch, Wm. F., 2nd Mont.
Langenour, Carl L., M. D
Larson, Henry P., Av Sec.
Marsh, R. H., 2nd Mont.
Miller, Reinhold, Av. Sec.
Millan, Archie B., Av Sec.
Matney, John, Av. Sec.
Miles, Lunsford, Av Sec.
Meister, D. W., Av Sec.
Manses, Arthur G.
McMillan, Wm. G.
McNally, W. J., Av Sec
Nedvidek, Robt. D., Q. C.
Nickerson, L. H., N Dak
Nelson, R. W., Sig Cor
Nydegger, H., 2nd Mont.
Pierre, Nelson, Med. Dept
Pollock, R. D., U. S. Inf.
Poredos, Wm. F. A.
Peimann, Ted E., Navy
Paschke, Arthur A., Cav
Payne, Floyd C., Sig Cor
Park, Austin
Rankin, B. O., 35th Engs
Riggs, Cal, Engineers
Russel, Ben H., F. A.
Richardson, Louis
Steen, Dee, Av Sec.
Sekargh, Albert E., F. A.
Smith, Russel A.
Soule, Albert M., Av Sec.
Soule, Walter H., Av Sec
Spendiff, Rex B., U. S. Inf
Sudan, Edward, Av Sec.
Shockley, J. H., Navy
Sparks, John W., U. S. Inf
Tucker, S. E., Av Sec.
Tillie, Harry, 2nd Mont.
Taylor, John M
Vigus, P. E.
Williams, H. G., Sig. Cor.
Walters, Thomas, Av Sec.
Woods, W. B., 2nd Mont.
Walters, C. P., 2nd Mont.
Wells, Byron E., Sig Cor
Weaver, B. A.
Yates, Vern, Av Sec.

COMMISSIONED OFFICERS

A. H. Burke, Battalion Adjutant.
Warren C. Alexander, First Lieutenant
C. F. Marse, First Lieutenant
Marcus D. Boarman, Second Lieutenant
H. F. Melton, Second Lieutenant

Called for Service in U. S. National Army

Now in Training at Camp Lewis

Roundup

Angus, John O.
Anderson, Victor W
Beckman, Albert C.
Brawner, Allen D
Blomberg, Herman J.
Beard, Christopher R.
Baard, Albert C.
Cebuhar, Vence
Chadez, Joe
Eatern, C. R. E.
Fgeahes, Charles
Green, Dorr M.
Gonsline, Egbert
Hayden, William E.
Herk, Otto
Hill, Arthur A.
Howell, Robert H.
Howry, George E.
Hoffman, Jack
Jones, Jack E.
Jobe, Fred
Kean, Robert E.
Meagher, Thomas F.
Morrison, John W.
McDonald, Donald C.
Nelson, August
O Donnell, John C.
Person, John Henry
Porter, William H.
Richter, William O.
Riggs, Walter C.
Redman, Benjamin H.
Rude, J. T. M.
Reed, Louis, Jr.
Romsdahl, Consad M.
Schmitz, William C.
Smith, Girard J
Sailar, Peter
Schaffer, Paul C.
Taylor, William
Thompson, William F.
Winkstll, Erirk
Yeigin, Basil C.
Yonkonen, Clarence A.

Ryegate

Bailey, Harvey H.
Bowler, William J.
Carver, Frederick J.
Doering, Hugo J
Doering, Milton H.
Hodge, Charles
Landeis, Ambrose
Lehmann, Edward
Keefe, Jesse J
Pants, Ray E.
Schei, Olaf
Schwabenland, Aug. A.
Vermeerch, Edward T.

Wolff, Walter
Wurtz, Martin P
Westland, Alvin
Young, Hiram C.

Waldheim

Elmen, Samuel J.
Jorgenson, Henry C.
Robinson, Thomas L.
Young, Nell C.

Klein

Chrisler, Andrew
Fink, John
Hogg, Thomas
Jenkins, William J.
Marvin, John
Melsnery, Michael J.
Stamp, Andrew
Schivo, Peter

Rothiemay

Fraser, Otis J.
Helfinstine, Charles D
McElvain, Elmer R.
Nelson, Fred
Sanders, Walter B

Lavina

Bunow, Lee H.
Bullard, Daniel A.
Cornell, Vern
Davis, Newton
Devine, Claude A.
Goble, George W.
Henry, Franklin W
Hines, Charles M.
Jensen, Anton
Solberg, Edwin
Swenson, Carl O.

Musselshell

Baum, Herbert W.
Grainge, Alfred F.
Noland, Frank H.
Noffsinger, Clarence A.
Strickler, Lloyd
Wilson, Howard M.

Franklin

Gerdt, William
Davidson, Alfred H.

Walkim

Cammins, A. R.
Javanovich, Julius

Broadview

Brown, Thomas
Brown, John
Sandbak, Albert

Melstone

Bouchie, Herman E.
Baker, Fred D
Barnhurst, Charles F.
Bloom, Victor
Colvin, Earl R.
Howard, George
Jones, Ted
Maart, Martin
Neace, Byron L.
Perry, Henry C.
Searer, Harold L.
Salmoff, Menet

Belmont

Andresen, Magnus S.
Benson, Elmer T.
Christenson, Nels
Dahlen, Ole
Jansen, John
Peterson, Clement

Gage

Branan, Lee
Lemmon, Arthur J
Riddle, Beecher P
Stevenson, George K.

Delphia

Jansen, Ben C.
Lindren, Harold W
Lindeen, Lowell A.

Glendale

Carlson, John E.
Gibson, Harry
Moody, Claude E.

Carpenter Creek

Daly, Richard A.
Thomas, Frederick C.

Absher

Akers, Vernon P.
Mannahek, Andrew

Darrel

Nielsen, Charles A.
Lundgren, Alfred

Bettes, Stanley
Fulmer, Frank E.
Hart, Dan
Jennings, Charles L.
Kneier, William
Kinney, Cornelius
Kelley, Robt. T.
Knoskod, Joseph J.
Lidel, Robert A.
Sherwood, Lloyd E.
Takach, John

Special double page spread from the Roundup (Mont.) *Record*, in which all the young men who have entered the army or navy from the county in which the paper is published are listed. A good feature for any newspaper to adopt.

note with pleasure that they usually are massed on the right-hand side of each page, and are not scattered over the page, or worked to the corners, in such manner as to make it difficult for readers to follow the reading-matter.

A. G. Mayse, McKinney, Texas.— The double-page advertisement for the McKinney Realty Company is effectively designed and displayed. The careful balancing of panels, display lines and illustrations makes for an appearance of order that is quite pleasing to the eye — and that is of greater importance than many advertisers will admit. We consider that there is more matter than there should be, even in the large space, and this no doubt frightened many readers from going through the advertisement. Brevity is not only the soul of wit, but the soul of advertising as well.

The Cleveland Banner, Cleveland, Tennessee.— Your paper is one of the cleanest printed weekly publications we have seen in some months. The pressman is deserving of praise for the manner in which he handles his important part of its production. The advertisements are effectively arranged and displayed, and make-up throughout the paper is good. We see an opportunity for improvement in this last respect by adherence to the pyramid form of make-up, which has been described and illustrated in several past issues. We note that you issue regularly a four-page syndicated pictorial section.

The Lakeland Star, Lakeland, Florida.— Your special holiday edition is a good one, especially in so far as volume of advertising is concerned. Composition of advertisements is of ordinary quality only, some very good displays being found in the paper, along with others manifestly hurriedly and carelessly gotten up. Improper spacing of words, lines and masses is the most outstanding fault, but crowding, due to the use of larger sizes of type than necessary, is also a prominent characteristic. Presswork on the copy sent us is not what it ought to be, the ink being poorly distributed. More impression would also help.

emphasis, defeats the purpose for which it was intended. In addition it makes the appearance displeasing to the eye, and to please the eye is one of the prime requirements of a good advertisement.

The Plains Journal, Plains, Kansas.— The page advertisement for the Parsons Merchandise Company was not properly laid out. With the large amount of vacant space in parts, the crowding in other parts is inexcusable. You will note that the type crowds the panels too closely in the sections reserved for ladies' and gentlemen's gifts, whereas there is room to spare in the panel reserved for candies. The layout should have been planned so the white space would be distributed more evenly, then larger and more readable type could have been used. Italic capitals are difficult to read and should be used sparingly, if at all.

Ogallala Tribune, Ogallala, Nebraska.— The Christmas edition of your paper is commendable indeed. Presswork is good, display and arrangement of advertisements quite satisfactory. We note that to use the machine on advertisements — and to get as large a size of letter as possible for the matter — you have set a number of large masses in capitals. Now, capitals are satisfactory for an occasional display line of few words and for signature lines in advertisements, but to set a body of reading-matter in those characters is a mistake, as they are difficult to read, the eye having been educated and trained for years in the reading of lower-case characters.

The Tweed News, Tweed, Ontario.— We do not like to see display advertisements on the first page of an eight-page, six-column newspaper. On a folio it is often impossible to find positions on the inside pages, but when the publisher issues eight pages it seems that he could easily keep his first page clean. While not out of the ordinary, advertisements are well designed and set. We commend the simplicity of arrangement and restraint in display by which most of them are characterized. Presswork is not what it ought to be. At this distance it seems that your rollers must

be at fault, the work suggesting that they are old and hard. A poor grade of ink may have been used, and it looks as though it might have been reduced with oil of some sort. Do not reduce news ink. It is already as soft as ink should be.

WARTBURG PUBLISHING HOUSE, Waverly, Iowa.— The two page advertisements for Schlutsmeyer's store are effectively displayed, orderly in arrangement, well classified as to departments and, withal, readable. We are reproducing one of them.

Weiser American, Weiser, Idaho.— The annual Christmas edition of your paper appeals to us as being exceptionally good. Presswork is satisfactory and the composition of advertisements is all that could be asked for. Some of the type-faces used are not good advertising letters — we refer to the gothics and several out-of-date styles — but presume that the large amount of advertising taxed your equipment beyond the limit. The Roycroft and Cheltenham Bold series are excellent for display in advertising and we suggest that you use these as consistently as possible. Large masses of matter should not be set in capitals, as such characters are not as easily and quickly read as lower-case.

The Sawtelle Tribune, Sawtelle, California.— Presswork on the holiday edition of your paper is very good indeed. Advertisements are satisfactory, too. In some instances the half-tones on a page are bunched too closely, a rearrangement in order — and with system — over the page would distribute the color and improve balance. Your first page would be better if you had subordinate decks in the news head-lines. To jump from thirty-six or forty-eight point head-letter to eight-point body-type makes too abrupt a change for the reader to negotiate with satisfaction, and in addition limits you as to the amount of news carried in the head-lines, a matter of importance in newspaper making.

The Glasgow Times, Glasgow, Kentucky.— Your paper is very good indeed, judging from the last copy sent us, and a credit to the community in which it is published. We note with pleasure that you contemplate eliminating advertisements from your first page. Speed the day. A few more displayed headings on the first page, secondary in size to those appearing at the tops of columns, would make the page appear more interesting, even with the same news-matter. Instead of working advertisements to the corners, and to the tops of columns, we suggest the adoption of the pyramid make-up — the massing of advertisements in the lower right-hand corners of the pages, the style followed by all the leading daily and weekly publications of the land.

Yazoo County News, Yazoo City, Mississippi.— In general we consider that your special holiday edition is satisfactory. Presswork could be improved by the use of a better grade of ink and slightly more impression. Do you change the packing on the cylinder of the press before each run? Too much small matter is set in capitals in some of the advertisements and proper care was not taken in obtaining uniformity in distribution of white space. This is especially noticeable between type and rules in panels, the space at top and bottom being considerably in excess of that at sides — and vice versa — in many instances. We would never use twelve-point rule borders if we owned and operated a paper, as such borders are too prominent and detract from the effectiveness of the type.

The Semi-Weekly Sentinel, Yazoo City, Mississippi.— In most respects your special Christmas edition is worthy of praise. The distribution of ink was not uniform on the copy sent us, and, from appearances, we judge that the packing on the cylinder of the press had not been changed from the previous run. If, for example, there is a cut above type height in a form, it is bound to wear down the packing so that at that particular point there will not be enough impression on the following run. It does not take long to change the packing on a press and to do so makes good presswork a much simpler matter. Composition on most of the advertisements is good, but in some instances we note an effect of congestion, due to the use of overlarge sizes of type. Crowding is a handicap to legibility, whereas white space is an aid. Use white space liberally.

Charles City Press, Charles City, Iowa.— Composition of advertisements appearing in your paper is satisfactory in every way and presswork is also good. We regret to say that make-up is without order or system. Large advertisements are set in the middle of a page, with a column of reading-matter on each side, when reading-matter on one side only would mean just as much and more in prominence to the advertiser, and considerably more in satisfaction to the reader. To cause a reader to run around advertisements in following a news item does not enhance the value of the advertising, but, on the contrary, irritates the reader and prejudices him against that which stands in the way of what he most desires — news. If the pyramid form of make-up is followed, the reader can read without irritation, and he is in the right frame of mind to take up advertisements.

ROBERT E. CRANE, Denton, Texas.— *Campus Chat* is fairly well printed. The head-lines are not symmetrical or orderly, the difference in the length of relative lines being too great in many instances. Then, too, the placing of headings on the first page is without order or system. Careful balance of head-lines is essential to good first-page make-up. The scattering of advertisements over the inside pages, without semblance of order, is a decided fault both from the standpoint of appearance and of giving satisfaction to the readers, who must wade through devious paths, so to speak, in following the text. Group all advertisements in the lower right-hand corner of the page, massing the reading-matter toward the upper left-hand corner, where the eye of the reader naturally falls first in turning from page to page. You should never use the same style of type for display in advertisements as is used for the news head-lines. Advertisements are otherwise of ordinary quality.

E. E. ZURFLUH, Lima, Ohio.— The full-page Christmas display which you got up on short notice is commendable indeed. You have not only made a page that is sufficiently decorative, but had the good sense to rise to the occasion and plan an advertisement that could be rapidly composed. As a matter of fact, the best advertisements are the simplest, and, as such,



An especially effective full-page advertisement by the Wartburg Publishing House, Waverly, Iowa. Note symmetrical and balanced placing of illustrations, two-line prices, and exceptional readability.

require the least time to set. It is decidedly wrong to use five or six kinds of border in paneling. The advantage of a change of border is to give the matter therein prominence, but, just as in overdisplay, too much of a variation defeats the purpose intended. If, for example, plain rules are used for most of the panels, and it is desired to give especial prominence to the matter in some one panel, it is a good plan to use a different kind of border for that panel. When a different kind of border is used for all the panels, however, contrast is lost and the advantages of distinction are not obtained. It is advisable to use only one style display type in a given advertisement. Too many not only result in a displeasing appearance, because of the general lack of harmony in such practice, but affect legibility and comprehension to a marked degree.

The Westborough Chronotype, Westborough, Massachusetts.— The copy of your paper sent us is poorly printed. If it is a representative sample, you should look to your rollers, the quality of ink used and to the adjustment of the fountain. The ink is light and heavy in spots — where light it is much more satisfactory than where heavy, for in the portions where ink was too liberally used the paper appears smeared, dirty and blurred, and is, consequently, quite difficult to read. The advertisements are poorly arranged and displayed. The most pronounced fault is overdisplay, too many points being given prominence. Too many display lines in an advertisement not only prejudice the reader just as an over-zealous, noisy salesman does, but make the advertisement difficult to read, for the eye is forced to so many readjustments of focus that it is irritated. The message carried to the mind is, for that reason, confused and the impression is not forceful enough to force remembrance. The fact that borders were not used on many of the advertisements, combined with the many large display lines therein, causes the advertisements in adjacent columns to "run together," making it still more difficult for the reader to comprehend. Select the most important feature in each advertisement — the words that will most likely secure the attention of the reader — and emphasize it prominently, but do not display so many other lines that they weaken the prominence of the feature line. The practice of using so many display lines often makes it necessary to combine type-faces that are inharmonious.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Fundamentals of Cost and Profit Accounting."

This is the title of the latest contribution to the literature of this important subject. Its author is Robert S. Denham, who is well known in printing circles in the United States and Canada as a cost expert, or cost engineer, as he prefers to call it.

In this volume he gives an exhaustive and progressive analysis of the elements of cost, and the relation of the cost accountant and cost engineer to the products of the plant, from the original entry to the final cost and profit statement.

Starting with the "Philosophy of Cost and Profit," he classifies the elementary cost items and defines the divisions as "Direct Expenses," "Indirect Expenses," and "Economic Expenses," and specifically describes the items which enter into each division, giving a chapter to each. Then follows a chapter on "Determining Cost," which shows the various manners of grouping cost items and gives a long list of the things which create or *are* cost. There is also a chapter on "Selling Prices and Profits" that has some good meat in it.

One of the important chapters is that in which the author discusses the making of cost and profit statements, and shows what should really be included in this statement and whether as an asset or as a liability.

Mr. Denham defines cost as follows: "The cost of an item of product is the sum of the expenses involved in its production and distribution up to the moment at which the cost is determined." He claims that this is the first principle of cost engineering.

Profits are described as "That part of the price for which an article is sold which remains after the cost has been deducted." Of course all our readers agree with him on this point, but many will find something new in his list of the items which form that cost.

The book is full of good educational paragraphs, expressed in terse language that will stick in the memory, and while not especially written for printers they are particularly applicable to their needs.

There is no attempt to give any definite cost system, though there is a full description of the elements and principles upon which all correct cost systems must be founded.

"Every element of expense is definite in amount, purpose and benefit. The line between loss and profit in every transaction can be known to within a fraction of one per cent," says Mr. Denham, in his preface. "The profit on each sale and on the business as a whole can be accurately determined if you know how."

A feature of the volume that will prove valuable is the chapter on "The Terminology of Cost Engineering," in which the author endeavors to systematize the ideas expressed by the words commonly used in describing the various factors and elements of cost information.

This book will repay a study by every cost system user, and even though he may not always coincide with all it says he will find much of value. It is published by the Cost Engineer Publishing Company, Cleveland, and may be obtained through The Inland Printer Company at the publisher's price of $1 per copy, postage 10 cents extra.

"The 'Wellcome' Photographic Exposure Record and Diary for 1918."

Those who have looked forward to each new yearly edition of this popular photographic exposure record and diary will be glad to learn that the 1918 edition has recently been placed on the market. A feature which will at once appeal to the purchaser of the new edition is the fine genre study, "In the Push-Cart Market," taken by the well-known New York photographer, A. E. Churchill. The other illustration shows how pictorial even war may be when it is photographed by an expert. It is entitled "Out of a Cloud of Dust into a Cloud of Bullets," and is a record of an incident on the Belgian front, from the camera of W. Gore.

The usual good features of the book have been maintained, in spite of the fact that it has been produced under war conditions — in fact, the present edition has been made even fresher and more up-to-date than any of its predecessors.

Ready reference tables for development, printing, enlarging, focusing, etc., are a great feature, and the little mechanical calculator attached to the back cover shows the correct exposure by a single turn of one scale. In addition, there are plenty of ruled pages for recording exposures and for photographic memoranda of all kinds, and a diary for the year.

It is published by Burroughs Wellcome & Co., New York, and can be secured from any dealer in photographic supplies or through The Inland Printer Company.

"Printers' Insurance Protective Inventory System," New Revised Edition.

This system has been in use in large and small plants, not only in this country, but in many other parts of the world, for the past twenty-five years, and is considered the standard inventory system. Its simplicity and efficiency have been demonstrated many times by actual tests, and it is accepted by fire-insurance companies as absolute proof and a basis for settlement. It saves the expense of appraisers, and also the time lost in disputes which arise when the insured is not prepared to show what the value of his plant was before a fire. It is arranged to show, instantly, the actual worth of the plant, the source of all purchases, what insurance to carry, and what the investment is.

The new edition, which has been completely revised, newly copyrighted and trade-marked, has been augmented by considerable additional information which will be found of great value in any plant. It includes, in the introduction, general instructions for making an inventory of the plant, telling how to get an inventory of the material in every department; tables showing how to ascertain the number of fonts of type in the

cases; how to make an inventory of cuts; formulas for metals, including linotype, monotype, stereotype and electrotype; information and pointers on cuts, including stereotyping and electrotyping; form of schedule for a blanket policy; labor cost calculator; and a list of materials and machinery for the trade, giving the names of manufacturers and dealers arranged by States.

The inventory proper contains specimen sheets showing the bookkeeper how to enter purchases as made, and on each sheet throughout the book are printed instructions for entering the items on the page.

The compiler and inventor of the system, Charles S. Brown, is too well known to the printing industry to need introduction. His many years of experience in the printing business, during which he has been called upon a number of times to make appraisals or to settle disputes arising out of the settlement of claims for loss through fire, have given him a knowledge which makes him an authority on these subjects.

The book is arranged in loose-leaf form, in three sizes, as follows: No. 1, for large job and newspaper offices, price $28.50; No. 2, for medium-sized offices, price $16.50; No. 3, for small job and newspaper offices, price $9.50. Express extra. Complete information and descriptive literature may be secured from Lemuel S. Brown, 3355 West Adams street, Chicago, who is in charge of the sales, or through The Inland Printer Company.

NOTES FROM THE AUSTRALIAN PRINTING FIELD.

BY JAMES A. BURKE.

NOTE.— We are indebted to James A. Burke, of Sydney, New South Wales, Australian representative of John Haddon & Co., Caxton Typefoundry, London, for the following notes regarding the printing-trades of Australia.—EDITOR.

Like most other English-speaking countries, Australia has been hit hard by the great war. Of her 381,000 sons who have fought in the Pacific Islands, Egypt, Gallipoli, Mesopotamia and Palestine, more than the average number of artizans of the voluntary enlistments have been printers. Almost every printery in Australia has a "Roll of Honor" board, and on most of them appears the fatal asterisk opposite the name of him who traveled so far to receive the death knock. Most of the printeries are depleted of their young men, and as the number of apprentices has been limited since the advent of typesetting machines, compositors are almost as scarce as they were plentiful in the old days when the country offices used to send in their sheaves of buds every year.

There are plenty of orders, despite paper being hard to get and very costly. Big catalogue work is now a rara avis, owing to prices of goods being seldom the same two days in succession. Most of our papers come from America and Canada, as the European market, with the exception of a little news which comes from Norway, is completely closed. Machinery is pretty well in the same fix. In the past, England had the bulk of orders for printing-presses, cutters, perforators, folders, etc., but as all their plants have been declared "controlled establishments" for war munition making, no machines have come forward for two years past, and printers have had to look to America for supplies.

The Australian Government some time back granted a bonus for papermaking in the commonwealth, but after many tests it was found that there were no suitable substances here for pulping, such as the American and Canadian spruce pine. Most of the Australian timber is of the Eucalyptus hardwood variety, while the pines are too resinous to be suitable for pulping. The grasses were also found unsuitable. Further, the community is too small to support mills for making the various kinds of paper.

Now that American paper is well distributed here (and liked) there should be a good future in Australia for the American papermaker — if he markets his wares properly. There are a few mills scattered over Australia devoted to making brown paper and cardboard. The most successful of these appears to be The Cumberland Paper Board Mills, Sydney, which has been making such excellent board that the mill, with one machine, can not overtake orders. The result is that the managing director, F. J. Doherty, who is responsible for the success of the mill, left for America early in December to buy another equipment at a cost of half a million dollars, and to pick up some smart operators. Mr. Doherty is an expert tin printer and inkmaker, who just before the war studied intaglio printing at Leipsic. He intends brushing up the knowledge gained there while in your country. Previous to settling in Australia (where he introduced George Mann & Co.'s offset machines), Mr. Doherty ran a big tin-printing concern in London, so he goes to America well equipped in his knowledge of the printing business.

The whole community has been held up here for the past six weeks by the greatest strike on record. Strange to state, the strike was against the Government, and had its start in the railway workshops, owned by the State, against a simple time-ticket which the management introduced. It was nothing like your Taylor card, nor even so complicated as a job-office docket, as it showed only the time spent on each job, with the operator's name. The strike was against "speeding up," as they termed it, and union after union went out. The street-car men (also owned by the Government) joined the railway men, then the dockers, sailors, firemen, carters and coal miners, until trade appeared paralyzed. Then the Government called on the people for help, and the whole community not on strike came to its assistance. University students, college boys, farmers, business and professional men, from town and country, went into camp, worked the wharves, drove trains, trams and carts, coaled ships, wheeled coal to the gas retorts, and, with the assistance of officers, ran the railways. After nine weeks' fight the Government won easily. Dozens of I. W. W.'s, who were really at the bottom of the trouble, were sent to jail for varying periods, and those not born in Australia are to be deported to their country of origin on completion of their sentences. The I. W. W. was also made an illegal association, the mere membership in which carries six months' imprisonment. So we are in for a restful time.

A new printing-machine is shortly to be put on the market here which is the happy medium between the rotary and two-revolution press. This machine prints direct from type, cuts or slugs. It may be fed from the roll, by automatic feed, or by hand. It will print quad crown sheets on both sides, or one side only, at each revolution at a speed of 3,000 sheets an hour. In addition, it will fold the printed product into pages, from 5¼ by 6½ inches up to 10 by 15 inches, rising by eighths of inches from the small to the large size. The maker claims that it will print equally as well as the finest two-revolution art press under similar conditions. The inking gear is similar to that of the Miehle. It will not, of course, fold a sheet of art paper carrying heavy ink straight from the rollers without smearing; but with absorbent paper the product may be folded on its way to the delivery. The inventor is R. C. Annand, late of the Northern Press and Engineering Company, England, well known as the originator of the inside delivery in rotary presses, the stop-press fudge, the Multiplate stereotyping machine, rotary blanket-washing machine, and dozens of other devices known to the rotary pressman. The new machine will be designated the "Empire Press" and will fill the void for catalogue and other classes of work that are too fine for the all-size rotary press.

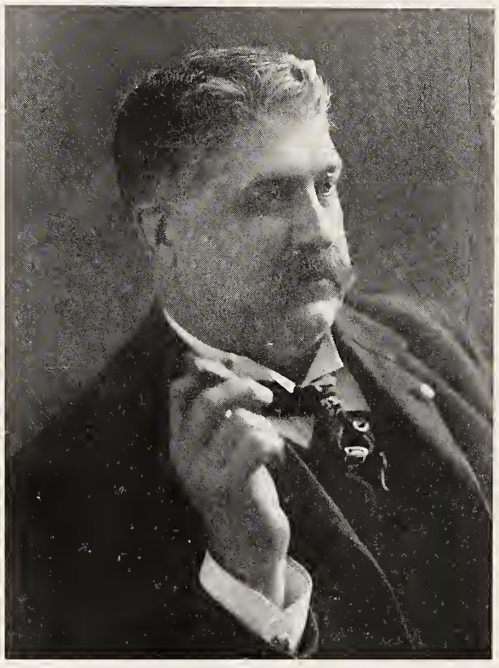
OBITUARY

George E. Lincoln.

George E. Lincoln, during the past sixteen years manager of the Chicago agency of the Mergenthaler Linotype Company, and one of the best-known men in the United States in the printing and allied trades, died suddenly in his office at 10 A. M. on February 18. He had been in ill health for a number of months, and just the day before his death had returned from a ten weeks' trip to California. He was sitting in his chair talking with one of his employees when he was stricken with uremic convulsions and passed away immediately without regaining consciousness.

Practically all of his life had been devoted to the various branches of the art preservative. He was born in Lancaster county, Pennsylvania, on September 2, 1848, and when three years old the family moved to a farm along the old "Lancaster Pike" in Chester county, Pennsylvania, where they resided for many years. He left the farm to go to Philadelphia to learn the printing-trade, starting as an apprentice at the old established office of Ashmead & Co. This office is conceded to be the first establishment in the United States to use a power printing-press. During his apprenticeship, he was "drilled" in everything pertaining to the trade, as was the custom in those days.

As a result of this thorough training, he was an exceptionally capable printer in all lines of the trade when he completed his apprenticeship at the age of twenty-one years. After completing his apprenticeship, Mr. Lincoln decided to take a trip to the West, and traveled back and forth across the country, working as a printer in practically all of the large and small towns, holding cases on all of the papers published in those days. After considerable time spent in traveling, he landed in Hannibal, Missouri, where he became a part owner of the *Hannibal Courier*. Later on, he published papers in the mining towns of Colorado. During the time between his Missouri and Colorado experiences he joined a "freighting" outfit that was carrying freight overland to different sections of what at that time was the "wild and woolly West." After tiring of the freight business, and yearning for another smell of printer's ink, he returned to the printing business,



George E. Lincoln.

and finally, in 1880, went on the road selling printing material.

In 1886 Mr. Lincoln became associated with the Mergenthaler Linotype Company, and in the capacity of salesman for that company traveled from one end of the country to the other, making numerous trips from New York to San Francisco, and from Butte, Montana, to Galveston, Texas. As a result of his wandering over the face of the country in "hand-set days," and his traveling for so many years in the interest of the linotype, it has been said many times that Mr. Lincoln was one of the best (if not the very best) known men in the printing business.

During the last few years of Mr. Lincoln's experience on the road, so large a number of linotypes were shipped to offices in the Middle West that the question of establishing a convenient supply depot became a rather serious one. After very mature thought and careful deliberation, the executive officers of the company decided to open a branch office in Chicago, and instructed Mr. Lincoln to assume charge of the agency by opening it for business on January 1, 1902. He had been actively in charge since that time.

Colonel John Hicks.

In the passing of Col. John Hicks, editor and publisher of *The Daily Northwestern*, Oshkosh, Wisconsin, the nation as well as the State has lost one of its most conscientious, fearless and able writers. Space will not permit details of Colonel Hicks' life and career, but it will suffice to say that he was a man of high ideals, generous to a fault and ever bent on defending right principles.

He was born at Auburn, New York, April 12, 1847, and while a small boy his parents moved to Weyauwega, Wisconsin, where he was given the advantages of such schools as were available in that locality. He started teaching country school at the age of fifteen, and while so engaged made his first visit to Lawrence University, walking thirty-five miles to attend a commencement and walking back the next day. Later, while teaching school in Winnebago county, in 1866, he took advantage of a course of lectures by such noted men as Horace Greeley and Wendell Phillips, walking to Oshkosh, a distance of nine miles, to hear them.

In such ways, and through wide reading, he continued his education, and by earnings accumulated through teaching he was able to enter Lawrence University. He broke off his course at Lawrence to assume the position of city editor on *The Northwestern*, then a weekly paper owned by Maj. Charles G. Finney, Jr. With the exception of a brief period when he attended the university at Madison, and another when he "subbed" in the editorial department of *The Milwaukee Sentinel*, Colonel Hicks devoted the entire half century to the paper which later came to be known throughout the State as his progeny and pride.

He returned from Milwaukee in 1869 to take the editorship of *The Northwestern*. In October, 1870, he formed a partnership with the late Gen. T. S.

Allen, former Secretary of State for Wisconsin, and they purchased the paper. That partnership continued until June 24, 1886, when Colonel Hicks purchased the interest of General Allen, and later a corporation was formed, The Hicks Printing Company, which owns the paper now.

Although Colonel Hicks had been a lifelong member of the Republican party he never could be induced to become a candidate for elective office, but he was frequently honored by appointments to positions of responsibility, honor and trust. He has served as president of the Wisconsin Press Association and vice-president of the National Press Association. He was correspondent for *The Northwestern* at Washington, District of Columbia, in the winter of 1874-75, and was also clerk of the Committee on Pacific Railroads in the House of Representatives. During that winter he read law at a Washington school.

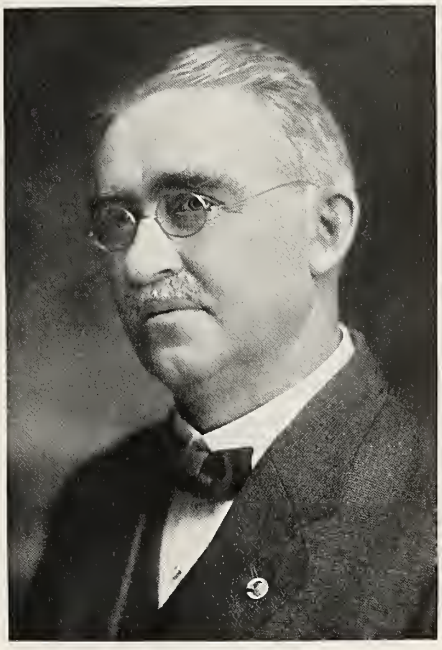
Colonel Hicks was named as United States Minister to Peru by President Harrison in 1889. In 1895 he made a tour of Europe and while there made a rare collection of relics of history and architecture. In 1905 he was appointed by President Roosevelt as envoy extraordinary and minister plenipotentiary to the republic of Chile.

He was honored by Lawrence University in 1890 by being awarded the degree of doctor of laws, in recognition of his high services. For many years Colonel Hicks was a member of the Oshkosh Library Board and much of the art that is to be found within and without the library building are lasting mementoes of his generosity and kindly thought. In addition to his newspaper work he wrote a considerable amount of poetry, and was the author of two books which had a large sale. One was "The Man from Oshkosh," written in 1894. The other, "Something About Singlefoot," was written in 1909.

Louie A. Lange.

Louie A. Lange, founder of *The Daily Reporter* and president and manager of the Reporter Printing Company, Fond du Lac, Wisconsin, died at his winter home in Los Angeles, California, Monday, December 24, at the age of 63. Mr. Lange had been ill for some time, going to California last September when it was known that he could not stand the rigors of another winter in Wisconsin.

Mr. Lange was born in Chicago, later going with his parents to Milwaukee, where he attended the public schools and also Engleman's Academy. In 1870, when 16 years of age, he went to work for the late Edward A. Beeson, proprietor of the *Fond du Lac Journal* at Fond du Lac. When the *Daily Journal* was established in 1872, he became make-up man and foreman of the composing-room of that publication, which position he held until 1873, when the paper was discontinued. Next Mr. Lange became foreman and also an assistant in the news-room of *The Saturday Reporter*, then owned by John J. Beeson. A year afterward he went



Louie A. Lange.

to La Porte, Indiana, to become city editor of the *La Porte Chronicle*, later becoming managing editor of the publication. After four years in La Porte he returned to Fond du Lac to accept the city editorship of the *Commonwealth*, edited at that time by H. M. Kitchin. In 1881, Mr. Lange accepted a position on the reportorial staff of the *Evening Wisconsin*, Milwaukee, but returned to Fond du Lac to become city editor and assistant manager of the *Commonwealth*. On January 11, 1883, he purchased a half interest in the *Saturday Reporter*, and on March 31 of that year *The Daily Reporter* was established. Two years later Mr. Lange became sole owner of the *Reporter*.

The pronounced success attending Mr. Lange's newspaper career was due in no small measure to the fact that he was an ardent worker and booster for his community. He was identified with many activities, the object of which was the growth and betterment of Fond du Lac. In this respect his life furnishes an example worthy of emulation by publishers everywhere. In addition to being a member of the State Assembly for several terms he was for years a director of the public library and a member of the common council. The first vaudeville theatre in Fond du Lac was erected by him and remained his property until his death. He was a member of many fraternal organizations as well as the local chamber of commerce.

Funeral services were conducted by the Los Angeles Elks, after which the body was cremated. The high esteem in which he was regarded by the Fond du Lac public is exemplified in the fact that memorial services were held in that city, coincident with the regular funeral services in Los Angeles.

Well-Known Philadelphia Men Pass On.

Three nationally known Philadelphia craftsmen have recently been taken away by death.

Harry I. Thompson, of the Phototype Engraving Company, died on Christmas Day. Mr. Thompson was said to have been the oldest photoengraver, in years of service, in the world. For many years he was practical man and salesman with the Moss Engraving Company, of New York.

Joseph P. Schell, superintendent of the composing department of the Franklin Printing Company, died on January 27. Mr. Schell had been employed by the company for the past thirty-three years. He had worked his way up from apprentice to superintendent. He was one of the school of executives who know how to treat their helpers kindly, and many of his workers followed him to his last resting-place.

Harry Turner, well-known traveler, and member of the Wilson Printing Ink Company, of New York, died suddenly in a Chicago hotel on February 13. Mr. Turner's Philadelphia home was at 2253 North Sixteenth street, where funeral services were held on Tuesday morning, February 19. Delegations from the Typothetæ of Philadelphia, the Philadelphia Club of Printing House Craftsmen and other organizations attended the funeral.

Michael J. Hagney.

Michael J. Hagney, who has been connected with the Sinclair & Valentine Company, manufacturers of printing-inks, since January, 1893, died at his home, 405 West Fifty-fourth street, New York, on January 26, after an illness lasting several months. He was born on September 7, 1885. A faithful worker, ever considering the best interests of those by whom he was employed, he gained a high place in the affection and esteem of his associates, and his loss is mourned by all. Mr. Hagney leaves a widow and five children. Mrs. Hagney is the third widow to receive a payment of $500 under the company's plan of insurance.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for the department should be sent before the tenth day of the month.

Western Divisional Meeting of Electrotypers.

The Western Division of the International Association of Electrotypers of America will hold its meeting on Saturday, March 16, at the Hotel Sherman, Chicago. The meeting will be called to order at 10 A. M, at which time reports of the progress made in this essential branch of the graphic arts will be read, and the details and problems of the office and foundry will be discussed. Every employing electrotyper is urged to be present and partake of the knowledge which will be disseminated, as well as to share in the enthusiasm generated at this business conference, not only for his own welfare but for the future welfare of the industry as a whole. The Executive Board of the organization will hold its meeting on the preceding day.

A Card from Charles Francis.

Fellow Printers and Friends:

It is manifestly impossible for me to acknowledge personally all the letters, telegrams and kind words that have come to me through the committee which has presented me with such a wonderful testimonial on my seventieth anniversary.

I am told that there are nearly one thousand individual contributors to the bust fund, including hundreds of small amounts from a quarter up. I am sincerely grateful that my efforts to promote trade unity have appealed to both the workers at the feed-board, the machine, the paper-cutter, and the case, as well as in the counting-room.

The speeches, the personal congratulations, the letters and telegrams, and the splendid size and quality of the gathering on the night of Saturday, February 16, 1918, combine to make me feel both proud and very humble. I am proud to have won such friends; humble as I realize the reputation that I have to live up to.

From the bottom of my heart I thank one and all who contributed in any manner to the occasion; and I shall try to hold their continued friendship and approval by devoting much of my time to efforts to improve conditions in the profession which we all love, and which is second to none — Printing.

(Signed) CHARLES FRANCIS.

Franklin-Typothetæ of Chicago's Good-Fellowship Dinner.

What proved to be one of the most enthusiastic gatherings of Chicago printers was held on Tuesday evening, January 29, at the Hotel LaSalle, almost two hundred being present and enjoying the good things provided for them. The event marked the closing of a most successful membership campaign which the organization had carried on during the preceding few months, which added about eighty new members to the forces which are allied for the purpose of advancing the interests of the industry in the city. John W. Hastie, president, acted as toastmaster, presiding in his usual unsurpassed style. The chairman of the Membership Committee, S. B. Weinberger, made the report setting forth the results of the campaign and reading the names of new firms that were added to the roll.

Two addresses of great interest and importance were delivered, the first on "Excess Profits Tax and Invested Capital," by William B. Castenholz, of the LaSalle Extension University, the second on "America's War Aims," a stirring patriotic talk by S. Duncan Clark, a member of the editorial staff of the *Chicago Evening Post.*

Expert Printers and Lithographers See Stereopticon Demonstration of Boedicker Photo-Litho Machine.

A number of the leading printers, lithographers and technical experts on photographic equipment gathered in the Powers Hotel, Rochester, New York, as the guests at a luncheon given by H. C. Boedicker, of the Boedicker Photo-Litho Machine Company, Minneapolis, Minnesota. After the luncheon, Mr. Boedicker gave a stereopticon demonstration and lecture, showing the possibilities of the machine of which he is the inventor, and which was fully described in the November, 1916, issue of THE INLAND PRINTER.

Forty-eight experts of Rochester and the surrounding territory were present, and after the lecture Mr. Boedicker was besieged with questions regarding his machine, with the result that all were so favorably impressed that it is expected a committee will be appointed to journey to Minneapolis and see the machine in actual operation in the near future. It is unnecessary to say that the report of this committee will be looked forward to with great interest.

Among those present at the demonstration were: William Karle; William S. Addison, of the Addison Lithograph Company; H. N. Brayer, president John P. Smith Printing Company; Joseph T. Wendall, of Bastian Brothers; E. W. Holton, of the Todd Protectograph Company; G. B. Brewer, advertising manager for the Lawyers Coöperative Company; A. J. Newton, of the Eastman Kodak Company, and Thomas Brown, of the Stecher Lithograph Company.

Philadelphia Craftsmen's Anniversary Banquet.

More than two hundred enjoyed the eighth anniversary banquet of the Philadelphia Club of Printing House Craftsmen, which was held at the winter roof garden of the Hotel Bingham on Thursday evening, February 14. It was one of the largest meetings ever held by the Philadelphia organization and among the many guests who were present were special delegations from the New York and Baltimore clubs.

After dinner, President Ray Miller introduced the first speaker of the evening, G. W. Clifton, president of the Baltimore Club of Printing House Craftsmen. Mr. Clifton delivered a short but interesting address on good-fellowship. He was followed by John C. Hill, manager of the Baltimore Printers' Board of Trade, who spoke on "Some Southern Philosophy." For more than an hour this versatile and gifted speaker kept his audience in a roar of delight and laughter with his original stories,

poems and jokes. Then came the crowning feature of the evening — a humorous playlet, "Millions in It," by the All-Craftsmen Players.

Western Paper Box Manufacturers' Association.

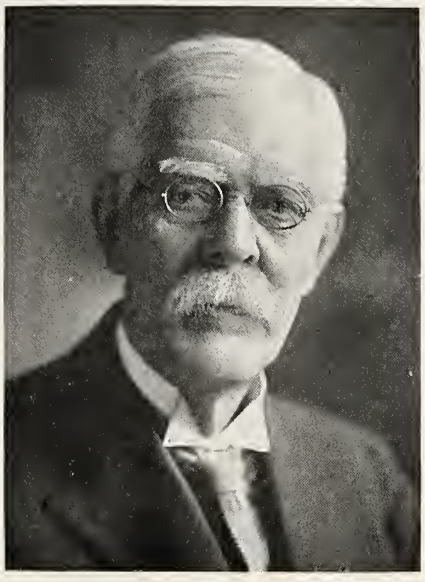
From the great amount of attention given to cost finding at their annual convention, it is evident that the members of the paper box manufacturing industry are not only determined in their efforts to know the actual cost of production, but have already made remarkable advancement along this line. Special attention has been given during the past year toward establishing a uniform cost system and having it adopted in general by the paper box factories throughout the country.

The convention was held by the Western Paper Box Manufacturers' Association, which comprises the territory of western New York State, Ohio, Michigan, the Central West and the Southern States. This year the organization departed from its regular custom of holding the annual meeting in one of the larger cities, and the members marched *en masse* on the city of Lafayette, Indiana, the home of *The Shears*, which is published in the interests of the paper box trade, to honor the veteran editor of that journal, George E. Jenks, who, though now past three score and ten years, is still active in the work of the organization and has the record of missing only one of the thirty-four conventions. At that time he was confined to his bed with pneumonia.

The convention proper opened on Wednesday morning, January 23, and closed with a banquet on Friday night, at which over 250 boxmakers were present.

In view of the fact that special attention has been given to, and great interest aroused in, the work of cost finding, delegations were present from the Central Association, composed of Pennsylvania and eastern New York boxmakers, and the New England Association. Extensive reports were made and work was laid out for the installation of uniform cost systems in the plants of the members of the three associations. A book has been prepared under the direction of an expert cost accountant of national reputation, Robert S. Denham, which is sold to members or any other boxmakers desiring it for $10. Several thousand dollars were expended in the preparation of this book, and it goes without saying that the information contained therein could not be secured by any individual for many times that amount. This is but another instance of the value of organized effort and coöperation.

Probably the most important accomplishment of the convention was the starting of a fund for the purpose of maintaining a national secretary to represent the members of the three associations. As a start toward this fund, approximately $10,000 was subscribed by the delegates. For the present, the activities of the central office will be centered on the work of looking after the boxmakers' interests in Washington. That this large sum of money was raised



George E. Jenks.

in such a short time was due to the extremely earnest and interesting speech of the president of the National Federation of Paper Box Manufacturers' Associations, A. G. Burry, a printer, engraver and boxmaker of Fort Wayne, Indiana.

New officers were elected to serve the organization for the coming year, as follows: George J. Kroeck, of Chicago, president, to succeed W. C. Carlson, the retiring executive; H. O. Alderman, of Rochester, New York, vice-president; James Kalleen, of Indianapolis, secretary; W. W. Baird, of Cleveland, Ohio, treasurer. The new Advisory Board consists of H. O. Alderman; W. B. Dickerson, of Nashville, Tennessee; W. C. Carlson, of Milwaukee, Wisconsin; and George N. Snyder, of Grand Rapids, Michigan.

Cleveland, Ohio, was selected as the convention city for next year.

Taking the convention to a city the size of Lafayette, which has a population of but 30,000, was considered to be quite an experiment, but it proved satisfactory to the fullest extent. The lack of counter-attractions that are usually found in a larger city enabled the members to give more and closer attention to the serious business of the meetings. Nevertheless, sufficient entertainment was provided to enable the members to take some time for relaxation, and the closing feature, the banquet, held at the Hotel Fowler, which was the headquarters of the convention, and in which the entire delegation of over 250 was housed, proved that a small city can not be outdone by the larger cities when it comes to providing a banquet. As an expression of their appreciation of the effective work done by the local committee, the members of the organization presented handsome gold watches to Marshall Haywood and George E. Jenks, the editors of *The Shears*, and a Masonic ring, set with a large diamond, to Thomas Bauer, of the Lafayette Box Board and Paper Company, Lafayette, Indiana.

The Carnegie Institute Graphica.

One of the most active branches of the Department of Printing of the Carnegie Institute of Technology is the organization known as the Graphica — a clearing-house for ideas printeristic. It aims to help its members get a broader view of the needs of the craft by means of the regular weekly meetings, in which all matters pertaining to the welfare of its members are threshed out, any difficulties that have arisen are adjusted, and closer harmony promoted.

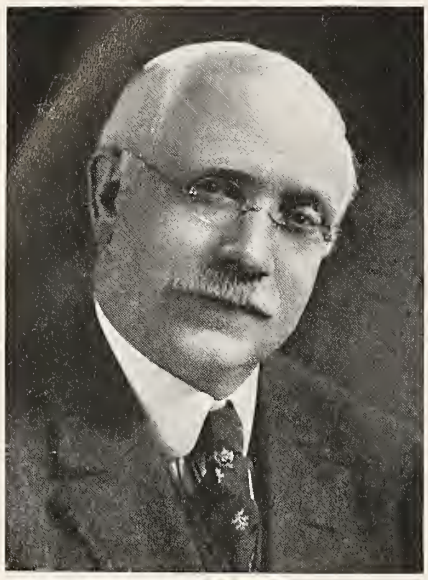
One of the regular features of the Graphica's scope of operations is that of presenting, in conjunction with the United Typothetæ of America, of illustrated lectures on subjects pertaining to the printing craft, delivered by men who can speak authoritatively on the various subjects.

Another valuable feature of the work is the maintaining of a scholarship which is awarded each year to the freshman who shows the greatest proficiency. The money for this scholarship is raised by the printing and selling of Christmas cards. So great has the sale of these become that sufficient money has been left in the treasury, after meeting all expenses, to provide for inspection trips to the various concerns throughout the East employed in the manufacture of paper, ink and type. These inspection trips are greatly enjoyed, and their educational value can not be overestimated. All members of the Graphica are eligible for these inspection trips, which are in charge of the members of the faculty.

As is well known, the Department of Printing of the Carnegie Institute of Technology offers courses the object of which is to prepare students for positions involving a general knowledge of the mechanical details of the industry, as well as a thorough understanding of the essentials of business organization and administration.

Daniel Boyle Completes Fifty Years at Printing.

A half century at printing is the record made by Daniel Boyle, treasurer, and one of the directors of The Henry O. Shepard Company, printers of THE INLAND PRINTER, on Wednesday, February 20.



Daniel Boyle.

Starting with the Republic Printing Company, of Springfield, Ohio, in 1868, Mr. Boyle served an apprenticeship of six years, and in 1874 took charge of a private plant for the firm of P. Mast & Co., also of Springfield. He remained in this position for ten years, then took charge of the letterpress printing department of Gies & Co., of Buffalo, New York, which position he held for two years, until February, 1886, leaving to move West and locating in Chicago. Shortly after arriving in this city he took a position as salesman with C. H. Blakely & Co., and after five years took a similar position with J. C. Winship & Co. Six years after he took charge of the plant of the Slason Thompson Company, and in 1889 entered the employ of The Henry O. Shepard Company as salesman.

Annual Dinner of Chicago Machine Composition Club.

The evening of February 6 will long be remembered by members of the Machine Composition Club, a branch of the Franklin-Typothetæ of Chicago, their friends and guests, as one of extreme pleasure and real profit. It was the occasion of the annual dinner of the organization, and was held at the Elks Club. Several interesting entertainment features added zest to the meal, after which those present enjoyed inspirative talks by J. M. Cox, Chairman; J. W. Hastie, toastmaster; F. C. McDowall, of Morris & Company, who spoke of the difficulties the packers encounter in feeding the armies of America and its allies; E. S. Waterbury, who told in an interesting manner of his experiences in Russia, from which country he had but recently returned; Captain Harold Park of the Canadian Army, who spoke of his experiences in Flanders; and John P. Palendech, who related some interesting facts concerning Serbia.

Notes of the Denver Printing-Trades.

The Denver Typothetæ has formed a class for salesmen and estimators. They meet every Tuesday evening between five and six o'clock for the purpose of becoming better acquainted, exchanging experiences, and studying subjects which are of vital interest to them and their profession.

The Colorado State Editorial Association convened at Denver on January 21, and was in session for three days. Among the subjects considered was the matter of placing a field man in the State to try and improve conditions in the various cities. An interesting address as to the good accomplished by such an official was given by G. L. Caswell, secretary of the Iowa State Editorial Association. The matter was referred to the Executive Committee for final decision. The officers for the year were elected as follows: President, J. A. Barclay, of the *Grand Junction News;* vice-president, C. Floodsworth, of Denver; secretary-treasurer, Alva Swain, of Denver.

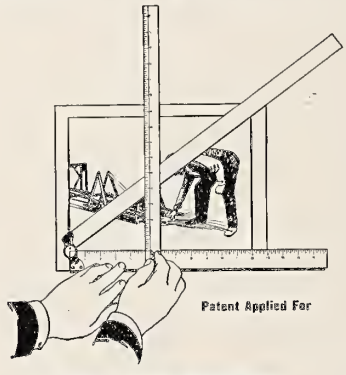
Roy T. Porte, secretary of the Salt Lake City Typothetæ, paid a visit to Denver recently and addressed the members of the local Typothetæ on the matter of the price-list gotten out by him and in general use in Denver. Altogether Mr. Porte spent four days in Denver. His time was taken up with visits to printers and addresses to gatherings. The Colorado State Editorial Association, which was in session, was glad to hear from Mr. Porte, who is also secretary of the Utah Press Association. The price-list which has been prepared by Mr. Porte is the most complete of its kind in existence. It covers about sixty per cent of the ordinary work which is done in the average shop, and the figures given have been acknowledged by all who have used the list to be as nearly correct as can be estimated.

Secretary Henry Allen, of the Denver Typothetæ, has been invited to visit Salt Lake City during the convention of the Utah Press Association, to be held on April 6, for the purpose of addressing the members and stimulating interest in organization matters generally.

The sixth annual banquet of the Colorado Pioneer Printers took place on February 4 at the Metropole Hotel. Heretofore it has been the custom to hold the event on Franklin's birthday, but this year it was decided to hold the dinner in honor of Horace Greeley, who invented the slogan, "Go West, young man, and grow up with the country." The function was largely attended. President Thomas C. Egan presided, and short talks were given by Judges E. W. Hulbert, Morton S. Bailey and W. P. Wright. Printing of a miniature copy of the *Tribune* added much to the zest and not a little to the humor of the occasion. This "steam print" publication was a gem typographically and editorially. The front page contained an engraving of Horace Greeley, taken from one of his best photographs, together with an article entitled "Greeley in Denver Ten Days." This visit occurred when Denver was only six months old, but even then a strong rival of the city of Auraria on the opposite bank of Cherry Creek. The page also contained the information that Greeley was born February 3, 1811, just one hundred and seven years ago. Much of the editorial page was taken up with printing the names and titles of the editorial staff and managing departments of the revised modern edition of *The Tribune.*

A Simple Invention But a Wonderful Time-Saver.

A simple, accurate and rapid sliding rule for determining at a glance the unknown dimension in the reduction of photographs and for use in layout enlargement is being marketed by the



The Telzit Slide-Rule.

Telzit Slide Rule Company, 344 Monadnock building, Chicago. It is called the "Telzit" reduction rule.

The device is thoroughly practical and will unquestionably meet with instant favor from agencies, copy writers, photoengravers, artists, publishers, etc. It is engine divided to insure hair-line accuracy, and is handsomely made after the fashion of a slide-rule, but requires

no computation as does the slide-rule. It is read as simply as the reading of an ordinary rule.

To operate it, the zero point of the horizontal or base rule is placed at one corner of photograph or drawing (as shown in the illustration). The pivoted member is then swung so as to cut the diagonally opposite corner of photograph and the perpendicular rule is then moved along to the width desired for the finished cut. The height of the finished cut will then be indicated at the point where the diagonal hinged member intersects the perpendicular.

If the height of finished cut is decided upon, and it is desirable to know the width, the process is reversed, the perpendicular then being slid along until the decided-upon height intersects the diagonal and the width can then be read at the point where the perpendicular cuts the base line.

United Typothetæ of America News Notes.

That the members of the printing industry are feeling more keenly the need for association work is best evidenced by the constant demand for the services of the field staff of the United Typothetæ.

Thomas W. McGlaughlin, who has centered his efforts in Oklahoma for many months, is now in Wichita, Kansas, engaged in making a survey of printing conditions. Mr. McGlaughlin participated in the big printers' meeting held there on February 22 and 23.

Edward T. Miller has been making a survey of printing conditions in the Elkhart-South Bend district, which is resulting in the formation of a District Typothetæ for that territory. Through Mr. Miller's efforts, an association with a local office and executive secretary was formed during January, and is now doing splendid work in the Fort Wayne territory.

J. E. Hillenbrand has in recent months effected associations in central California, and, according to the reports of printers there, the entire State is to be included in an aggressive organization program.

James J. Vance, who is well known throughout the printing-trade, has been added to the staff of field men of the national organization. Mr. Vance recently spent a number of days in Philadelphia conferring with E. Lawrence Fell and Charles L. Kinsley, of the Executive Committee of the United Typothetæ of America, and Franklin W. Heath, secretary of the Philadelphia Typothetæ, in regard to his work in Eastern Pennsylvania. Mr. Vance is now engaged in organization work in Reading.

F. W. Fillmore, head accountant, was hastily called from Richmond, Virginia, where he was engaged in auditing and special cost work for members, to confer with the Committee on Education. Following his work with this committee, Mr. Fillmore will begin a contract in Nashville, Tennessee.

In addition to having a knowledge of hour-cost of a department, it is essential to know the productive capacity of a machine or set of employees. This is particularly made manifest in these days of abnormal costs, and, as some printers report, a keener competition for available jobs. The national office has spent thousands of dollars upon the subject of production, and will be very glad to send full information and data to any printer who makes inquiry.

The national office learns that several local associations have formally adopted the trade customs that are found upon the Standard proposal blank. These trade customs have not only been approved by the executive officers of the United Typothetæ of America, but have been passed upon from a legal standpoint by its counsel. Associations and groups of printers are urged to investigate these trade customs and forthwith adopt them as a protective measure for their locality. The national office will gladly send samples of the Standard proposal blank, which includes the trade customs.

The returns from the membership, covering annual statements of cost of production for 1917, are now reaching the national office. Inquiries reveal an increased interest in the final compilation of this exhibit, which will show the average costs of departments in a printing-plant for the past year. Because of the increased costs of labor and operating expenses, this statement, which will be completed early this year, is looked forward to with unusual interest.

The national office, through its secretary, Joseph A. Borden, has prepared a manual intended for use by the field staff of cost men and organizers of the United Typothetæ of America. Advance proofs, totaling well on to a hundred pages, have been placed in the hands of the members of the Executive Committee and also secretaries of local associations for the purpose of receiving constructive criticism and suggestions for final completion. This manual comprehends the complete organizing of a community under the three-year plan, and already there are cities which have been favored with its application and with splendid results. Printers in general will be interested to know that progress is being made in this direction, and that efforts of this kind are gradually becoming standardized.

The Standard Course in Estimating and the Standard Course in Salesmanship at this writing are engaging two hundred and sixty-five men in the study of those fundamentals that underlie the correct method of estimating and selling printing. On the best of authority these courses can be highly recommended to any one engaged in the printing industry who feels he has the foundation and necessary knowledge of the printing business to make either an estimator or salesman of printing.

Walter W. Barrett, Candidate for Re-election to I. T. U. Office.

Before this issue of THE INLAND PRINTER reaches its readers, nominations for the offices of the International Typographical Union will have been determined, the local unions balloting on the various candidates at their February meetings. A Chicago man, a personal friend of the members of the editorial staff of this journal, Walter W. Barrett, is a candidate for the nomination to the office of first vice-president, in which capacity he is just completing his second term. Though a comparatively young man, Mr. Barrett has made an enviable record for himself in the various offices he has held in the union. As president of Chicago Typographical Union his services were valuable to the workers, and yet, because of his open mind, his businesslike methods, his grasp of situations as they arose, and his fair and honorable dealing, he won the respect of employers as well as men. It is not the desire of THE INLAND PRINTER to mingle in organization political affairs, but as friends of Mr. Barrett — and not as partizans — we are naturally interested in whatever success he attains, as he is worthy.



Walter W. Barrett.

AMONG THE SUPPLY HOUSES.

Handbook for Intertype Users.

The Intertype Corporation has favored THE INLAND PRINTER with a copy of a new book of information on the intertype machine which it has prepared and published for the assistance of users and purchasers of that machine. The book is substantially bound and of a size to fit the pocket. It contains much valuable information on the installation, care and operation of the machine. Printers already equipped with the intertype can secure a copy for their machinists by writing the company at its nearest branch office.

The Whitaker Paper Company's Sales Meeting.

The fourteenth annual sales meeting of the Whitaker Paper Company, which took place near the first of the year, as usual, was an interesting and notable event in the paper trade. At this meeting a large number of the company's representatives from all parts of the country exchanged experiences for a day and an evening at the Hotel Sinton, Cincinnati, where the head offices of the company are located. In addition to the business sessions a banquet was tendered the employees by the company, at which an interesting program was enjoyed in addition to the delicacies of the menu. As an item of the program, A. L. Whitaker, toastmaster, paid a tribute to the late Harrison P. Warrener, who for many years was prominent in the company's activities.

Frank Sinclair Recovering from Serious Illness.

We are advised by E. Sinclair, of the Sinclair & Valentine Company, that his brother, Frank, identified with him in the manufacture and sale of printing-inks, is convalescent after a serious attack of intestinal poisoning. Efforts have been made to have him take a few weeks' rest away from New York city, Mrs. Sinclair being delegated to influence Mr. Sinclair to do so, but those who know him best realize how difficult will be her task to get his mind off inks, after so many years' close association with the business.

New Sample-Book of Gummed Papers.

Samuel Jones & Co., Newark, New Jersey, have issued a new catalogue, showing samples of the various grades of gummed papers they manufacture. The samples cover every needed size, color and weight, and the quality ranges from a high grade of coated stock to low-priced flats. One feature of the book is the showing of poster-stamp shipping-labels, which should provide an exceptional opportunity for creative selling. These labels, a combination of a shipping-label with the addition of the poster-stamp idea, while used very little as yet, provide quite an effective advertising vehicle and should find a ready sale by printers.

Booklets on the Ludlow Typograph.

The Mergenthaler Linotype Company, Tribune building, New York city, has recently issued two handsome booklets on the Ludlow Typograph, of which the company is selling agent. One of the booklets is made up of specimen impressions of type-faces available on the machine; the other is a book of general information on the product, construction and operation of the Ludlow. Printers who desire to keep informed on the latest developments in the industry should secure copies of these booklets.

Electric Feeder Production Again Reaches Normal.

Word comes from the Fort-ified Manufacturing Company, Kansas City, Missouri, that the production of the Fort-ified electric metalfeed for type-casting machines has again reached normal, after some delay in the receipt of shipments of material.

The demand that greeted the device when it was offered last year, coupled with the acute shortages in the electrical material market, have kept production far behind orders, but the fact that the company reports twelve new installations for the first two weeks in January seems to forecast a good year.

Sierra Paper Company Enjoys Rapid Growth.

It is gratifying to note in these stressful times examples of substantial growth and expansion of firms identified with the graphic arts field. Among the firms that have kept on growing during the past three years of uncertainty is the Sierra Paper Company, Los Angeles, California. In a letter advising THE INLAND PRINTER of the forwarding of the company's 1918 calendar, Fred H. French, general manager, writes as follows: "We have grown during the past three years to the point where we have not only had to double our force and delivery facilities, but to double the space occupied when the writer took charge. . . If we can keep up this rate of development for the next three years, as we fully expect to do, we shall have grown entirely out of our present quarters, and our parent house, the J. W. Butler Paper Company, can no longer refer to us as one of its smaller branches."

Specimen Book of Products of the Virkotype Process.

The Wood, Nathan & Virkus Company, 30 East Twenty-third street, New York city, recently issued a handsome portfolio containing specimens characterized on the cover as "embossing, engraving and lithographing direct from type without the use of dies or plates." On the leaves of the portfolio, which are of Onyx stock, forty-two specimens of commercial work done by the Virkotype process — in one, two and three colors — are tipped. Included among them are announcements, invitations, letter-heads, cards, etc., in embossed, engraved and lithographed effects, all accomplished with the same machine, the only changes necessary for the different effects being in the compounds used.

Barnhart Brothers & Spindler Move Big Plant.

Barnhart Brothers & Spindler's Washington house took the contract for the recent removal of the map department and lithograph office of the United States Geological Survey from the old location on F street to the new Interior building across from the War, Navy and State Department buildings, Washington, District of Columbia.

W. Seton Kent, manager of Barnhart's Washington branch, advises THE INLAND PRINTER that it was a monster job, twenty-nine days being required to complete the transfer. The hauling cost from $80 to $130 per day.

The largest items in the office were thirty-two lithograph and offset presses, one being a four-color Hall press, of the size of a modern metropolitan daily newspaper press. Barnhart Brothers & Spindler not only did the moving but furnished the foundations and did the electric wiring. They contracted to do the work in sixty days, but were able to complete it in less than half that time.

Economy Engineering Company Locates Office in New York.

Since the first of the year the Standard Scale & Supply Company, 145 Chambers street, has ceased to represent the Economy Engineering Company in New York city, the latter company having opened its own New York office at 85 Murray street, which is in charge of A. D. White.

This action was the result of the greatly increased number of Economy steel tiering-machines and barrel-storage racks in use in New York and vicinity, and of the desire of the company to extend to customers in that territory an efficient repair, engineering and sales service.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 60. MARCH, 1918. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

IF YOU ARE LOOKING for a real bargain in a complete printing-office, including Miehle press, linotype and bindery, write the SHATTUCK-NY & BICKFORD COMPANY, 312 Clay street, San Francisco. This plant is operating now and making money; is located in a live California city; plant is modern in every way; will be sold for most reasonable terms; owner's reasons for wishing to sell will be given interested parties.

FOR SALE — Well-equipped book and job plant, consisting of pony cylinder, 3 jobbers, Miller feeder, Boston stitcher, Portland punch, 2 folders, cutting-machine, perforator, No. 19 Mergenthaler, plenty type and equipment; doing over $20,000 annually; in the best city in West Virginia; good reasons for selling; long lease, cheap rent. M 587.

I AM ABOUT to be drafted, and the Nutley (N. J.) *Sun*, weekly, of which I am editor and manager, must be sold; only paper in live suburban town of 8,400; plant inventories $10,000; constantly growing; established 21 years and has always made money; must have substantial cash payment. JOHNSON FOY.

FOR SALE — One-fourth interest in printing, lithographing, stationery and office-outfitting plant in large Southern city; stock issued, $60,000; annual business now about $200,000; investor with practical knowledge can fill position of present owner; salary $3,600; ill health in family cause for selling. M 596.

FOR SALE — Controlling interest of printing establishment in most prosperous city in New York State; annual business $15,000; completely equipped plant, value $8,000; modern machines; will sell only to business man who can maintain good-will. M 499.

FOR SALE — Best newspaper and job plant in Pennsylvania county-seat town; county and county officers Republican; war draft breaks partnership; gilt-edge proposition for man who has the money; no triflers. JOS. S. JOHNSTON, Drawer H, Emporium, Pa.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

WANTED — Have a large, up-to-date printing-plant with plenty of business and require a partner with $3,000 to $5,000; a grand opportunity to associate with a hustler; $40,000 stock incorporation. M 589.

ADVERTISER has fully equipped linotype plant in operation, located in New York city; would consider a proposition to form a company with a party controlling the printing of publications. M 590.

WANTED — A partner to take one-half interest in a small job-plant; $150 required. R. H. ADAMS, 94 Eddywood ave., Springfield, Mass.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Secondhand Kidders: one all-size adjustable rotary press, size 43 by 56 inches, minimum sheet 26 by 34 inches, cuts anything between, prints two colors on top and one color on reverse side of the web, has traveling offset web and can do 133-line-screen half-tone printing; machine in A-1 condition, with complete equipment; immediate delivery; also one Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once; also one Kidder, 36 by 48 inch two-color combination roll-product rotary wrapping-paper press, with both rewound and flat sheet deliveries, for stereotype plates, speed 9,000 per hour on rewound product and 8,000 revolutions per hour on sheet delivery; will thoroughly overhaul for quick delivery; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotype plates; will furnish delivery to suit requirements and thoroughly overhaul for fairly quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

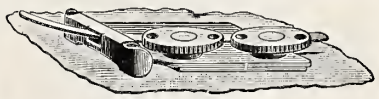
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — Secondhand Kidder roll-feed, bed and platen presses; one 8 by 12 inch one-color press, with rotary slitting attachment, cut-off and flat delivery; also one 12 by 26 inch two-color press, with slitting attachment; special parallel motion tape delivery, suitable for handling tissue-paper or cloth stock, cut-off and flat delivery, with automatic lowering table; also 12 by 26 inch double-head 1, 2, 3 or 4 color press, with slitting attachment, cut-off and flat delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

THE CHICAGO TRIBUNE offers for sale its outfit of labor-saving 2-point brass leads and 6-point brass slugs, which has recently been discarded; will sell in fonts to suit needs of large or small offices. Here is an opportunity to obtain brass labor-saving material considerably under current market prices. Send list of your needs to Purchasing Agent, THE CHICAGO TRIBUNE.

FOR SALE — One 36 by 48 inch Kidder two-color roll-product rotary press, with one pair of cylinders; this machine is built so that a second pair of cylinders or a third cylinder for three-color work can be added at any time; it is as good as new and is a bargain; cash or easy payments. THE JENNER CO., Inc., Louisville, Ky.

FOR SALE — Babcock "Standard" drum press No. 6, 6-column quarto, size of bed 33½ by 48 inches; first-class condition. THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina st., Chicago.

FOR SALE — Hoe two-revolution press, size of bed 44 by 60, four-roller, for printing or cutting and creasing; will trade in part payment. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

FOR SALE — No. 5, single-magazine, quick-change linotype, Serial No. 12134, with 1 magazine, 1 font of mats, liners, etc.; cash or time. THE ZIEGLER PRINTING COMPANY, Butler, Pa.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

COMPLETE PRINTER'S OUTFIT for sale at half price; press, racks, stones, cases, type, furniture — everything. Send for description. L. S. McVEY, Rulo, Neb.

LINOTYPES — Three Model 1 machines, with complete equipment of molds, magazines and matrices. NEW HAVEN UNION CO., New Haven, Conn.

LINOTYPE — Model No. 1, Serial No. 8011, with one magazine, liners, ejector-blades, font of matrices. TRIBUNE PRINTING CO., Charleston, W. Va.

LINOTYPE — Model 5 (rebuilt from Model 3), No. 7286; molds, matrices, liners and blades. SUNSET PUBLISHING HOUSE, San Francisco, Cal.

LINOTYPE — Model 2, Serial No. 706; 1 motor, 1 magazine, 8 fonts of matrices. ARYAN THEOSOPHICAL PRESS, Point Loma, Cal.

LINOTYPE — Model 1, Serial No. 6605; 1 magazine, 1 mold and 1 font of matrices. METROPOLITAN PRESS, Seattle, Wash.

FOR SALE — No. 7 Boston wire-stitcher, in splendid condition. RICHARD PRESTON, 49A Purchase, Boston, Mass.

FOR SALE — One 64-inch Seybold automatic clamp trimmer, one 44-inch Seybold automatic clamp trimmer. M 576.

FOR SALE — New rebuilt double thirty-two Brown folding-machine; unused; cheap. M 608.

FOR SALE — One 14 by 22 Colt's Armory press in first-class condition. M 520.

HELP WANTED.

Artists.

TWO FIRST-CLASS fashion artists, experienced in mail-order catalogue work, for June and July; transportation paid. McDERMID ENGRAVING CO., Ltd., Box 999, Edmonton, Alberta, Canada.

Bindery.

WANTED — By large book-manufacturing plant in New York, a young man, preferably with college education, who has had several years' experience in printing and binding business as an executive; knowledge of technical details necessary, and costwork essential; state experience, general qualifications, age and present salary; replies regarded in strict confidence. M 609.

WORKING FOREMAN — First-class, all-around man — ruler, forwarder, finisher — to take charge bindery and operate for results; good, permanent place, open shop. Full particulars first letter, with scale wanted. JACKSONVILLE PRINTING CO., Jacksonville, Fla.

WANTED — First-class blank-book forwarder and finisher, also folder operator, by the most modern printing company in Louisville; give full particulars as to experience and wages when answering. M 592.

WANTED — Combination ruler and bookbinder; good wages for good mechanic; steady job, high-grade work and good conditions; state experience, ability and salary expected in first letter. M 586.

RULER WANTED — A good opening for a first-class blank-book ruler; union; permanent position, full time guaranteed. HAYWOOD PUB. CO., Lafayette, Indiana.

Composing-Room.

WANTED — All-around printer, full of pep, able to take charge of composing-room and lock forms; none but a sober, industrious man needed. M 607.

WANTED — Monotype keyboard and caster combination operator on job and catalogue work in a town in the Middle West; non-union; must be first-class; permanent position. M 580.

WANTED — First-class compositor; steady position to right man; union. MONTHLY RECORD PUB. CO., 7206 Kelly st., Pittsburgh, Pa.

Inspector.

PRINTING INSPECTOR — Young man wanted for inspection of paper, printing, plates and supplies; should have knowledge of this line of work and be capable of directing a small group of inspectors. In reply, give age and details of experience. M 606.

Managers and Superintendents.

WANTED — In ideal Arizona mining camp, 3,000, established, growing, and with brilliant future, 14 hours' ride from Los Angeles, best elevation, finest climate, healthy, an A-1, all-around printer for weekly newspaper and job office; must be married and able to act as foreman or superintendent as business grows. M 595.

Office.

WANTED — A-1 bookkeeper-stenographer for modern well-equipped photoengraving plant, who has good knowledge of the mechanical operations producing printing-plates and who understands costkeeping and billing. A. ZEESE ENGRAVING COMPANY, Dallas, Texas.

Organization and Cost Men.

WANTED — Men who have a general all-around knowledge of the printing business, with sales experience, are offered most attractive employment as district organizers; also accountants to install the Standard Cost-Finding System. UNITED TYPOTHETÆ OF AMERICA, 608 S. Dearborn st., Chicago.

Pressroom.

ATTENTION — POSITION IS OPEN FOR A FIRST-CLASS CYLINDER PRESSMAN CAPABLE OF TAKING CHARGE OF A SMALL PRESSROOM; WANT HIM TO TAKE SMALL INTEREST IN A PROFITABLE BUSINESS TO INSURE HIS CO-OPERATION FOR HIS AND OUR BEST INTERESTS. M 480.

Proofroom.

COPY READER WANTED — Man or woman with printing-house experience and good knowledge of correct English, to read and prepare advertising copy for the printer as supplied by various writers, and to read proof of same; permanent position for right person, with good possibilities of advancement. GEORGE FRANK LORD, Director of Advertising, E. I. du Pont de Nemours & Co., Wilmington, Delaware.

Salesmen.

WANTED — A high-grade printing salesman to represent THE ROYCROFTERS in New York, Chicago, Boston, Philadelphia, Cleveland, Cincinnati and St. Louis. We are looking for the right man to represent us in each of the above territories. Address THE ROYCROFTERS, East Aurora, N. Y., for full particulars.

WANTED — Experienced printing sales manager and three first-class solicitors for high-grade work by one of the best-equipped plants in the South. M 594.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

BOOST YOUR SUBSCRIPTION LIST with original subscription-getting campaigns prepared by a circulation expert, adapted especially to your publication; no contests; subscriptions come on merit and "stick." Write GEORGE W. BUCKNAM, Box 2792, Boston, Mass.

SITUATIONS WANTED.

Bindery.

BINDERY SUPERINTENDENT, with a thorough knowledge of all branches of bindery work, is open for position as foreman or superintendent of mechanical departments with a progressive concern; if you are seeking a practical man and one who is efficient, accurate estimator, knows how to handle his help and produce the highest grade of work, will be glad to get in touch with you. M 604.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

BINDERY FOREMAN, good executive ability, familiar with blank-book, edition, catalogue, commercial, job and pamphlet work, and bindery machinery, wants position. M 410.

Composing-Room.

SITUATION as foreman or stoneman in shop doing nice work; at trade 10 years, foreman 4; age 26, married, union; getting results; employed at present; go anywhere. M 605.

LINOTYPE MACHINIST, experienced on all models; will go anywhere; references, union; will take position as operator-machinist in plant of several machines. M 603.

POSITION in up-to-date job-printing plant; I am an all-around bookbinder by trade, but prefer outside work in soliciting job-printing. M 593.

Managers and Superintendents.

AT AUCTION, to the highest bidder in 1918, a superintendent; 34 years of age; 20 years' experience, 10 in America, and 6 years as foreman and systematizer in New York city; well spoken of in THE INAND PRINTER and *The American Printer;* specifications: composition, artistic; layout, original; stonework, accurate; presswork, thoroughly acquainted; proofreading, slow; estimating, expert on everything but the paper; ad-writing, striking; recommendations, good; am bid $35; any better? Going, going; do I hear $40? Send your bid with full particulars to M 598.

SUPERINTENDENT — One who thoroughly understands the printing and lithographing business, good systematizer, efficient in all departments, wishes to get in touch with a fast growing printing-house where ability and efficiency will be appreciated. M 599.

SUPERINTENDENT OF PRESSROOM—At present employed, but desire to make change; can produce both quality and quantity; 17 years' experience in book, color and commercial work; married, temperate; best references. M 588.

Pressroom.

SITUATION WANTED by expert, practical man of 37; experienced on Duplex newspaper press, three and four color process, vignette cut and catalogue, rotogravure presswork, auto feeders of all makes; also platen Colts; have held foremanships in East and West; splendid executive; married; at trade 23 years; would make small investment; at present employed. M 600.

POSITION WANTED — Machinist, expert on feeders, folders and presses, and bookbinding machinery, as maintenance man with responsible firm. M 602.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — A newspaper press and outfit, capable of running 8 to 12 pages; only recent models considered; cash paid to one having a bargain. M 597.

SECONDHAND dieing-machine wanted. METROPOLITAN LITHO & PUB. CO., Everett, Mass.

WANTED — Small-size lever paper-cutter; must be in good condition and low price. M 601.

WANTED — Linotype machine, No. 18 or 19; cash paid to one having a bargain. M 591.

WANTED — A Kidder press in good condition; state lowest cash price. M 528.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organs — We furnish two-color cuts and copy monthly. You do the printing and own the cuts for your town. Small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines.

Brass-Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1918; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded, silver-gloss steel chases, guaranteed forever. See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — Steel chases for all printing purposes. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing-Dies and Stamping-Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printer's supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12 st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Steel Equipment.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE, originators and manufacturers of steel equipment for complete printing-plants. See Typefounders.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Machinery, Secondhand.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE — See Typefounders.

Rebuilt Printing-Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.
ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsyth st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 23 S. 9th st.; Chicago, 210 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Winnipeg, Can., 175 McDermot av.

KEYSTONE TYPE FOUNDRY SUPPLY HOUSE. Type, borders, brass rule, printing machinery and printers' supplies. Address our nearest house. Philadelphia, 9th and Spruce sts.; New York, Lafayette and Howard sts.; Chicago, 1108 South Wabash av.; San Francisco, 762-766 Mission st.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

LET US estimate on your type requirements. EMPIRE TYPE FOUNDRY, Buffalo, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT presses. Let us know your needs, also repair parts for Campbell Presses.

New York Office: Pulitzer Building *Works:* Brooklyn, N. Y.

Avoid delay when needing repairs by sending orders direct to office.



ECONOMY STEEL TIERING MACHINES

enable one man to lift heavy boxes, bales, barrels and rolls, clear to ceiling's height. Built to operate by hand, electric or pneumatic power. Portable, safe and simple.

New Designs and Improvements.
It will pay you to get full information.

ECONOMY ENGINEERING COMPANY
423 So. Washtenaw Ave., Chicago
New York Office: 85 Murray St. Foreign Agents: Brown Portable Elevator Co., Chicago

LEAD MOULD ELECTRO-TYPE FOUNDRY INC.

THE SEAL OF *GOOD* ELECTROTYPES

that give the maximum wear and require the minimum make-ready.

"Where Electrotyping Is a Fine Art"

Lead Mould Electrotype Foundry, Inc.
504 West 24th St., New York

A Modern Monthly— All About PAPER

The PAPER DEALER

PD

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1918-1919 at the very special rate of $1.00 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense, to printers.

The PAPER DEALER

186 NORTH LA SALLE STREET, CHICAGO

S17

LIBRARY
OCT 8 1917
U. S. PATENT OFFICE

The Inland Printer

OCTOBER
1917
Vol. 60—No. 1

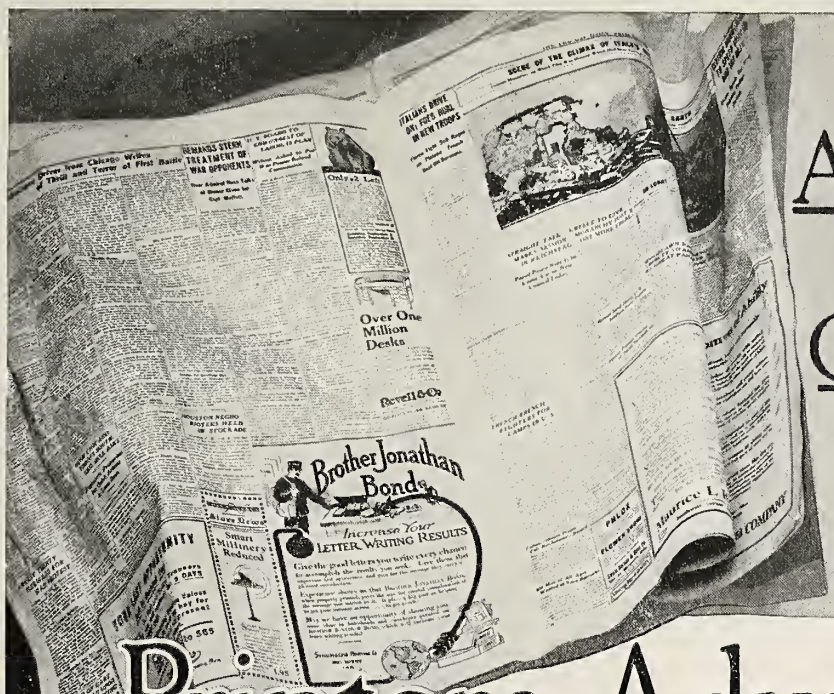
SIGMUND ULLMAN COMPANY

(ESTABLISHED 1861)

Manufacturers of

PRINTING INK

NEW YORK
CHICAGO
CLEVELAND



Are You Advertising in Your Customers' Daily Paper?

Printers, Advertise!

Branch out—go after profitable new business —keep your name before buyers of printing— build a bigger, better business by advertising.

Send for This Book It's Free

Every one reads the daily newspapers, hence compelling announcements advertisting your business in your daily paper will reach every possible buyer of printed matter. Newspaper advertising will effectively supplement whatever other advertising you are doing.

We will Co-operate with You

The book, cover of which is here shown, contains reproductions of an attractive, unusual series of advertising plates which you may have for the asking. It also contains pictures and descriptions of specially designed lantern slides, such as can be profitably used in your commnnity motion picture houses. All of this advertising links your name with that of the nationally known business writing paper—Brother Jonathan Bond. Send for this advertising book at once and start a campaign in your city that will stamp you as the leading and most progressive printer in your section.

Distributors of Brother Jonathan Bond and other "Butler Brands"

Standard Paper Co. . . . Milwaukee, Wis.
Missouri-Interstate Paper Co., Kansas City, Mo.
Mississippi Valley Paper Co., . St. Louis, Mo.
Southwestern Paper Co. . . . . Dallas, Tex.
Southwestern Paper Co. . . . Houston, Tex.
Pacific Coast Paper Co. . San Francisco, Cal.
Sierra Paper Co. . . . . Los Angeles, Cal.
Central Michigan Paper Co., Grand Rapids, Mich.
Mutual Paper Co. . . . . Seattle, Wash.
Commercial Paper and Card Co., New York City
American Type Founders Co. Spokane, Wash.
National Paper & Type Co. (export only) New York City
National Paper & Type Co. . . Havana, Cuba
National Paper & Type Co., Mexico City, Mexico
National Paper & Type Co. Monterey, Mexico
National Paper & Type Co. Guadalajara, Mex.
National Paper & Type Co., Buenos Aires, Argentine Republic
National Paper & Type Co. Guaymas, Mexico
National Paper & Type Co. . . . Lima, Peru



J.W. Butler Paper Company

Detroit Chicago Indianapolis

BUTLER·BRANDS PAPER THE BEST

Two SCOTT All-Size Rotary Printing-Presses

Ready for Immediate Shipment

Owing to inability to ship abroad at present, we have on hand two All-Size Color Rotary Presses that may interest you.

One Press Cuts Off Any Length of Sheet

up to forty-six inches and any width up to sixty inches. It prints black on one side and an extra color on second side of sheet. Press is fitted with Oiling Offset Device.

The Second Machine

cuts off any length of sheet up to forty-six inches, but prints any width up to seventy inches. This press prints an extra color on *both* sides of the sheet. It has Automatic Roll Tympan and Oiling Offset Device, capable of turning out the finest quality of work.

Grant us an opportunity of placing all the facts before you about this line of machinery.

WALTER SCOTT & COMPANY

DAVID J. SCOTT, General Manager

NEW YORK OFFICE: 1457 Broadway — CHICAGO OFFICE: Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: Waltscott, New York — CODES USED: ABC (5th Edition) and Our Own

Cardboard  *of Quality*

THE great increase in Direct-by-Mail Advertising during the past few years has created countless opportunities for profitable printing that were practically unknown a decade ago. Every day more printers are turning toward this rich "land of opportunity" and by the increased business to be found therein, not only succeed in materially reducing their "overhead," but can figure a generous profit for their time and energy.

A result of this trend in advertising—and one of paramount importance to the printer—is the greater interest the buyer of printing today manifests in the finished product. He demands the best in materials and workmanship, because his direct literature must express not alone the quality of his product, but the dignity and character of his business as well. His mailing folders, his catalog and booklet covers are his silent salesmen and, as such, must be neat in appearance and well "dressed." And the best printing in the world cannot produce the desired results upon a stock of mediocre grade.

The business of this Company is the manufacture of coated cardboard for printing of quality. Recognized as a standard of quality for sixty years, Oak Leaf Brand Cardboard is the choice of the printer who knows and of the advertiser who realizes the commercial value found in using only the best. It is sold under a trade-mark and its quality is absolutely guaranteed. It is the cardboard *par excellence* for all direct advertising which must express dignity, character and stability.

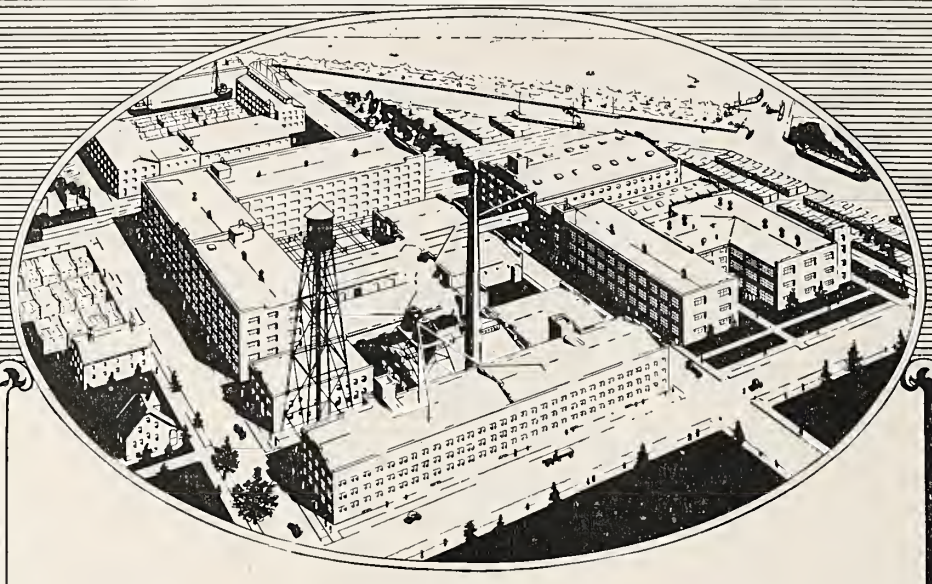
Write us regarding the kind of work you do. We will be glad to send samples of appropriate grades and weights together with the name of the nearest distributor of Oak Leaf Brand Cardboard.

"The Standard of Quality Since 1857"

A. M. Collins Mfg. Company

PHILADELPHIA

New York, 333 Fourth Avenue Chicago, 30 East Randolph Street



HAMILTON
STEEL AND WOOD CABINETS *for Printers*

Designs based on motion study in the composing-room—giving positive assurance of reduction in cost of composition and saving of floor space

HAMILTON EQUIPMENT PAYS FOR ITSELF
LET US SHOW YOU WHY

Hamilton Equipments carried in stock and sold by all prominent typefounders and dealers in Printers' and Bookbinders' Supplies everywhere.

THE HAMILTON MFG. CO.

Main Office and Factories:
TWO RIVERS, WIS.

Eastern Office and Warehouse:
RAHWAY, N. J.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*



You can get over the HUMAN OBSTACLE —

THERE'S an obstacle in your plant that holds you back from maximum profits. It's the human hand.

You can't *remove* it, even if you would, because it is essential to all progress. But, *you can use it to better advantage*, so that it ceases to be an obstacle and becomes instead a *boost*.

A machine can *never displace* the human hand. But a machine can uplift, dignify and relieve the drudgery of the hand and make it more *comfortable*, more *productive*, more *efficient*, more *valuable* and more *prosperous*.

Analysis shows that *hand-fed* Cylinder Presses are not as profitable as many printers suppose. Particularly is this true in commercial plants where so much time is lost in getting ready for the runs.

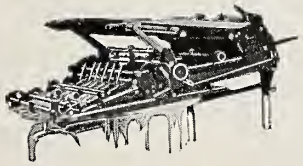
The only way that this lost time can be made up is by running the presses at top speed.

CROSS CONTINUOUS FEEDER

Cross Continuous Feeders work accurately at the *maximum* speed of the press, increasing the output fully 30% over hand-feeding.

This increase of output in a year would be worth to you probably $1,000, as against a cost of only $250 for maintenance and operation. You might as well have that extra $750 in your pocket.

Are you willing to be *shown the facts?* If so, send us a postal. No obligation involved.



DEXTER FOLDER COMPANY

Paper Folding, Feeding, Binding, Cutting, Bundling Machinery

New York	Boston	Dallas
Chicago	Detroit	San Francisco
Philadelphia	Atlanta	Toronto

A Good Impression

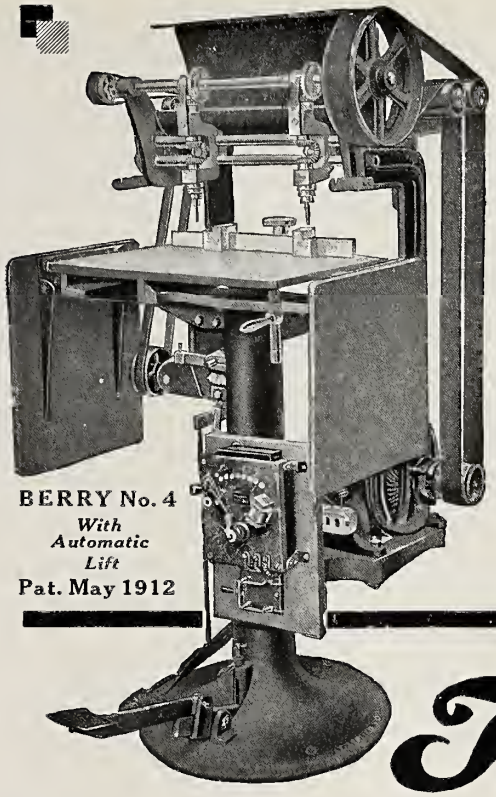


The press has the weight and strength absolutely necessary to good presswork. It is balanced and adjusted to give a clear, even impression on all classes of work.

Chandler & Price Presses

The Chandler & Price Co., Cleveland. Agencies in All Principal Cities

←—— The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage



BERRY No. 4
With Automatic Lift
Pat. May 1912

Reduce Your Punching Cost

Clean Holes CUT
Two Thousand Per Cent Faster
Than By The
Old Punching Method!

The BERRY Round Hole Cutter

No more "punching" round holes. Too slow and expensive, like a Kansas farmer harvesting his wheat with a scythe.

The Berry machine CUTS them at the rate of 50 inches a minute — clean holes with sharp edges and no burrs. It also cuts your punching cost to the minimum.

Tissue paper, newspaper, bonds, ledger, binder's board, stencil board and even fiber — in fact any paper or paste board stock blocked or unblocked, including bound books up to two inches thick, can be cut with the highest degree of accuracy and facility.

Our machine has been thoroughly proved during the past five years. But you are not obliged to take our word alone for it. We refer you to scores of the largest manufacturers of blank books, loose leaf devices, calendars, telephone directories and stationery

Not a Hollow Drill



Outside Cutter and inside Extractor revolve in opposite directions. Can not clog, bend or overheat.

in the country who have used Berry machines for several years. A list of these will be sent with our catalog.

The best evidence, however, is in "reorders." The Government Printing Office, for instance, having used one of our machines for the past two years, INSTALLED FIVE MORE OF THEM THIS SPRING. Many other customers have ordered additional machines, one house having four in use.

The Berry does its remarkably good and rapid work because of the patented Cutter and Extractor shown alongside. The inside spiral does not cut; it merely extracts the waste produced by the outside Cutter.

Made in four styles — one bench machine and three floor models. Double head machines may be fitted with as many as six spindles.

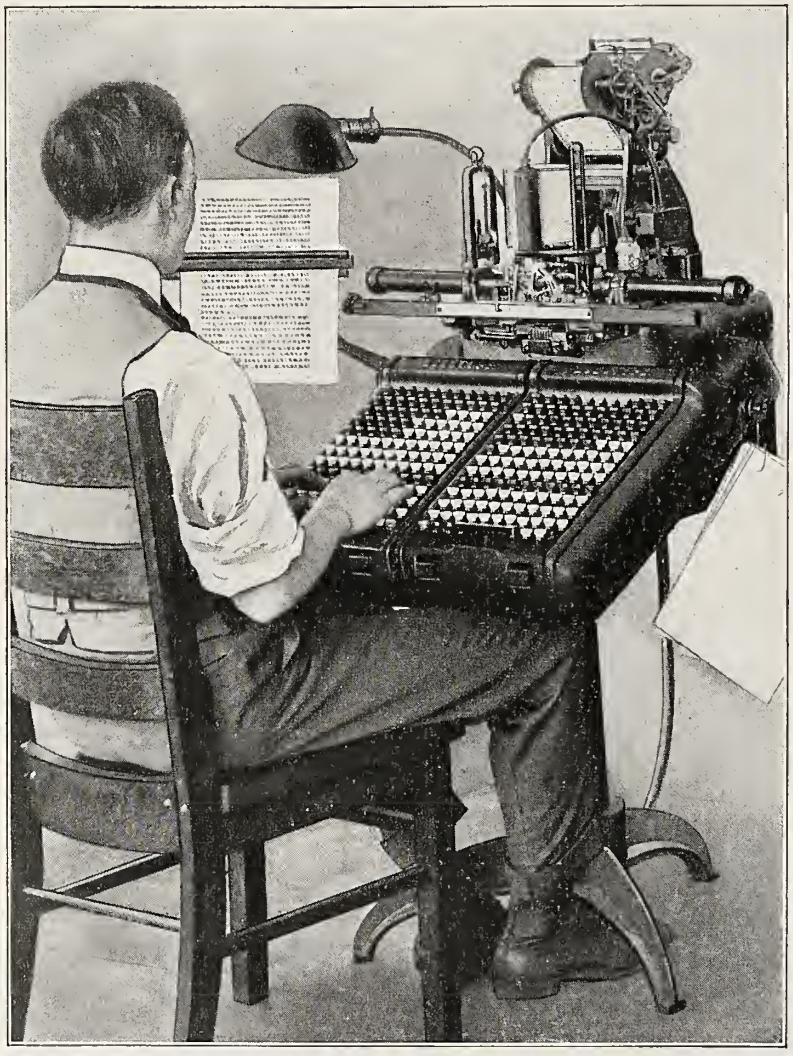
Send for booklet, prices, and full details.

BERRY MACHINE CO.

311 North Third Street, ST. LOUIS, MO.

Will You Be Prepared to Fill

Compositors: Many of your fellow workers at the keyboard are soon going to "do their bit" at their country's call. *Are you prepared to take their places and keep "business as usual," "till the boys come home"?* You can help by learning the Monotype keyboard, and at the same time better your finances so that you can help those who go.



THE
MONOTYPE
SCHOOLS

offer you this opportunity to learn the nicest part of the business. The work is easy, it is clean, it is healthful and remunerative; no gas fumes, no poor ventilation mars its pleasantness. It is not at all difficult to learn, and your future is assured.

You will find no better way to help your country, and the Monotype schools will help you without charge for tuition.

Lanston Monotype

PHILADELPHIA,

NEW YORK, World Building
CHICAGO, Plymouth Building
Monotype Company of California

the Vacancies in Your Ranks?

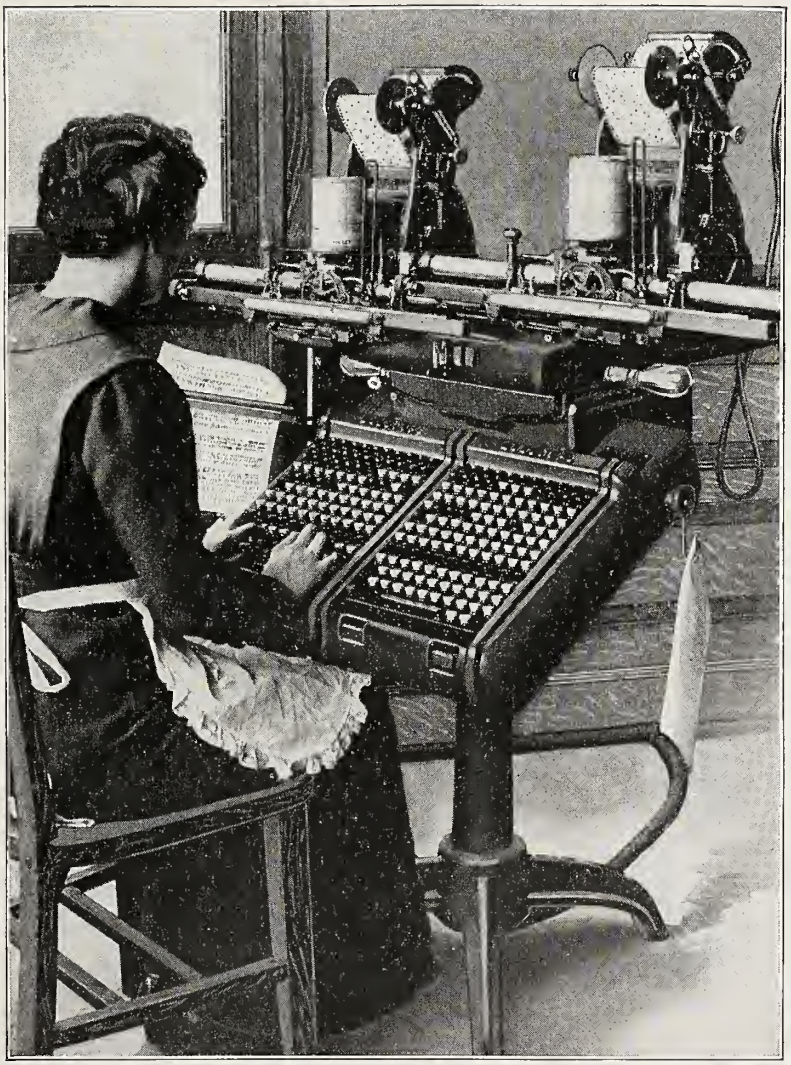
Master Printers: A number of your Monotype keyboard operators will answer the call to the colors in the very near future. *Are you prepared to fill the vacancies in your ranks this will cause?*

Their places must be filled promptly in order to keep the wheels of trade turning at normal speed. *What are you doing to help?*

THE
MONOTYPE
SCHOOLS

will do their part in training your compositors to be keyboard operators and help carry on business as usual; if they cannot come to these schools, arrangements may be made on a very satisfactory basis to place an additional keyboard in your plant.

Many compositors who cannot go to the front and those who return will make good operators. There is no charge for tuition.

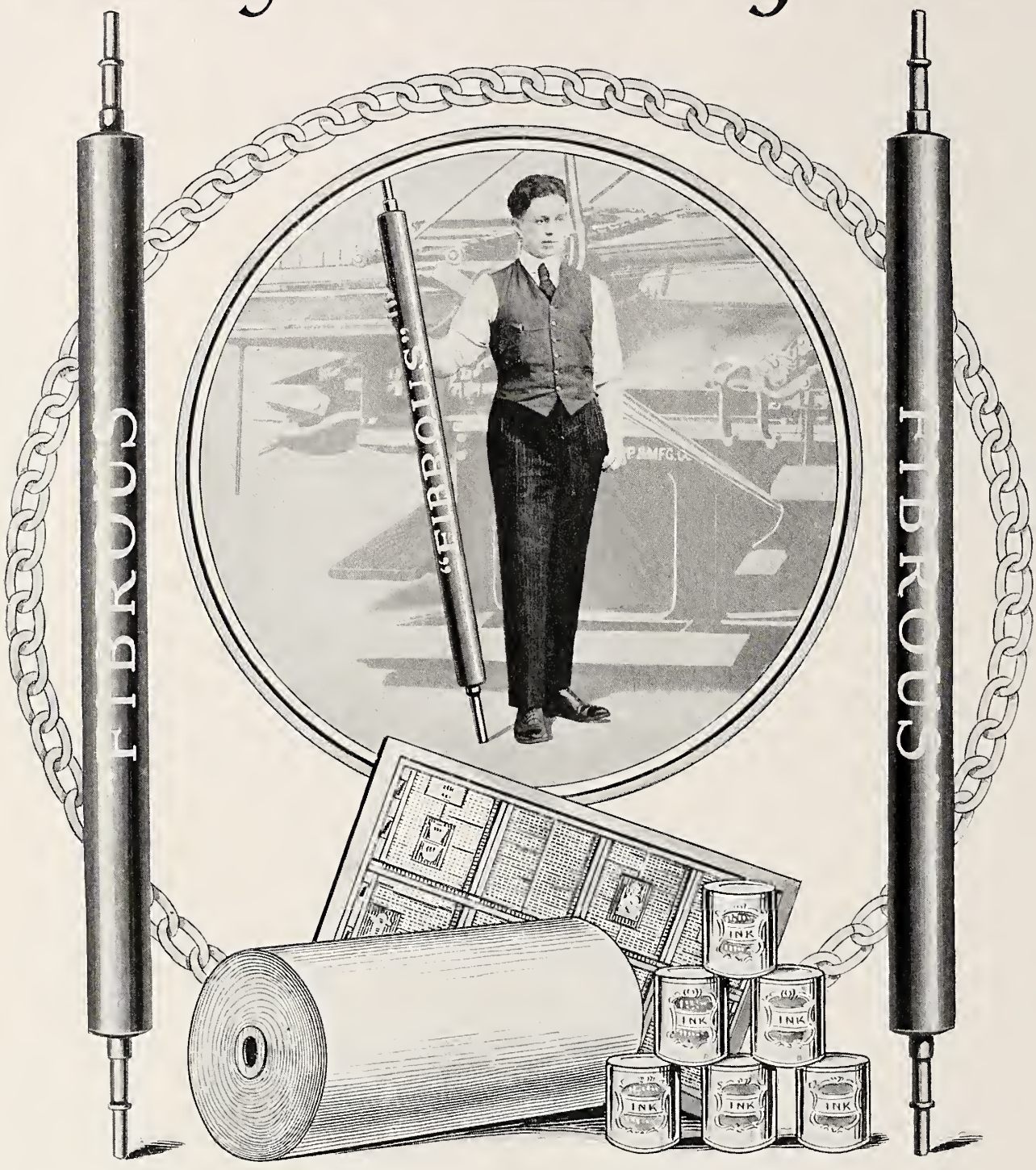


Machine Company

PENNSYLVANIA

BOSTON, Wentworth Building
TORONTO, Lumsden Building
SAN FRANCISCO, Rialto Building

Ready for a Long Run



BINGHAM BROTHERS COMPANY

New York
(Main Office)
406 Pearl Street

Philadelphia
521 Cherry Street

MACHINE CAST PRINTERS' ROLLERS
TRADE MARK
ESTABLISHED 1849

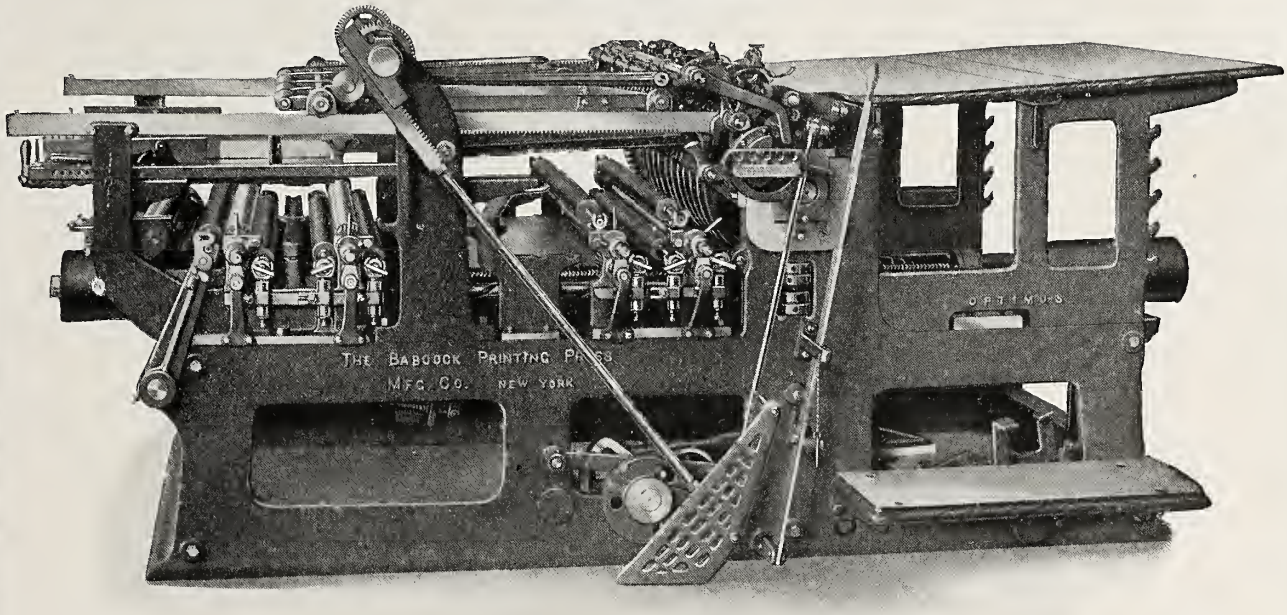
Rochester
89 Allen Street

Baltimore
131 Colvin Street

Allied with BINGHAM & RUNGE COMPANY, East 12th Street and Power Avenue, Cleveland

The Babcock Optimus

Number 43



Runs easily and quietly at 2,500 per hour, stands low, takes little room, is conveniently handled and, with our other Pony Presses, has never been equalled in printing small forms with big profits.

Every Babcock Optimus

whether large or small—two, three or four roller—embodies every requisite for fine half-tone and color work or for rapid commercial printing. No other flat beds are so universally equipped with time and labor saving devices.

The Babcock Optimus

is built in ten sizes and will print all sizes of paper, from a postal card to a sheet 42 x 62, and all qualities from cardboard to tissue, without change in adjustment.

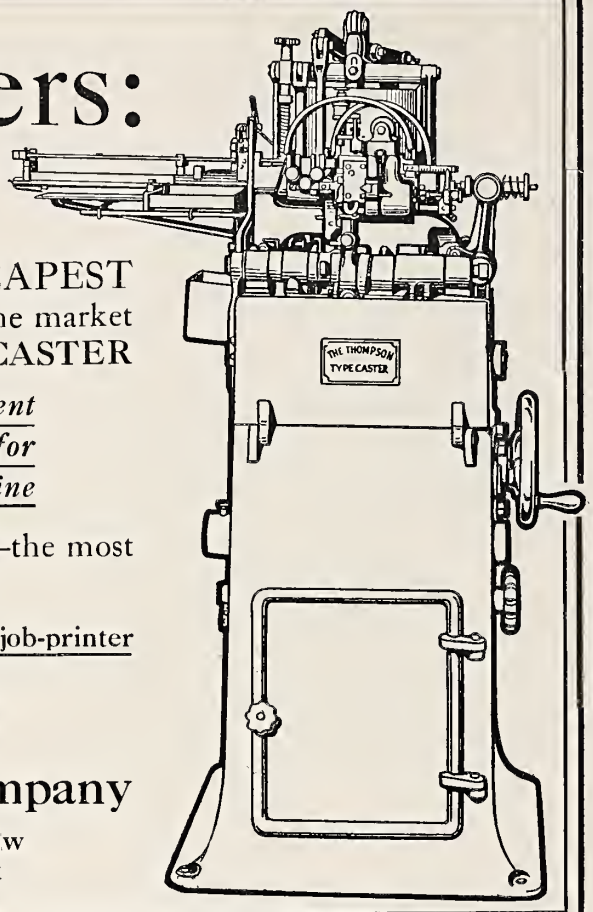
See the Optimus at Work. Our Best Advertisements Are Not Printed—They Print.

The Babcock Printing Press Manufacturing Company

NEW LONDON, CONN. 38 PARK ROW, NEW YORK CITY

Barnhart Bros. & Spindler, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
Miller & Richard, General Agents for Canada—Toronto, Ontario; Winnipeg, Manitoba
F. H. Boynton, Sales Agent, 86 Third Street, San Francisco, Cal.
John Haddon & Co., Agents, London, E. C.

Master Printers:
Important!



The FASTEST, SIMPLEST and CHEAPEST Lead, Slug and Rule Casting Attachment on the market now perfected for the THOMPSON TYPE CASTER

This lead, slug and rule casting attachment represents the final logical argument for purchasing the logical type-casting machine

Type, leads, slugs and rules from one machine—the most profitable buy in the field today

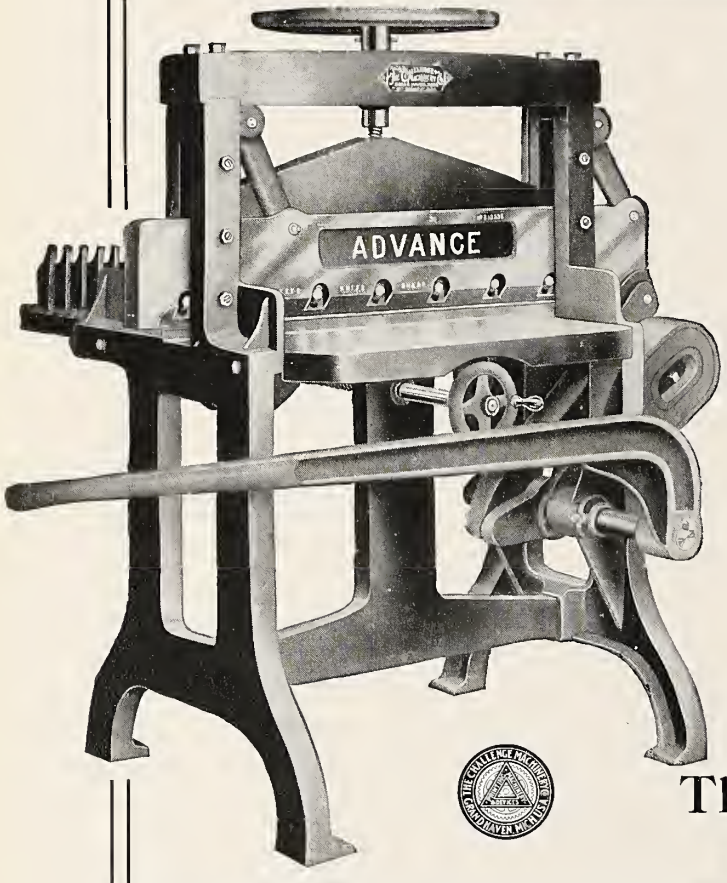
Indispensable in the ad room—a money-maker for the job-printer

See them in operation in all principal cities.
Write for descriptive literature, prices and terms.

Thompson Type Machine Company

223 West Erie St.
Chicago

38 Park Row
New York



Choose the Advance "E-Z Cutter"

IT saves your back and your money too. Turns out big cutting and trimming jobs quicker, cheaper and with less labor than with any other hand-operated machine. Makes the heaviest cuts with ease. Accurate and true, not only when new, but *always*. Simple adjustments for taking up wear *insure* permanent accuracy. Possesses every element of convenience that makes for rapid handling and greater production.

The ADVANCE is built in six sizes and prices, from which you can select one that will not only fit your business, but fit your pocketbook as well. Write today for descriptive catalog, prices and terms. Sold and *guaranteed* by type founders and dealers in all principal cities.

The Challenge Machinery Co.

124 So. Fifth Ave., Chicago
38 Park Row, New York

Grand Haven, Mich.



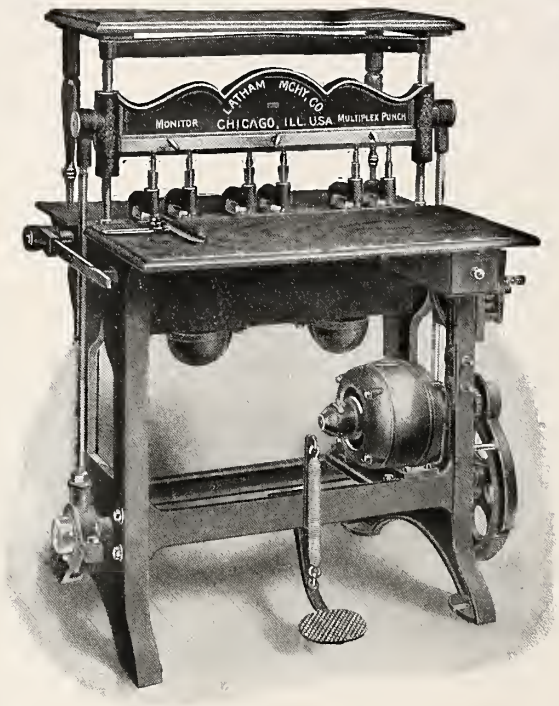


WE specialize in the making of Half-tone and Color Plates for National Advertisers.

℄

WELLS AND COMPANY
2501-2515 S. Dearborn St.
Chicago, Illinois

Latham's MONITOR Multiplex Punch



When buying a punching machine

don't overlook the fact that the cost of the machine itself is much less than the cost of the various style punching members you will eventually buy. Therefore, a machine which is not mechanically correct, and which does not drive the punches, as they should be, nor with the proper force, will eat up your profits by ruining expensive punches and dies.

Latham Machinery Co.

NEW YORK 45 Lafayette St. | Ann and Fulton Streets CHICAGO, ILL. | BOSTON 130 Pearl St.

Boston Automatic Staple Binder

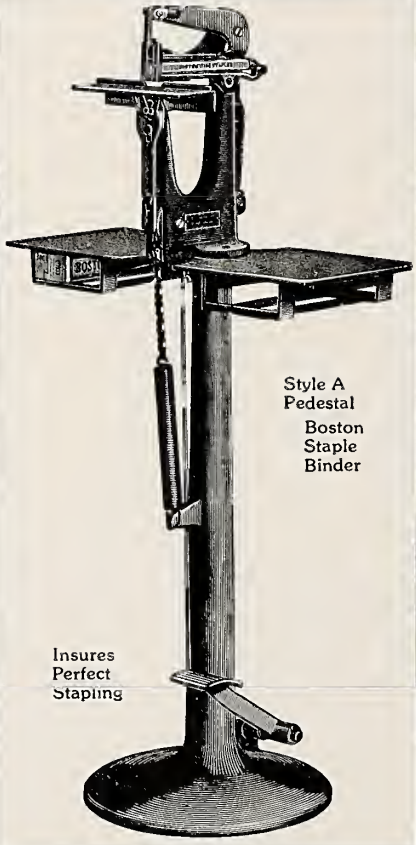
Made in Two Styles for Pedestal and Bench Operation

Not a makeshift, but a first-class, dependable staple binder of which about seven thousand have been sold. Capacity three-sixteenths of an inch. The equipment consists of flat and saddle table, reversible driver, foot treadle and iron work tables. Uses fine round wire and turns out a quality of work equaling the best wire stitching. Staples are paper covered and are used in this way to minimize waste

WRITE TO THE NEAREST SELLING HOUSE FOR PRICES AND COMPLETE PARTICULARS

AMERICAN TYPE FOUNDERS CO.

GENERAL SELLING AGENT



Style A Pedestal Boston Staple Binder

Insures Perfect Stapling

Set in Souvenir Series



Safety

THE Traffic Cops on Fifth Avenue are there to safeguard the life and limb of those who use that thoroughfare.

THE EIGHT DISTINCT SAFETY FEATURES of the Seybold Dayton Automatic Cutter are there for the protection of those who use them and those who buy them. These features safeguard the operator against accidents and prevent serious break-downs, due to mis-adjustment of the machine or carelessness of the operator.

Then too, Seybold Dayton Cutters are a SAFE investment, for they are built to pay dividends.

Investigate "SEYBOLD SAFETY" before deciding.

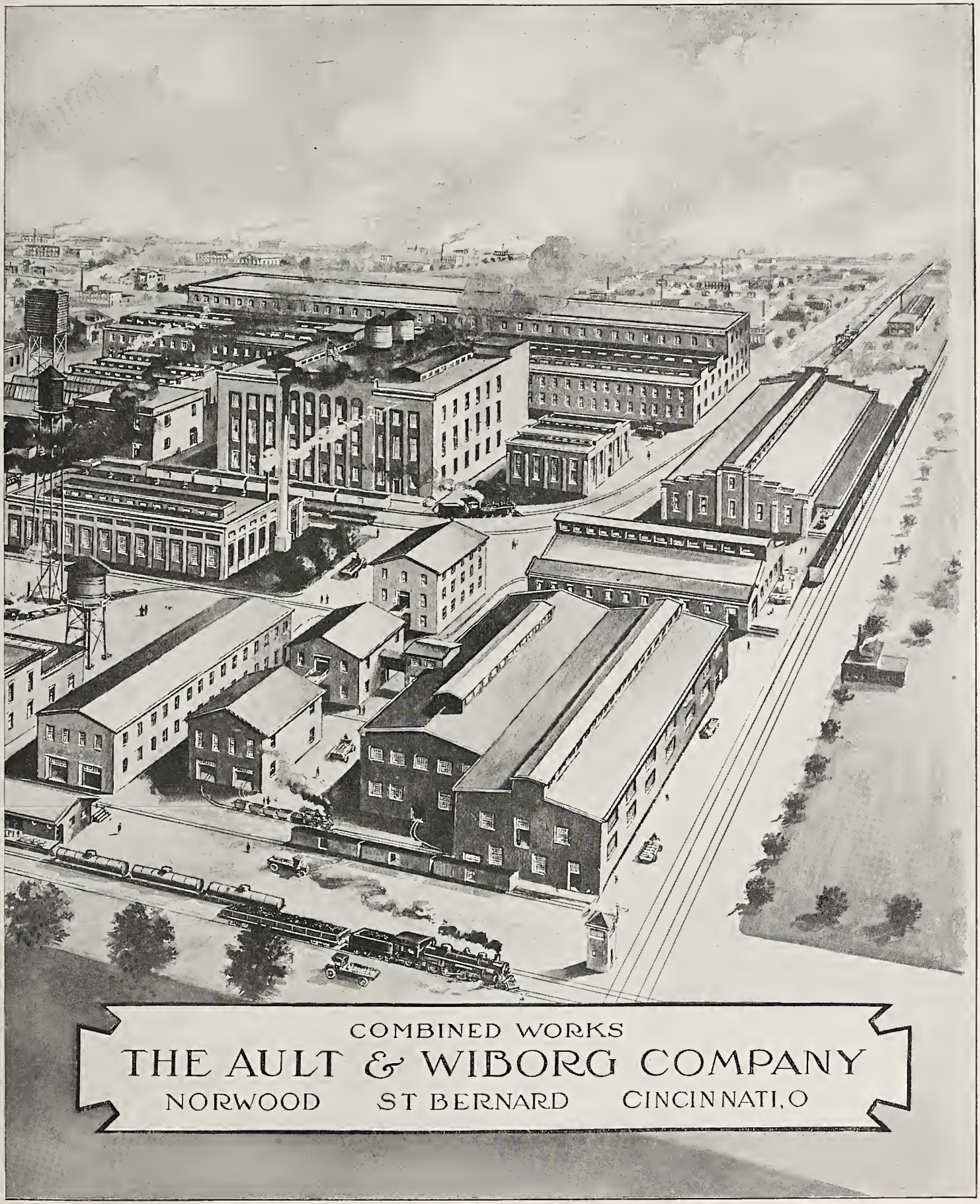
The Seybold Machine Company

Main Office and Factory—Dayton, Ohio, U. S. A.

BRANCHES AND AGENCIES

CHICAGO	THE SEYBOLD MACHINE CO., C. A. Stevens, Mgr.		112-114 W. Harrison St.
NEW YORK	E. P. LAWSON CO., Inc.		151-153-155 W. 26th St.
SAN FRANCISCO	Shattuck-Ny Machinery and Supply Co.		312 Clay St.
ATLANTA	J. H. Schroeter & Bro.	TORONTO	The J. L. Morrison Co.
DALLAS	Barnhart Bros. & Spindler	WINNIPEG	Toronto Type Foundry Co., Ltd.
	LONDON	Smyth-Horne, Ltd.	


THE AULT & WIBORG COMPANY
PRINTING INKS
THE AULT & WIBORG COMPANY
THE AULT & WIBORG COMPANY


COMBINED WORKS
THE AULT & WIBORG COMPANY
NORWOOD ST BERNARD CINCINNATI, O

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

FOR PROMPT SERVICE

PRINTING MACHINERY AND PRINTERS' SUPPLIES

CARRIED IN STOCK FOR IMMEDIATE SHIPMENT BY ALL SELLING HOUSES OF THE AMERICAN TYPE FOUNDERS COMPANY

THE NEWEST LINE

Hamilton Steel Equipments for Printing Plants

ARE THE BEST

"AMERICAN TYPE THE BEST IN ANY CASE"

CHANDLER & PRICE PRESSES
CHANDLER & PRICE PAPER CUTTERS
DIAMOND PAPER CUTTERS
OSWEGO PAPER CUTTERS
THE HARTFORD PRESS
THE NATIONAL PRESS
BOSTON WIRE STITCHERS
BOSTON STAPLE BINDERS
PORTLAND MULTIPLE PUNCHES
GOLDING MACHINERY
CUT-COST EQUIPMENT
HAMILTON WOOD GOODS

Also a Complete Line of Composing and Press Room Necessities, including

TYPE, BORDERS & ORNAMENTS
METAL LEADS & SLUGS
IN STRIPS AND CUT
METAL FURNITURE
BRASS RULE
IN STRIPS AND LABOR-SAVING
HAND NUMBERING MACHINES
TYPOGRAPHIC NUMBERING MACHINES
ANGLE INK KNIVES
AMERICAN PLATE BRUSHES
STAPLESET BENZINE & LYE BRUSHES
ALL-BRASS GALLEYS
PRESSED STEEL STORAGE GALLEYS
RUN-EASY TAPE COUPLERS

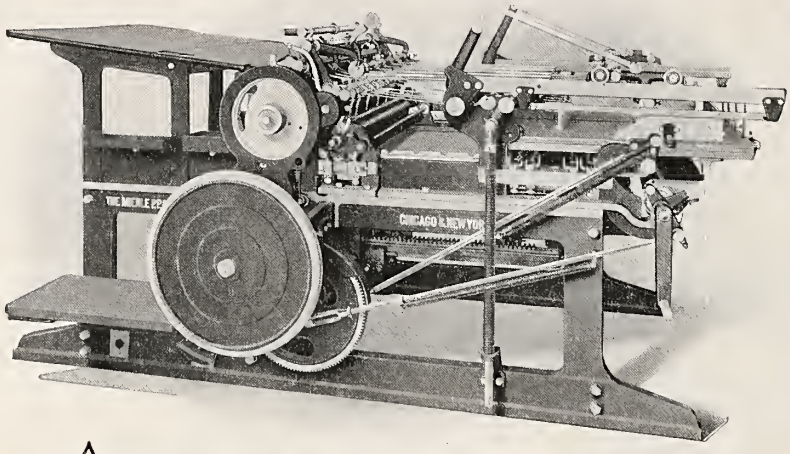
AMERICAN TYPE FOUNDERS COMPANY

LOCATION OF SELLING HOUSES

BOSTON MASS.	RICHMOND, VA.	DETROIT, MICH.	MINNEAPOLIS, MINN.	SAN FRANCISCO, CAL.
NEW YORK CITY	BUFFALO, N. Y.	CHICAGO, ILL.	KANSAS CITY, MO.	PORTLAND, ORE.
PHILADELPHIA, PA.	PITTSBURGH, PA.	CINCINNATI, OHIO	DENVER, COLO.	SPOKANE, WASH.
BALTIMORE, MD.	CLEVELAND, OHIO	ST. LOUIS, MO.	LOS ANGELES, CAL.	WINNIPEG, CANADA

Set in members of the Cloister Family

The Miehle PONY



A press of such general utility; a jobber for job press work, a cylinder for cylinder press work, that it completely justifies its title.
"AN ALL 'ROUND PRESS"

The Foundation

SUCCESS, to be enduring, must be built upon a firm foundation. The successful printers of America owe their fortune to the wisdom shown in laying the foundations of their businesses.

Many of them started in a small way, and developed a constantly increasing momentum. When they were ready for a cylinder press they chose a Miehle. They started right; one at first and then more, but always Miehles.

Are you ready to make your beginning?

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

Sales Offices in the United States:

CHICAGO, ILL.	1218 Monadnock Block	DALLAS, TEX.	411 Juanita Building
NEW YORK, N. Y.	2340 Woolworth Building	BOSTON, MASS.	176 Federal Street
PHILADELPHIA, PA.	Commonwealth Trust Building	SAN FRANCISCO, CAL.	401 Williams Building

ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTORS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Linotypes or Intertypes

EQUIPPED WITH

Matrix Ruled Form and Tabular Devices

SAVES 50%

In time and all worry in composition of

Tabular and Blank Forms

over the old methods of producing such forms. Slugs are cast ready for imposition without costly hand-work; no bending of of rule-holding lugs; no rules pulling off of forms while on printing press; no hand-punching of holes through slugs for the insertion of printing rules; no big investment in printing material tied up.

Every hour of the operator and printer is made a productive hour without limitation. No job too big nor too intricate to handle at a profit with our devices. And in the press room there is a big saving, because a form produced with MATRIX RULED FORM AND TABULAR DEVICES prints from the beginning to the end of the run—just like an electro.

Patented and Manufactured by

Matrix Ruled Form and Tabular Co.

TOURAINE BUILDING FORT WORTH, TEXAS

COUNTRIES.	MARCH. Imports. 1915	MARCH. Imports. 1916	MARCH. Exports. 1915	MARCH. Exports. 1916	NINE MONTHS ENDING MARCH Imports. 1915	NINE MONTHS ENDING MARCH Imports. 1916	NINE MONTHS ENDING MARCH Exports. 1915	NINE MONTHS ENDING MARCH Exports. 1916	NINE MONTHS ENDING MARCH Totals. 1915	NINE MONTHS ENDING MARCH Totals. 1915
EUROPE.										
Austria-Hungary	$ 910 117	.....	$15 760 475	$.....	$15 760 475	$.....	$15 760 475	$.....	$15 760 475	$ 910 117
Azores, and Maderia Island	19 112	.....	9 679 361	.....	9 679 361	.....	9 679 361	.....	9 679 361	19 112
Belgium	264 218	$ 678 614	575 267	$ 678 614	575 267	$ 678 614	575 267	$ 678 614	575 267	264 218
Bulgaria	13 172	670	4 162	670	4 162	670	4 162	670	4 162	13 172
Denmark	293 760	11 591 618	976	11 591 618	976	11 591 618	976	11 591 618	976	293 760
Finland	.....	7 498 311	78	7 498 311	78	7 498 311	78	7 498 311	78	.....
France	6 878 977	392 915	7	392 915	7	392 915	7	392 915	7	6 878 977
Germany	7 974 115	76 560	66	76 560	66	76 560	66	76 560	66	7 974 115
Gibraltar	60	4 366	869	4 366	869	4 366	869	4 366	869	60
Greece	319 162	769	9 561	769	9 561	769	9 561	769	9 561	319 162
Iceland, and Faroe Islands	.....	62	16 467	62	16 467	62	16 467	62	16 467	.....
Italy	4 213 217	9	373 671	9	373 671	9	373 671	9	373 671	4 213 217
Malta, Gozo, etc.	5 161	.....	7 578 174	.....	7 578 174	.....	7 578 174	.....	7 578 174	5 161
Netherlands	1 662 919	1 675 990	12 170 979	1 675 990	12 170 979	1 675 990	12 170 979	1 675 990	12 170 979	1 662 919
Norway	867 110									867 110
Portugal	791 575									791 575
Roumania	.....									.....
Russia in Europe	19 163									19 163
Serbia, Montenegro, Albania	.....									.....
Spain	1 217 113									1 217 113
Sweden	963 190									963 190
Switzerland	1 269 419									1 269 419
Turkey in Asia	311 978									311 978
	61⅓ 115½									61⅓ 115½
	172½ 93									172½ 93
	99⅞ 166¾									99⅞ 166¾
	 75									 75
	219⅜ 210⅞									219⅜ 210⅞
	74¾									74¾ .....
	611½ 598⅝									611½ 598⅝
	64⅛ 72⅔									64⅛ 72⅔
	362⅓ 376									362⅓ 376
	67⅝ 72¼									67⅝ 72¼
	....									....
	418½ 462⅝									418½ 462⅝
	6⅞ 10									6⅞ 10
	9⅜ 16⅛									9⅜ 16⅛
	12⅛ 19									12⅛ 19
	113⅓ 117⅓									113⅓ 117⅓
	163⅝ 169									163⅝ 169
	161¼ 166⅝									161¼ 166⅝
	72⅜ 77									72⅜ 77
	75¾ 79⅓									75¾ 79⅓
	90¼ 91									90¼ 91
	93⅓ 99½									93⅓ 99½
	93½ 97									93½ 97
	.1011″									.1011″
	.1012″									.1012″
	.1013″									.1013″
	.1015″									.1015″
	.1110″									.1110″
	.1111″									.1111″
	.1112″									.1112″
	.1113″									.1113″
	.1115″									.1115″
	.1210″									.1210″
	.1211″									.1211″
	.1212″									.1212″
	.1213″									.1213″
	.1215″									.1215″
	.1310″									.1310″
	.1311″									.1311″
	.1312″									.1312″
	.....									.....
	.....									.....
	.6010′									.6010′
	.6110′									.6110′
	.6210′									.6210′
	.6310′									.6310′
	.6410′									.6410′
	.6510′									.6510′
	.6610′									.6610′
	.6710′									.6710′
	.6811′									.6811′
	.6911′									.6911′
	.7012′									.7012′
	1 160+10½	$ 190	$ 110	$..... 190	$ 110	$..... 190	$ 110	$..... 190	$ 110	$..... 190	$ 110	$..... 1 160+10½
	2 161+11⅝	2 191	1 111	 191	1 111	 191	1 111	 191	1 111	 191	1 111	..... 2 161+11⅝
	3 262—12⅛	3 292	2 212	 292	2 212	 292	2 212	 292	2 212	 292	2 212	..... 3 262—12⅛
	4 363+13¾	4 393	3 313	 393	3 313	 393	3 313	 393	3 313	 393	3 313	..... 4 363+13¾
	5 464+14¼	5 594	4 414	 594	4 414	 594	4 414	 594	4 414	 594	4 414	..... 5 464+14¼
	6 565—15⅞	6 695	5 515	 695	5 515	 695	5 515	 695	5 515	 695	5 515	..... 6 565—15⅞
	7 666+16¼	7 796	6 616	 796	6 616	 796	6 616	 796	6 616	 796	6 616	..... 7 666+16¼
	9 767+17⅜	8 897	7 717	 897	7 717	 897	7 717	 897	7 717	 897	7 717	..... 9 767+17⅜
	9 868+18½	9 998	8 818	 998	8 818	 998	8 818	 998	8 818	 998	8 818	..... 9 868+18½
	9 969—19¾	9 999	9 919	 999	9 919	 999	9 919	 999	9 919	 999	9 919	..... 9 969—19¾
	8 970—19⅝	8 979	9 999	 979	9 999	 979	9 999	 979	9 999	 979	9 999	..... 8 970—19⅝
	8 871+18¾	7 878	8 898	 878	8 898	 878	8 898	 878	8 898	 878	8 898	..... 8 871+18¾
	7 772+18⅛	6 777	7 797	 777	7 797	 777	7 797	 777	7 797	 777	7 797	..... 7 772+18⅛
	7 673+17⅛	5 676	6 696	 676	6 696	 676	6 696	 676	6 696	 676	6 696	..... 7 673+17⅛
	6 574—16¼	4 575	5 595	 575	5 595	 575	5 595	 575	5 595	 575	5 595	..... 6 574—16¼
	6 475+15½	3 474	4 494	 474	4 494	 474	4 494	 474	4 494	 474	4 494	..... 6 475+15½
	5 376—14⅜	2 373	3 393	 373	3 393	 373	3 393	 373	3 393	 373	3 393	..... 5 376—14⅜
	4 277+13⅜	1 272	2 292	 272	2 292	 272	2 292	 272	2 292	 272	2 292	..... 4 277+13⅜
	4 178—12¾	1 171	1 191	 171	1 191	 171	1 191	 171	1 191	 171	1 191	..... 4 178—12¾
	3 179+11¾	2 170	1 190	 170	1 190	 170	1 190	 170	1 190	 170	1 190	..... 3 179+11¾
	3 190+10½	3 360	4 561	 360	4 561	 360	4 561	 360	4 561	 360	4 561	..... 3 190+10½
	2 191—11⅞	4 461	5 662	 461	5 662	 461	5 662	 461	5 662	 461	5 662	..... 2 191—11⅞
	1 292+12⅔	5 562	6 763	 562	6 763	 562	6 763	 562	6 763	 562	6 763	..... 1 292+12⅔
	1 394+13½	7 663	7 864	 663	7 864	 663	7 864	 663	7 864	 663	7 864	..... 1 394+13½
	1 495—14¼	8 765	9 266	 765	9 266	 765	9 266	 765	9 266	 765	9 266	..... 1 495—14¼

*Try this on your Linotype or Intertype

It's Easy With The

*MASTER KEYBOARD

Perfect Alignment—Simple Operation

No Wire Rules—"ALL-SLUG"—No Matrix Lugs

Full Information and Price Sent on Request

THE TABALINE COMPANY

Manufacturers and Selling Agents

Zent Tabular System for Linotypes

Troy, New York

*NOTE. This entire advertisement "ALL-SLUG," except display lines marked with a *

Rule and Figures TABALINEotyped Easily Quickly Accurately "ALL-SLUG"

Who Prints the Street Car Transfers in Your City?
Who Prints Department Store Sales Books?
Who Prints the Movie Tickets?

A restricted field — permanent and profitable business.
Get in on the ground floor.

Who Prints all the Specialty Work in your Territory — work on which you can not compete with your ordinary equipment, but work which offers greater profit because fewer printers are equipped to handle it?

In specialty printing price-competition is negligible.

YOU Can Do This Line of Profitable Work with a

MEISEL PRESS

The Profitable Specialty Press

Get in on the ground floor in your territory before the field is dominated by another.

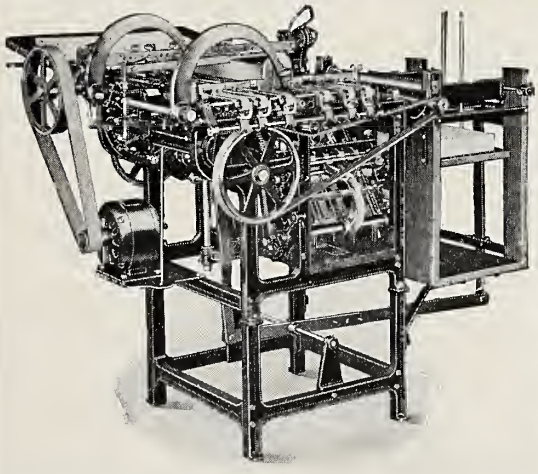
Build up a business wherein you will not have to be continually withstanding the assaults of price-cutters and those who, ignorant of costs, are killing the business in ordinary, everyday commercial work. Specialization will halt the rising costs of production. Specialize RIGHT where few are specializing.

If you are interested in more efficient production of certain kinds of work, put your problems up to us. In all probability we have a press that will enable you to dominate your field on certain lines at least.

Begin thinking about it Now! Write MEISEL PRESS MFG. CO., Boston, Mass.

The Ideal Folder for the Small Work of the Average Job Printing Office

Folds covers, leaflets, letters, 8-page book sections, in addition to various layouts of circulars, etc.



THE MENTGES
LETTER AND CIRCULAR FOLDING MACHINE

A folding machine with a range of work so flexible that it may be kept busy ALL THE TIME.

The No. 2 style, illustrated here, very economically handles the small work of the large offices, and is equally profitable in the small offices. An investment, not an expense.

From the standpoint of effective service rendered, this machine embodies much more real value, price considered, than procurable elsewhere.

Our "trial before purchase" plan eliminates the doubt. You know exactly what it will do in your own plant. The machine must sell itself, after installed, on its own individual merits.

Let us send you particulars and specifications.

MENTGES FOLDER CO., Sidney, Ohio, U. S. A.



The Queen City Printing Ink Co.

CINCINNATI, OHIO

Boston
Philadelphia

Rochester
Detroit

Chicago

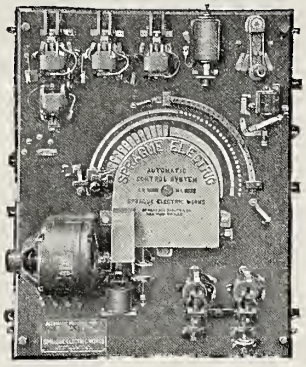
St. Paul
Minneapolis

Kansas City
Dallas

SPRAGUE ELECTRIC

Automatic Control System for

Rotary Magazine Presses



The Sprague system of automatic control means SAFETY FIRST for the operator.

We have developed this device to a very high degree of perfection.

Write for Bulletin No. G-4.

SPRAGUE ELECTRIC WORKS
OF GENERAL ELECTRIC COMPANY
Main Offices:
527-531 W. 34th STREET, NEW YORK, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

JAENECKE-AULT COMPANY

CHAS. H. AULT, PRESIDENT & TREASURER

When Estimating

Figure higher on inks, for the trend of prices is upwards. Cheap inks may prove the most expensive, being loaded with adulterants. So buy the Best—OURS!

Export orders intelligently executed on satisfactory terms of payment. Inquiries solicited.

MANUFACTURERS OF
FINE PRINTING & LITHOGRAPHIC INKS



FACTORY & EXECUTIVE OFFICES, NEWARK, N.J.
BRANCHES: NEW YORK·CHICAGO·CLEVELAND
Our goods can also be obtained from printers' suppliers everywhere

This is an American corporation owned and operated by Americans

PATENTED U.S. AND CANADA
TRADE **ROKO** MARK
TRADE MARK REG U.S. PATENT OFFICE

ROKO Prevents Offset, Picking and Crawling; Saves Washup. For all colors of Printing, Process and Lithographic Inks.

Costs less than ink—stretch reduces cost to nothing. Recommended and sold by the following jobbers:

BARNHART BROS. & SPINDLER, Chicago, Washington, D.C., St. Louis, St. Paul, Kansas City, Omaha and Dallas
McCUTCHEON BROS. & QUALITY - - - Philadelphia
MARK D. HARRIGAN - 310 No. Holliday St., Baltimore
WM. P. GREGG - - - 4109 Jenkins Arcade, Pittsburg
R. M. MYERS & COMPANY - - - - - Rochester
GEBHARD PAPER COMPANY - - - - - Buffalo
MILWAUKEE PRINTERS' ROLLER CO. - Milwaukee
GRAND RAPIDS ELECTROTYPE COMPANY, Grand Rapids
WESTERN NEWSPAPER UNION - - - - Des Moines
SOUTHERN ELECTROTYPE FOUNDRY - - Memphis
H. D. FARQUHAR - - 230 West 17th St., New York City
CARTER, RICE & CARPENTER PAPER CO. - - Denver
GEO. RUSSELL REED CO. - - San Francisco, Seattle
MILLER & RICHARD - - - - - Toronto, Canada

THE ROKO MFG. CO., Manufacturers DENVER, COLO.

StueBing LIFT TRUCKS

"THE CHOICE OF THE GREATEST INDUSTRIES"



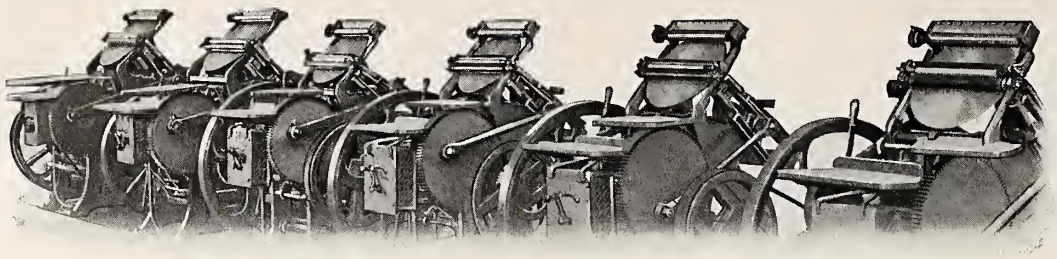
Cut Handling Costs

ONE man can do the work of FIVE if you give him a STUEBING truck and platforms.

Save $4.00 out of every $5.00

Write for book "*System in Trucking*" and our Special Offer.

THE STUEBING TRUCK COMPANY
CINCINNATI, U. S. A.



A Battery of Six Profit-Producing Job Presses Equipped with Doyle-Allen Ink Distributors

The Doyle-Allen Ink Distributor

THIS profit-producing attachment will increase the capacity of your job presses for larger work, and improve the quality of all job work generally. Overcomes streaking. Does away with double rolling of heavy forms.

Our Vibrator is the only one that runs through hot weather without running down the rollers.

The Doyle-Allen *Ink Distributor* is the only distributor for job presses on which the vibrating roller is *positively* driven by gears in combination with a rack at side of press. The experience of practical printers, who are now using it, proves that it not only saves time and material, but also produces cleaner and better results on all work. Send for samples of work and booklet.

There are some seven hundred Doyle-Allen *Ink Distributors* in operation in approximately five hundred plants. This shows that a large percentage of our business has been repeat orders, and that there is real merit in this device. Have your job presses equipped with Doyle-Allen *Ink Distributors* if you want them to produce better and more profitable work.

For Sale by All Leading Supply Houses

BRITTON & DOYLE

Press Room Efficiency Appliances

202 Caxton Building CLEVELAND

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

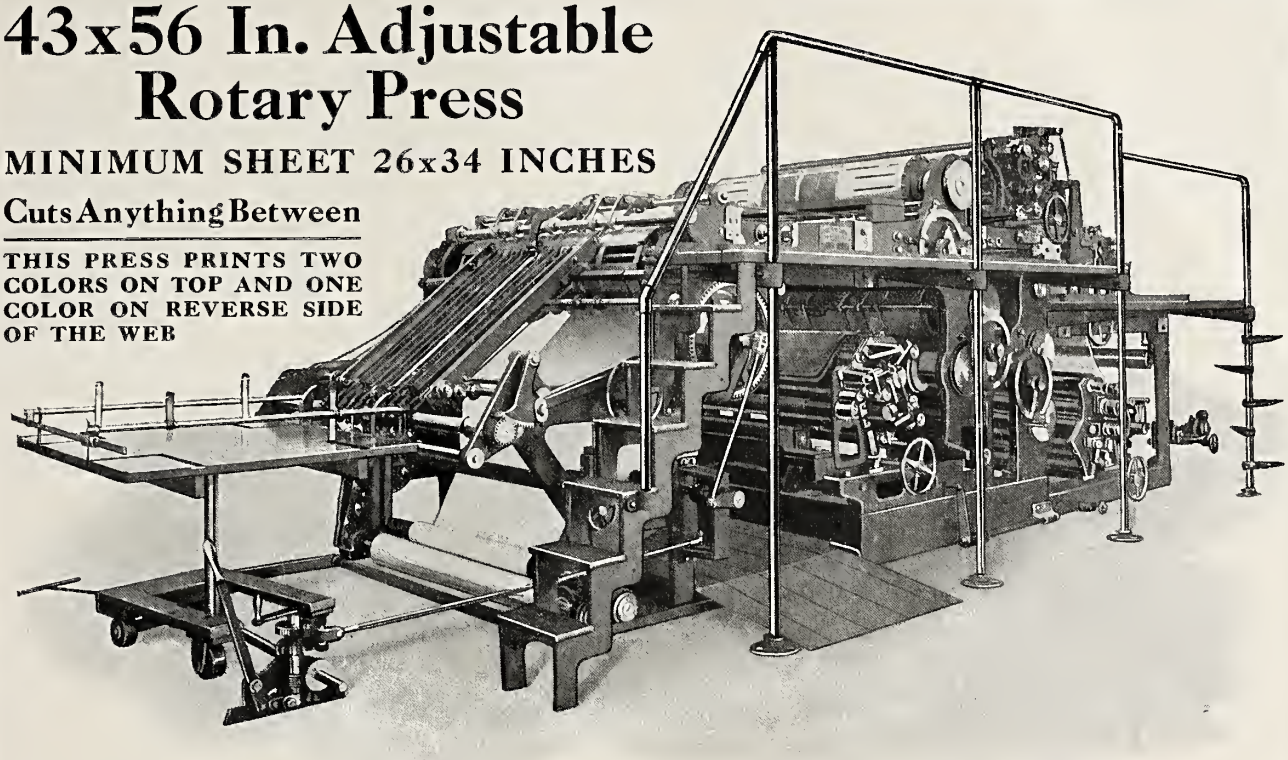
This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show perceptible deterioration.

43x56 In. Adjustable Rotary Press

MINIMUM SHEET 26x34 INCHES

Cuts Anything Between

THIS PRESS PRINTS TWO COLORS ON TOP AND ONE COLOR ON REVERSE SIDE OF THE WEB



KIDDER PRESS CO., Main Office and Works, Dover, N. H.

New York Office: 261 Broadway **GIBBS-BROWER CO., Agents**

REPRESENTED IN ALL PRINCIPAL COUNTRIES OF THE WORLD

The Vandercook Proof Presses

Win Endorsement of Printers of *The Saturday Evening Post* After Thorough and Crucial Tests

What Could Give Greater Assurance of Their Superiority?

The VANDERCOOK COMPOSING-ROOM CYLINDER is the only machine that has been able to meet the exacting requirements of the big printing plant where the leading publication of the world in point of size, circulation and volume of advertising is printed.

To save time in make-ready on the presses everything to be printed must first give perfectly printed copies on the Vandercooks without make-ready. *Think of putting such a proposition up to a proof press!*

In accomplishing that result and in enabling the publisher to furnish advertisers with perfectly printed proofs, the Vandercook proves its claim to a unique position not reached by any other proof press.

On top of that, Remember There Has Been no Increase in Price of Vandercook Proof Presses on Account of the War

In face of rising costs of all machinery and supplies for printers it is refreshing to know that the price of Vandercook Proof Presses remain the same as before the war. Our sales policy—from maker to user—eliminating the middle-man's profit, is responsible for this great advantage to you.

WRITE TO-DAY

For full particulars on the several models—one of which will suit your individual requirements.

THE VANDERCOOK PRESS

559-565 WEST LAKE STREET CHICAGO, ILL.

OSWEGO

RAPID PRODUCTION CUTTER

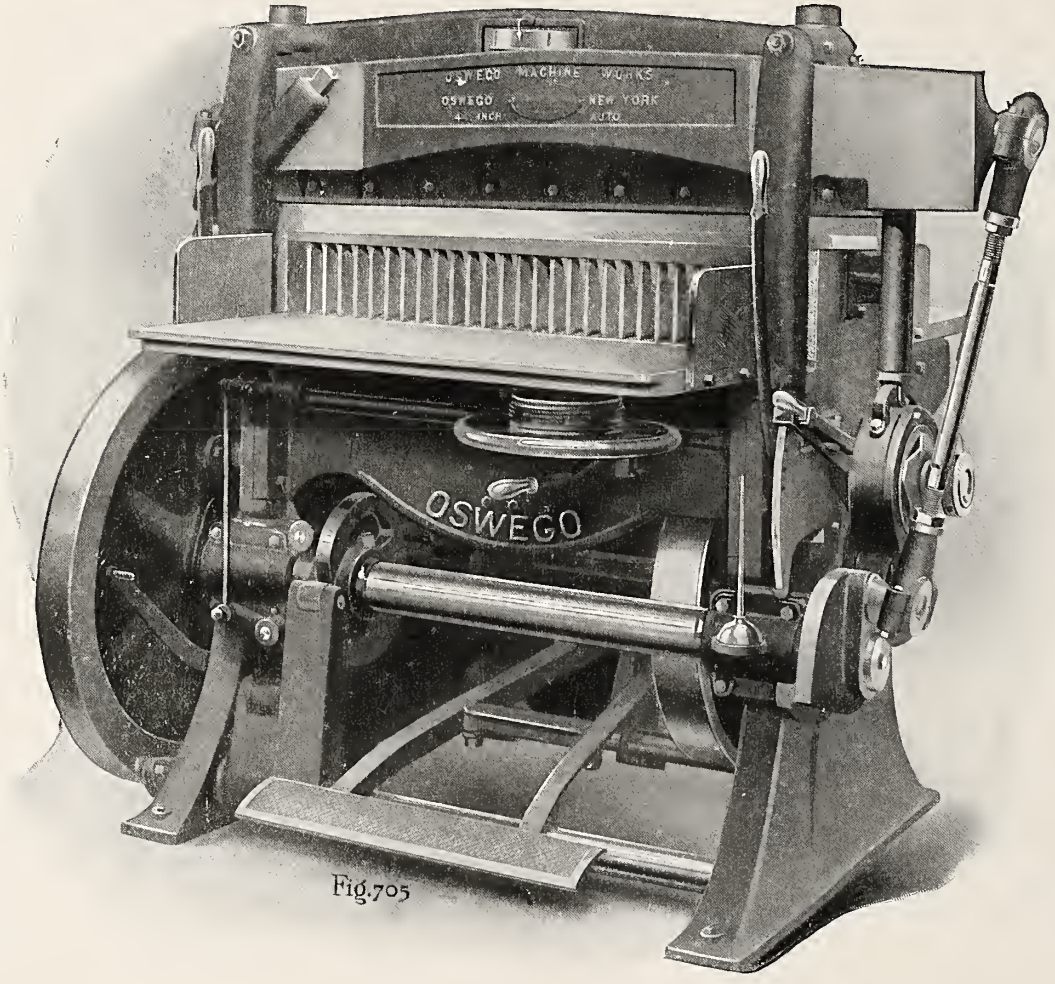


Fig.705

The difficulties of making a cutting machine you do not care about. It is not what goes into a cutter but what comes out that counts. Increases of from three hundred per cent to six hundred per cent in production are not uncommon on Oswego Cutting Machines. Does this interest you?

OSWEGO MACHINE WORKS

NIEL GRAY, Jr., Proprietor

OSWEGO, NEW YORK, U. S. A.

New York Office: Room 2720, Grand Central Terminal

Cutting Machines Exclusively

Ninety Sizes and Styles. All generally in stock for instant shipment. The Oswego and the Brown & Carver, 16-inch to 108-inch. For Paper, Board, Cloth, Foil, Leather, Celluloid, Rubber, Cork, Etc.

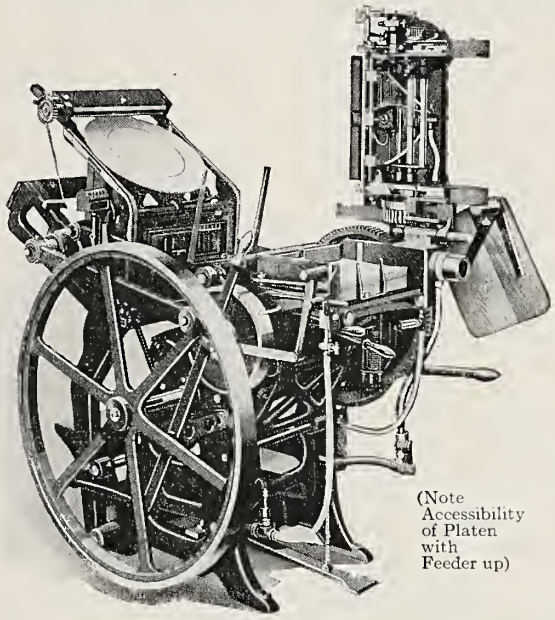
Sent on request: The remarkable list of SOME USERS, embracing the entire globe.

The Miller Feeder and the Labor Problem

Why be dependent upon man labor to feed your platen presses during these strenuous times when *two Miller Platen Press Feeders and one operator* to look after all form changes and machine adjustments *will deliver more work than four men feeders?*

We can prove in your own shop and under your own conditions that the Miller Feeder is as indispensable a money saver as the Miller Saw-Trimmer, the standardizing machine for the composing room.

The Miller Feeder is compact, simple to adjust and to operate, minimizes spoilage, insures steady feeding with perfect register, doubles production and reduces operating cost.



(Note Accessibility of Platen with Feeder up)

With a further shortage of labor inevitable, wise printers are adding Miller Feeders as the only means of solving their big problem.

Over 1700 Miller Feeders in Successful Operation

WRITE FOR DESCRIPTIVE MATTER AND PRICES

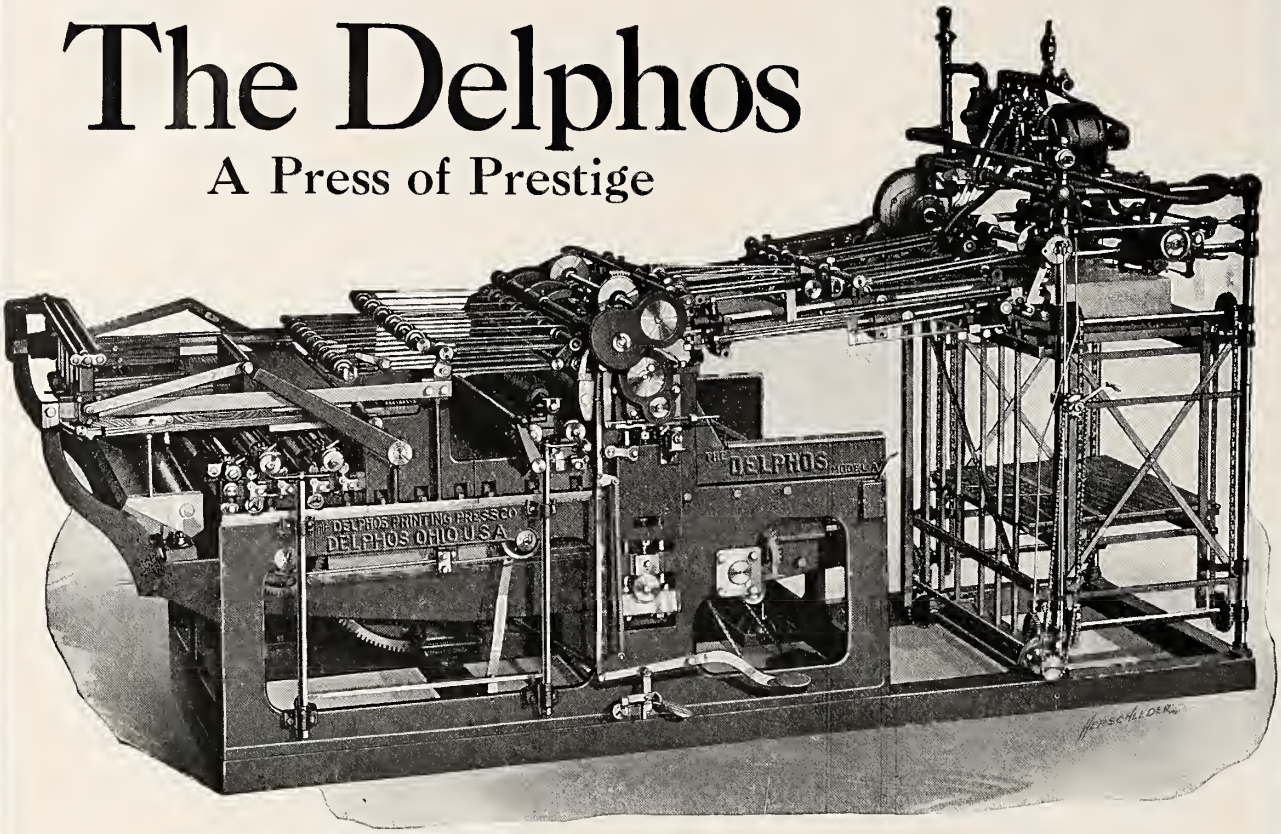
MILLER SAW-TRIMMER CO.

Main Office and Factory, PITTSBURGH, PA.

NEW YORK OFFICE, 60 BEEKMAN ST. CHICAGO OFFICE, 550 S. CLARK ST.

The Delphos

A Press of Prestige



A TWO-REVOLUTION PRESS AND MECHANICAL FEEDER

A PRODUCTION increase of ten per cent, without increase in operating cost, will justify any printing press owner in replacing present equipment with the more modern kind.

Delphos Two-Revolution Presses and Mechanical Feeders are showing their owners from thirty to one hundred per cent production increase over hand-fed pony presses of any make.

DESCRIPTIVE MATTER SENT
ON APPLICATION

The Delphos Printing Press Co.

DELPHOS, OHIO

A Word to all Manufacturers of and Dealers in Equipment and Supplies for Printers:

Have you got

Foresight?

Leading National Advertisers, including the most phenomenal success of the age, Henry Ford, keep on advertising even though oversold or handicapped in manufacture by shortage of labor and supplies.

Why? Because they know the war will end some day, because they know conditions will become normal again—yes, better than normal—and because *they do not want to be forgotten* by future buyers of their products.

The logic of that policy applies to the manufacturers of and dealers in printers' equipment and supplies as forcibly as in any field.

"Who makes it? Where?" and other questions are being asked every day and will be asked in the future, after the war.

The manufacturer or dealer who has kept his name, business, product, address, etc., in THE INLAND PRINTER consistently, whether oversold or undersold, will reap the reward of foresight in maintaining that most valuable asset — GOOD-WILL.

With three times the circulation of any other journal in its field, with the good-will of thousands of buyer-readers for whom it has served as a buying guide for thirty years, THE INLAND PRINTER is the logical medium for maintaining the good-will of manufacturers in the printing and allied industries.

Foresight is Better than Hindsight—

Maintain the prestige of your produce, your good-will — or build up a prestige and good-will by judicious advertising at all times

The Inland Printer

Vol. 60 No. 1

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

How to Start a Productive Advertising Service 33
By William Wolfson.

Salesman in Blunder-Land, A—The Fifth Year 37
By Michael Gross.

Practical Hints on Embossing 41
By Robert F. Saladé.

From Copyholder to Proofreader—No. 1 43
By H. B. Cooper.

One Human Weakness, The 46
By Edgar White.

Printing and the Fourth Lutheran Centennial 54
By Henry Lewis Bullen.

Printers' Marks in Architecture 59

System in the Proofroom 60
By Mae Fairfield.

Editors, Proofreaders and Operators 62
By F. Horace Teall.

Estimating Costs on Job-Work 82
By G. F. Darrow.

Haven for Editorial Brain-Fag, A 85
By Edgar White.

Printer's Calendar, A 92
By Jay Glenn Holman.

United Typothetæ and Franklin Clubs of America Convention—A Review of 94
By Harry Hillman.

Complete classified index will be found on page 141

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.



THE WHITAKER PAPER CO. SERVICE

The Whitaker Paper Co.

Cincinnati - Ohio

Birmingham Detroit
Atlanta

Bay State Division
BOSTON

Smith, Dixon Division
BALTIMORE

New York Office,
Astor Trust Building

Chicago Office,
208 S. La Salle Street

Letters that get to "The Man Higher Up"

THE private secretary who censors the daily mail of "the man higher up" is influenced both by the physical appearances and the subject-matter in determining which letters shall be handled by the clerical force and which shall receive personal attention.

Worthmore Bond

A letter neatly written on Worthmore Bond has a distinct advantage over the mass of incoming mail in any office. The quality of the stock is apparent at a glance. The deft fingers of the mail clerk *sense* its fineness. There is just enough "crackle" to enlist the sense of hearing on the side with the senses of sight and touch.

Ninety-seven items in stock.
Samples and Prices on request.

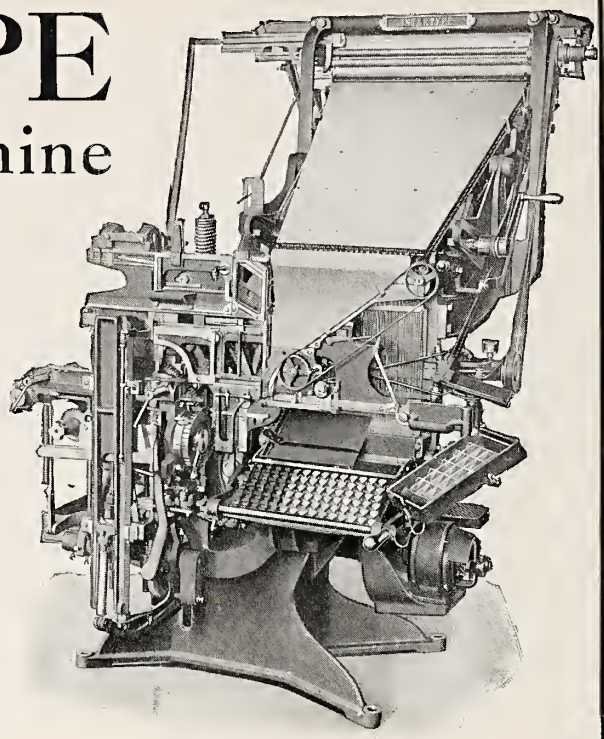
INTERTYPE
The BETTER Machine

MODEL A, $2100 *Single Magazine*

MODEL B, $2600 *Two Magazines*

MODEL C, $3000 *Three Magazines*

Side Magazine Unit, Applied Before Shipment, $150 Extra



A composing machine which requires much time for adjustments and repairs is a pretty expensive proposition, however versatile it may appear to be.

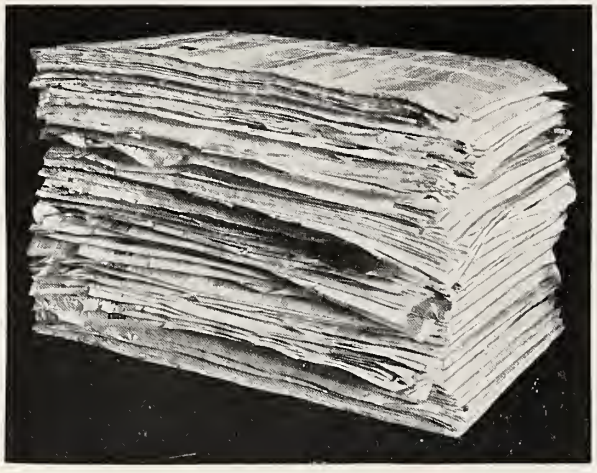
All Intertypes — the versatile multiple-magazine models as well as single-magazine machines—are so simple and *durable* that loss of time due to complicated design or delicate construction is an unknown factor among Intertype users.

INTERTYPE
—CORPORATION—

NEW YORK	CHICAGO	NEW ORLEANS	SAN FRANCISCO
World Building	Old Colony Building	539 Carondelet Street	86 Third Street

U. P. M.—*The Trade-Mark of Quality*

Chapman Electric Neutralizer Expels Static Electricity



IT will remove all possibility of such a sight as this ever being seen in your pressroom again.

The cost of presswork simply cannot be estimated with reasonable certainty on any press in any plant—large or small—not equipped with a **Chapman Electric Neutralizer.**

Prepare *now* for cold weather, when static electricity is most costly. Let us tell you more about the Neutralizer.

United Printing Machinery Company

116 East 13th St.	100 Summer St.	325 S. Market St.
New York	BOSTON	Chicago

As the floor space in our plant covers over seven acres, it would take considerable time to locate an executive when in the plant. With the Autocall it can be done quickly.

The Forbes Litho. Mfg. Co.
Boston, Mass.

Printing, lithography and kindred lines probably require more supervision than any other business. Constant demands are being made upon the executives and the mechanical staff—demands that must be taken care of promptly if deliveries are to be made when promised.

The experience of the Forbes Lithographing Co. is typical of many others. Before the installation of the Autocall, telephones and messengers were used in endeavoring to find men who were wanted. That method was slow and often unsuccessful.

When they installed the

"THE MECHANICAL FINDER OF MEN"
Autocall

every man whose duties took him out of one department was given a signal. Now, any one of those men can be located *instantly*, and without disturbing anyone else.

In *your* plant, there are men who are needed whose whereabouts are often unknown. In *your* plant the Autocall would locate such men instantly and would undoubtedly save enough to quickly repay its cost.

We have a plan whereby you can determine the saving before purchasing. May we explain it to you?

An important feature that may be installed with Autocall service, is the automatic fire alarm

The Autocall Co.
SHELBY OHIO

201 Tucker Avenue

Compositors Strike Now!

The Iron is Hot!

Opportunity Awaits You!

Are you dissatisfied with the opportunities for advancement offered in your present employment?

There's a field for you in the growing business of Advertising.

Natural qualifications by reason of which you are admirably fitted for the field of salesmanship and advertising may lie dormant in you, which, if developed, will place you with little effort in an uncrowded, lucrative and pleasant profession.

Your experience as a compositor will be a big help in Advertising. You already intimately know many essentials which the man from the store, the office or the college must learn while he is mastering the science of advertising and salesmanship. No doubt about it, your knowledge of types, their arrangement and possibilities, will prove a godsend to you in the study of advertising.

The future holds much promise for Advertising men. The demand for copywriters, layout men and advertising managers will be greater than ever before as competition in business becomes keener.

Our Home Study Course

Can be pursued during the long winter evenings near at hand. You will read considerable anyway, so *why not read for profit?* New opportunities will await you in the spring. If you live in Chicago you can attend our evening resident classes.

Free Personal Analysis

Students for this course are not accepted blindly. It is not a question of securing enrolments; it is a question of obtaining men who are adapted to the advertising business. You may not be eligible for admission; many are turned away; but if our analysis shows you are capable of completing the course to your own satisfaction and ours, you will be accepted. Your success, then, is practically guaranteed. Your success is even more vital to us than to you—we realize that fully. We seek our success in your achievement —not on your blasted hopes.

Write at once for prospectus, containing terms, complete outline of course and personal analysis chart for determining your adaptability. You owe this to yourself—to your future. Do so at once. Let no precious time be lost. Write name and address on margin below.

George Washington Institute

Founded by Napoleon Hill

Successor to Bryant & Stratton School of Advertising

Dept. 2239, 80 E. Randolph St., Chicago

Write name and address on margin, clip, and mail to us.

Announcement of Prize Winners
Patriotic Poster Contest

First Prize.....$200.00....J. ERNEST TREVETT
Care of Cussons, May & Co., Inc., Richmond, Va.

Second Prize...$100.00..... ARMAND MOREDA
Care of American Litho. Co., Brooklyn, N. Y.

Third Prize.....$50.00.....FRANK W. PRICE
Care of Thomas G. Plant Co., Boston, Mass.

Out of the large number of designs offered, the results finally simmered down to those submitted by the gentlemen mentioned above.

COMMITTEE OF AWARDS:
Mr. Arthur S. Allen, Mr. G. Frederick Kalkhoff,
Mr. John Clyde Oswald.

IDEAL COATED PAPER CO.
BROOKFIELD, MASS.

Charles Hellmuth Inc.

PRINTING AND LITHOGRAPHIC
INKS
DRY COLORS, VARNISHES

WORLD'S STANDARD 3 AND 4 COLOR PROCESS INKS

SPECIAL OFFSET INKS

NEW YORK: 154-6-8 West Eighteenth Street
CHICAGO: 536-8 South Clark Street

BLOMGREN BROS. & CO.
ESTABLISHED 1875
Designers
Engravers
Electrotypers
Nickeltypers
512 SHERMAN ST.
CHICAGO

GILBERT

System of Automatic Temperature Control

LINOTYPE MONOTYPE STEREOTYPE MATRIX TABLE

The efficiency of your entire plant is in direct ratio to the equipment you employ.

No obsolete machine or instrument can compete successfully with the up-to-date equipment used for a like purpose.

The skill of your operators is in direct ratio to their environment as it exists in your plant. The essentials of this environment are not the wall decorations or the lighting effects. The essentials deal directly with the up-to-dateness of the equipment and routine methods you employ.

If you think we can not increase the efficiency of your plant by the means we employ, you are mistaken and if you raise the question with us, you will know why.

We guarantee the equipment we furnish and service we render. . . We invite your bona-fide inquiries.

H. E. GILBERT CO., Inc.
50 Church Street, New York, N. Y.

The Monitor System

of automatic machine control secures maximum production from motor-driven printing machinery to which it is applied. Requires the least possible adjustment to meet wide ranges of speed variation—and once adjusted takes none of the operator's time—his entire efforts can be devoted to production.

"Just Press a Button"

Let us tell you all about this Original System and the possibilities of its application to your requirements.

Monitor Controller Company

BALTIMORE, MD.
New York Chicago Boston Philadelphia

PRINTING INKS
LITHO INKS
VARNISHES
DRYERS
etc.

SINCLAIR & VALENTINE CO.

Main Office and Factory: 603-611 West 129th Street, New York City
New York City—245 Seventh Avenue, cor. 24th Street

BRANCHES

Boston, Mass.	Cleveland, O.	St. Louis, Mo.	New Orleans, La.	Winnipeg, Can.
Philadelphia, Pa.	Chicago, Ill.	Baltimore, Md.	Toronto, Can.	Montreal, Can.

Shrapnel

Load one of these little high-explosive poster stamps in your letter to a prospective customer.

Slip it in the mail!

When your prospect opens that letter you are going to score a hit with him!

Stick a stamp on every other letter you send him. These little jolts will give him new ideas about printing and—he's going to think of *you* when he thinks of printing—he's going to remember your house when your salesman calls.

Get his range and keep on firing.

The more shots you fire the better your chances of making an opening in his line of defence.

This is the kind of munitions that insures victory.



Hammermill Paper

These poster stamps free to printers



Write to us on your business stationery and you will receive your stamps in a few days. No obligation on your side—we're only too glad to help you.

Hammermill Bond helps the sale of printing. Hammermill advertising helps the printer sell his product. Here is a list of Hammermill portfolios. Send for the ones you want to show your customers. Better have the whole set if you can use them. They are free to any printer.

PORTFOLIOS OF HAMMERMILL BOND

A separate special Portfolio for each line of business listed below

Banks and Trust Companies
Mail Order Houses
Insurance Companies
Department Stores
Railroads
Wholesale Houses
Hotels and Clubs
Schools and Colleges
General Business Firms
Advertising Departments and Agencies
Newspaper and Magazine Publishers
Farms and Estates
Inter-Office
Retail Stores
Professional Men
State and Municipal Departments
Real Estate and Insurance
Hospitals and Institutions

Portfolios that apply to any line of business

The Signal System (use of colored papers to increase office efficiency)
Vital Statistics (forms designed by efficiency experts)
How Your Letterhead Can Help to Sell Your Product
Form and Follow-Up Letters at Less Cost
How to Standardize Your Stationery

Portfolios for Printers, Lithographers and Engravers

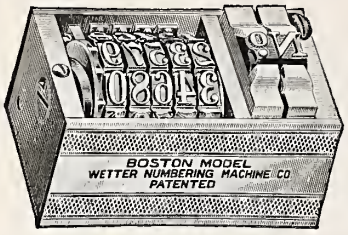
Special Portfolio for Printers (all printed samples)
Special Portfolio for Lithographers (all lithographed samples)
Special Portfolio for Engravers (all engraved samples)
Portfolio of Letterheads and Forms designed by Will Bradley
Portfolio of Printed Letterheads
Portfolio of Circulars, Price Lists, etc., on Hammermill Bond
Portfolio of Hammermill Bond Envelopes
Small Coat Pocket sample books showing all colors and finishes

HAMMERMILL BOND
HAMMERMILL LEDGER
HAMMERMILL SAFETY
HAMMERMILL COVER

Company, Erie, Pa.

ALL DEALERS SELL THEM

WETTER Boston Model



NUMBERING MACHINES have ten features not embodied in any other make. Investigate before you purchase.

The Improved Depressible Cipher keeps it in a class by itself.

SEND FOR CATALOGUE

Wetter Numbering Machine Co., 255 Classon Ave., Brooklyn, N.Y., U.S.A.

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

HUBER'S PRINTING INKS

J. M. HUBER 732 Federal Street CHICAGO

JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS SAN FRANCISCO OMAHA CINCINNATI

Facts That Stick

They Concern

GUMMED PAPER

and Your Profits

A safe 90% of the laity knows nothing about the advantages of gummed paper as an impressive and inexpensive Advertising Medium. Doesn't it look like good business to grasp such an opportunity — to talk THIS KIND OF PUBLICITY to your customers — to secure attractive Color Printing Contracts — the sort that repeats? THERE IS AN EXCELLENT PROFIT IN SUCH WORK.

We want to help you cultivate this market. If you will dig up the prospects and write us or our agents concerning the character of the work to be done, we will promptly furnish you samples of the particular type of GUMMED PAPER best adapted to your needs — quote you prices and co-operate with you in any other way we can.

Samuel Jones & Co.

WAVERLY PARK, N. J.

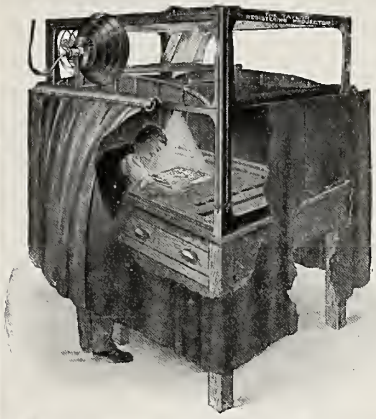
Ticonderoga Pulp & Paper Company

200 FIFTH AVENUE, NEW YORK CITY

Our products are known for their absolute uniformity in every particular.

Unsurpassed for Booklets and Catalogues in which either half-tones or line cuts are used.

Specialties: Egg Shell, Special Magazine, English Finish, School Text and Music



The Taylor Registering Projector

For Registering Forms Before They Go to Press

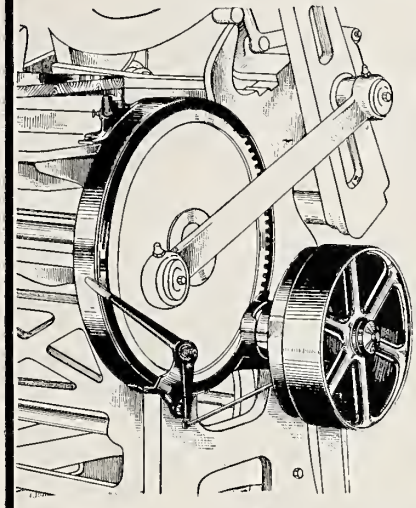
Is a great advance over any other method of making up forms. It has proved a money-maker for progressive printers.

It Saves the Time That Costs Most

The Taylor Registering Projector Co.

BALTIMORE, MARYLAND

HORTON Variable Speed Pulleys



Combine

Service,

Economy

and

Durability

—

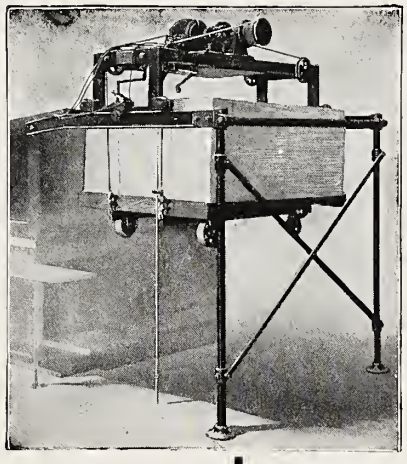
ON THE JOB ALWAYS

—

Write for Circular.

Horton Manufacturing Co.

MINNEAPOLIS, MINN.



SAVE TIME

in Your

Pressroom

Lost time in the pressroom costs more than in any other department.

The lifting of stock from the floor to the feed-board is sheer waste.

Most modern printing-plants have recognized this and installed

Rouse Paper Lifts

Our future sales in these plants will take care of themselves.

What we want to do is to demonstrate the savings possible by their use in plants not so equipped.

If your plant is one of these, write for our booklet, "Rouse-Handling" vs. Man-Handling."

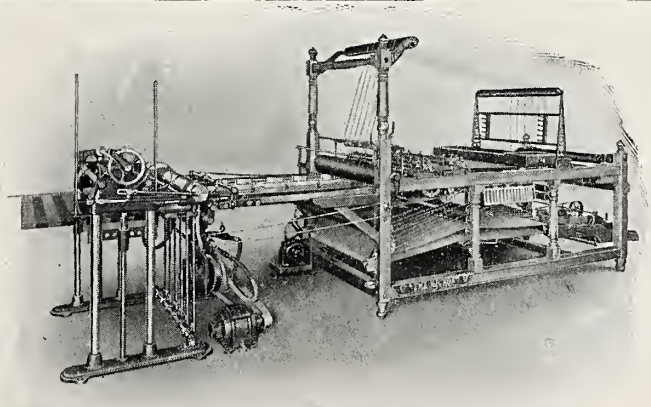
Increase Press Production

1,000 Impressions Per Day!

Can You Ignore That?

H. B. ROUSE & CO.

2214 Ward St., Chicago



HICKOK

Automatic Paper Feeder

When you purchase a Hickok Feeder you derive much more profit than we do. We get our profit from a machine, while your profit extends over a long term of years. Before buying a feeder, look over all makes carefully—**you will then decide on a HICKOK.**

Write for prices and circular of names and letters of satisfied users.

THE W. O. HICKOK MFG. CO.

HARRISBURG, PA., U. S. A.

Paper Ruling Machines, Ruling Pens and Bookbinders' Machinery



Your Stationery Should Represent Your Opinion of Your Business

The stationery that a printing-house uses should be representative. If you tell your customers that better printed matter means better business, you should prove the case by taking your own medicine. Will you fairly answer these questions? Does your letter-heading represent your work and your ideals? Are you willing to say that your letter-heading stands for your conception of the best the modern master printer offers? For your use we recommend

Old Hampshire Bond

There is something much more significant in this recommendation than a desire to sell Old Hampshire Bond. We believe that Old Hampshire Bond represents the spirit of the new printer. It stands for quality, as against price cutting. It stands for a standard price, as against shifty estimating. It stands for thoughtful service, as against slipshod methods. Fifteen years of advertising have told the public these things, and the national reputation Old Hampshire Bond holds will work for you if you give it an opportunity.

HAMPSHIRE PAPER COMPANY

We are the Only Paper Makers in the World Making Bond Paper Exclusively

SOUTH HADLEY FALLS, MASSACHUSETTS

Knives?



Never have we lost a customer on account of quality—price, a few but they generally come back. A poor knife is dear at any price. Why don't YOU write for our prices?

THE L. & I. J. WHITE CO., 33 Columbia Street, BUFFALO, N. Y.



"I'll Save That!"

There's something about Snowdrift that makes the recipient want to keep it; it looks nice, feels nice and is so unusual. That is why samples of good printing and fine stationery are sure to contain specimens of work on Snowdrift.

Snowdrift is a perfect printing stock. It is made to take clean, clear impressions from type, with practically no make-ready, no offsetting, and with very effective results. The texture is soft and firm, with a smooth, satiny finish.

Snowdrift is such a dazzling white that all other "white" papers appear deeply tinted beside it. Snowdrift has decided novelty, also quiet dignity, and the "character" required by business men for correspondence paper.

THE PRICE IS MODERATE
Send for Samples and Prices

Mountain Mill Paper Company

Lee, Berkshire County, Massachusetts

NASHUA GUMMED PAPER



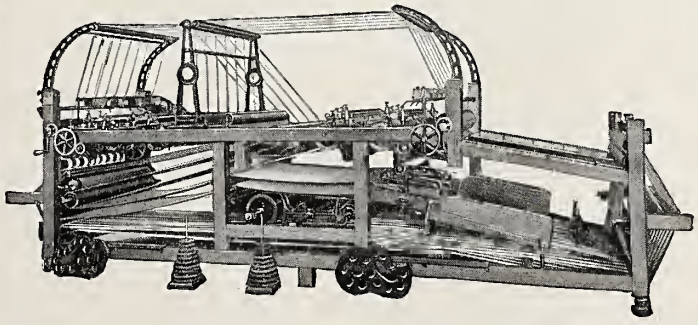
Well Made Well Packed

Dependability **is one of the qualities that makes Indian Brand Gummed Paper so thoroughly satisfactory. Its printing surface is invariably finished to the exact degree that insures clear, brilliant impressions from type; it adheres instantly when properly moistened, but not before; it reaches you in perfect condition, dry and unwrinkled. In the press it lies flat and smooth, remarkably like any good, ungummed stock.**

Have you samples? If not, write us.

Nashua Gummed & Coated Paper Co.
Nashua, New Hampshire

This Low-Deck, Two-Side Ruling Machine



is for both striking and feint-line—can be changed from striker to feint-line quickly—a most complete proposition.

Note illustration showing details of construction.

Unlike others, any make self-feeder can be attached.

Write for our new illustrated catalogue and price-list.

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.

STANDBYS

In your desk or in your memory there is a list of articles and brands on which you know you can rely.

ESLEECK'S THIN PAPERS

deserve to be among your "STANDBYS," if they are not now.

THE SUMMIT OF QUALITY
ESLEECK'S THIN PAPERS
MADE AT TURNERS FALLS, MASS. BY
ESLEECK MFG. COMPANY

The Esleeck Specialties are Onion Skins, Manifolds and Thin Bonds, in colors and white. They are made of the best rag stock—loft dried and well finished.

These STANDBYS are sold by leading paper jobbers.

Ask Department B for samples.

Esleeck Mfg. Company
TURNERS FALLS, MASS.

"Checks are money"

NATIONAL SAFETY PAPER

Your share of the responsibility

Do you know some bank that fails to supply checks made on paper that is proof against alteration? Then you share its responsibility.

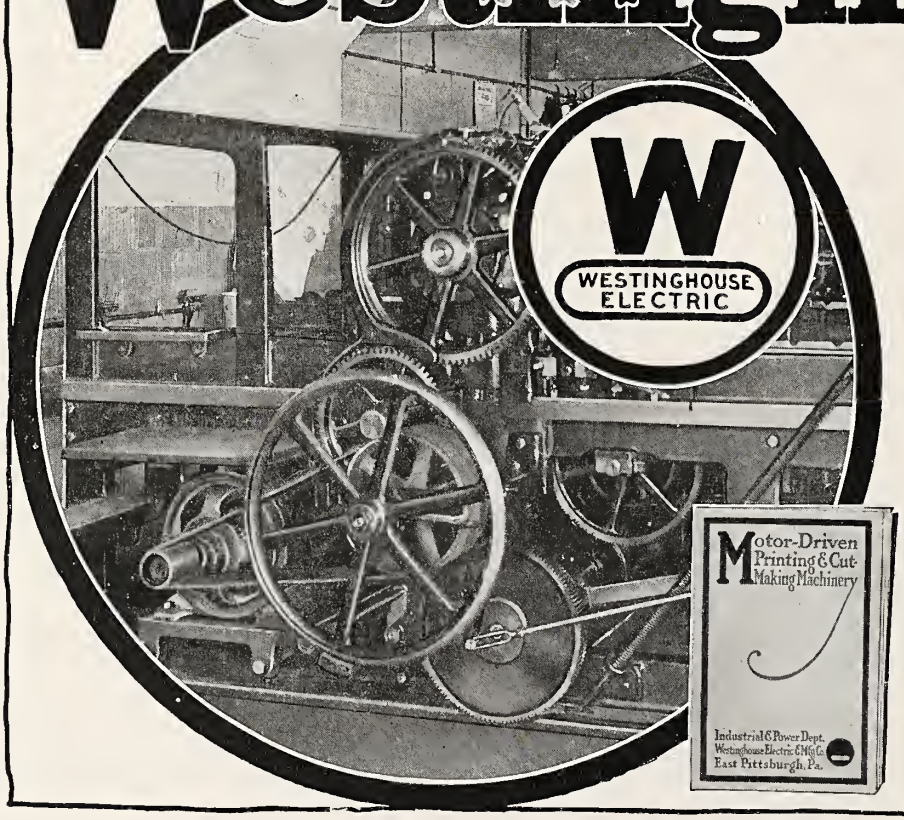
If that bank had your knowledge of paper and understood how successfully it can be tampered with, don't you think it would use *safe* checks?

Aside from your own interests, shouldn't you convince that bank of the risk it runs? You have a motive beyond your own profit in recommending checks on National Safety Paper.

Send for samples of National Safety Paper.

George LaMonte & Son
Founded 1871
61 Broadway, New York City

Westinghouse



Electricity and the Printing Plant

Electricity is being used more extensively each year. This is due to its many advantages — also to —

Westinghouse Electrical Equipment

Few installations are exactly alike. Each needs individual consideration. Here's where Westinghouse is exceptionally well equipped to serve you.

For not only does the Westinghouse Engineering staff include a great number of experts in design and application, but every engineer commands the knowledge of every other engineer in the big Westinghouse corps. This, together with equipment that bears the Westinghouse trade mark assures you of the highest quality of product and UNFAILING DEPENDABILITY.

Write for Booklet 3185

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

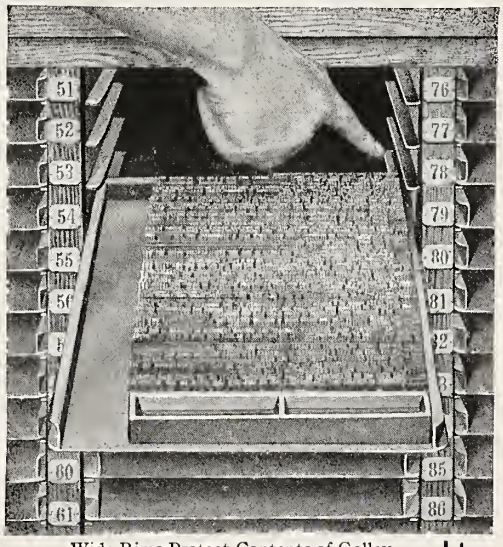
Challenge Rigid-Rim Steel Galleys



Easy to Lift.

THESE galleys are made from high-grade sheet steel possessing a smooth, accurate surface, suitable for fine proofing. The steel rims are electrically welded to the bottom, making the whole as one solid piece. These rims serve a three-fold purpose: they make the galley rigid and strong, furnish a convenient finger hold for lifting a loaded galley from the case or stone and prevent contents of galley from coming in contact with steel runs of galley cabinet when used for storage purposes.

Provision is made for *drainage* of *cleaning fluids*, a patented feature which prevents rust or corrosion. The bottom is of standard thickness, causing no inconvenience in proof-taking when used with other galleys.



Wide Rims Protect Contents of Galley.

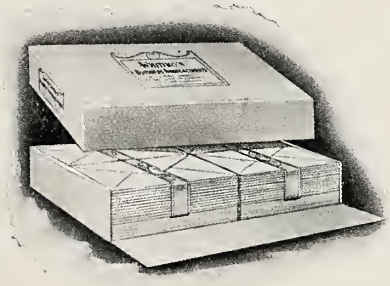
THE CHALLENGE RIGID-RIM GALLEY fills every requirement of the expensive brass galley at a cost approximately *eighty-five per cent less.* Its price is so low that it can be used for storage purposes, and as such is far superior to the ordinary storage galley. Made in all standard job and news sizes, also single, double and triple column mailing sizes with closed ends. Sold by type founders and dealers in all principal cities.

FREE SAMPLE—a small single-column seven-inch sample galley will be sent postpaid to any established printer. Write for it to-day.

THE CHALLENGE MACHINERY CO.

Chicago, 124 S. 5th Ave. GRAND HAVEN, MICH. New York, 38 Park Row

Whiting's Business Announcements



Meet the demand for Announcements, Circulars, Removal Notices, Wedding Invitations and kindred purposes.



Install a

SAMPLE BOOK

and eliminate the risk of soiled and damaged stock on your shelves. This book contains a wide variety of styles, tints and finishes to select from and enables you to meet every requirement of the most exacting customer. The installation of this book entails no expense to you. We carry stock of all numbers represented and can make immediate deliveries.

WHITING PAPER COMPANY

Fourteenth St. and Seventh Ave.

NEW YORK

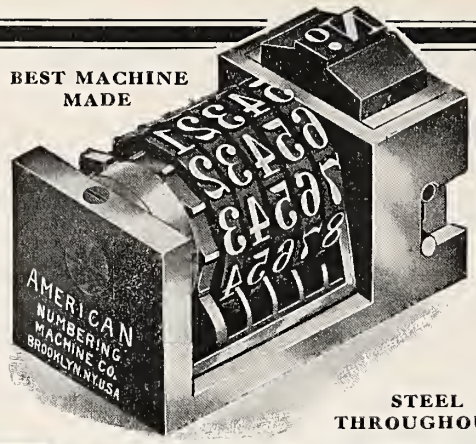
Mills at Holyoke, Massachusetts

AMERICAN
Model 31

6 Wheels $8.00

AMERICAN NUMBERING MACHINE CO.
224-226 Shepherd Ave. . Brooklyn, N. Y.
123 W. Madison St. . . . Chicago, Ill.
2 Cooper St. . . Manchester, England

BEST MACHINE MADE



STEEL THROUGHOUT

AMERICAN
Model 30

5 Wheels $7.00

In stock and for sale by
Dealers Everywhere

Specify AMERICAN when ordering

Put the ***binding*** into Bookbinding by using

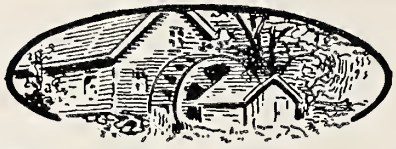
REX
DRY PASTE

KING OF ALL BINDING PASTES

REX binds—ask us why
Then you ***try***. Then you ***buy***
For the reason ***why***
And a sample to ***try***

Address

PATENT CEREALS CO.
GENEVA, NEW YORK



Old Shelburne

Commended for Commercial Stationery

Beautiful, Practical and Inexpensive

The inexpensive paper that has other qualities to recommend it besides its low price is a "find" for printer and customer. Old Shelburne combines real attractiveness with good practical business qualities at a remarkably small cost.

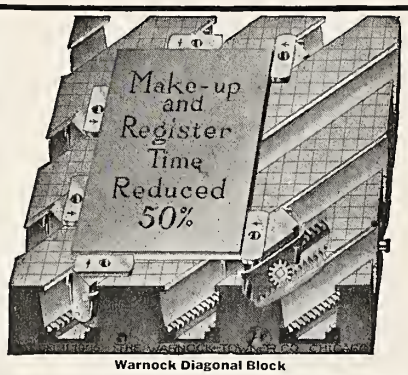
The difference between Old Shelburne and other low-priced papers is in the finish. Old Shelburne is carefully loft-dried and hand plated. The resulting sheet has a finish that would do credit to many a higher-priced stock in appearance and in practical usefulness. This splendid finish and firm texture make printing on Old Shelburne easy and satisfactory.

In color, Old Shelburne is a clean, clear white. Old Shelburne wears well; it is an entirely suitable and pleasing stock for stationery, booklets, folders and all such business purposes.

Acquaint your customers with Old Shelburne.
Have you plenty of Samples?

Price to Printers: 19 Cents per Pound, in Case Lots, East of the Mississippi

Mountain Mill Paper Company
Lee, Berkshire County, Massachusetts



Warnock Diagonal Block

PATENT BASES

The WARNOCK *and* Sterling *Systems*

A combination that offers **100% efficiency** in make-up of forms and register of plates. **Speed, Flexibility, Durability, Economy.**

WARNOCK DIAGONAL BLOCK AND REGISTER HOOK SYSTEM. Fastest and most accurate plate-mounting device known to the trade. One-third the weight of steel and more durable.

Sterling Aluminum Expansion Book Block System
Sterling Aluminum Sectional Flat Top System

SEND FOR ILLUSTRATED LITERATURE AND FULL INFORMATION

552 S. Clark Street
CHICAGO

THE PRINTING MACHINERY CO.
Main Office and Factory: Third and Lock Streets, CINCINNATI, OHIO

461 Eighth Avenue
NEW YORK

ACCURACY and EXCELLENCE

ELIMINATE THE UNCERTAINTIES REGARDING THE QUALITY OF ENGRAVING—SEND US YOUR ORDERS

COLOR PLATES, HALFTONES, ZINC ETCHING, STAMPING AND EMBOSSING DIES

PHOTO-CHROMOTYPE ENGRAVING COMPANY
920 RACE STREET PHILADELPHIA, PA.

This Mark

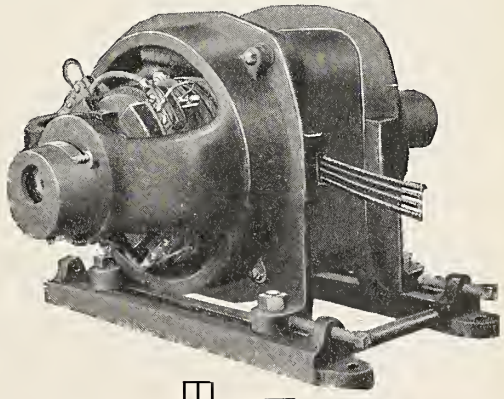
KIMBLE MOTORS

On an alternating current motor means high alternating current efficiency and real satisfaction for the user. It means absolute and adequate speed control with alternating current.

Kimble single phase *variable* speed alternating current motors give an infinite variety of speeds, any speed within the entire speed range being available to the operator. These motors are giving excellent results on printing-presses and other machinery requiring a wide range of speeds.

Kimble motors are current savers. They consume current in proportion to the speed of operation, and that means a mighty big saving every month—especially on low speed presswork. That is why Kimble motors are paying for themselves.

The Kimble mark on a motor not only means speed control, but it means high quality of materials and accuracy of workmanship.



Kimble Electric Company
635 N. Western Ave., Chicago, Illinois

On a Motor

TAGS

We make them and print them, too, and what is more interesting, sell them to printers (NOT TO THEIR CUSTOMERS) at a price which carries more profit than they can possibly make on such orders.

Better get acquainted with our service and what it means to **you.**

DENNEY TAG COMPANY
West Chester, Pa.

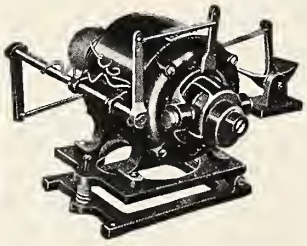
QUALITY FLEXIBLE GLUE

FOR ALL PURPOSES

SEND FOR SAMPLES

UNION GLUE CORP.
29 BROADWAY NEW YORK CITY

THE "KAZOO" MOTOR



for Job Presses

Perfect **variable speed** control with alternating current.

Write for our book on Printing Press Motors.

R. P. WARNER ELECTRIC COMPANY
KALAMAZOO, MICHIGAN



Went into a composing-room a short time ago and a compositor had a nineteen and a half foot string wrapped on a type page for a 5 x 7 book—*fact.* A 22-inch

Hancock Type Tie-Up

did the trick better and quicker.

They are using 800 of them now.
Literature and sample for 10c.

Made and sold by H. H. HANCOCK, Lynn, Mass.

Wing-Horton Mailers

Are Still in Demand

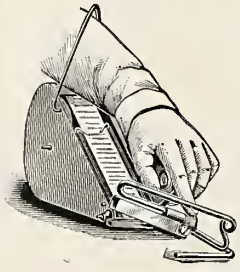
Really we are almost too busy filling orders to afford the time to say so.

We, however, have a circular giving full particulars which will be gladly sent for the asking.

CHAUNCEY WING, Manufacturer
GREENFIELD, MASSACHUSETTS

The Robert Dick Mailer

Combines the three great essentials to the publisher:
SPEED—SIMPLICITY—DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

Rainier Enamel

An enameled book paper that will appeal to you because of its Low Cost, Bright Color, Excellent Printing Surface, Good Folding and Wearing Qualities.

Attractive printed samples upon request.

Parker, Thomas & Tucker Paper Co.
535-539 South Franklin Street, Chicago

Buyers of Printing

Do you realize what the Shepard imprint on your printing means to you?

It means that you are getting these things:

—The benefit of a quarter of a century's experience in doing the very highest grade of work.

—The best that is to be had in printing and service.

—The best in printing at a price only commensurate with the character of the work; not higher—perhaps lower, because of our superior organization and volume of business—than the same quality of printing costs elsewhere.

—Typography that will tell your story the way you want it told—forcefully, effectively, yet pleasingly.

—Presswork that will display your product to its very best advantage—that will bring out every detail.

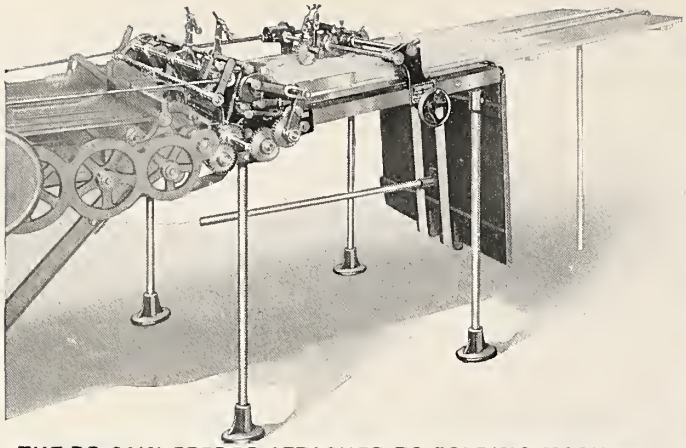
—Printing, in fact, that will represent your house to its satisfaction, credit and profit.

Let us submit a Shepard dummy on any printed subject you have in mind

THE HENRY O. SHEPARD COMPANY

PRINTERS :: DESIGNERS
BINDERS :: ENGRAVERS

632 Sherman Street, Chicago, Illinois



THE McCAIN FEEDER ATTACHED TO FOLDING MACHINE
CAN BE LOADED WHILE IN OPERATION

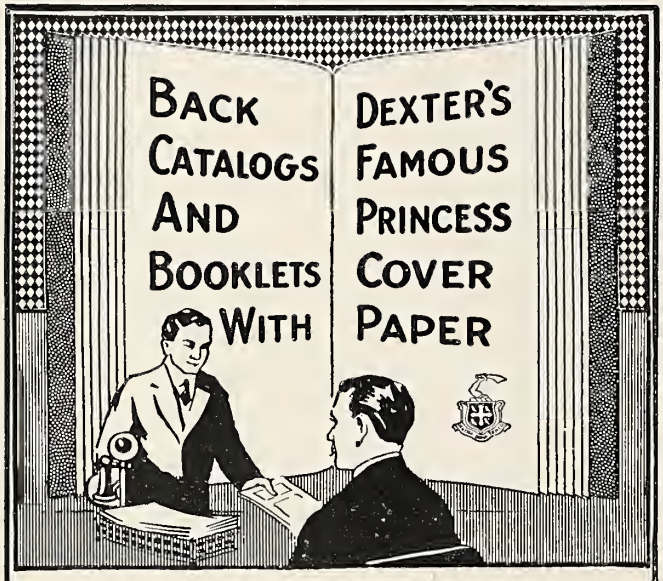
THE McCAIN
Automatic Continuous Feeder

A Mechanical Feeder That Makes Possible 6,000 Sheets Per Hour

Designed especially for Hall, Anderson, Dexter, Brown and Cleveland High-Speed Folding Machines; also Ruling Machines. It is quickly adjustable from largest to smallest sheet.

Does the opportunity for greater production herein offered interest and concern YOU? *For your own profit and satisfaction*, then, send for further particulars, prices, etc.

McCAIN BROS. MANUFACTURING CO.
629-633 Kolmar Avenue, Chicago



EMBOSS IT

A cover of PRINCESS, with a bit of embossing—that's a cover you can't beat, or can't overlook! It stands out, holds your attention and speaks well for the material inside.

PRINCESS COVERS are made for embossing; they will take the strongest punch of the embossing die without a sign of bursting or cracking. Their richness and dignity make the problem of decoration easy—they are highly decorative in themselves. The colors are unusual, practical and very beautiful.

Princess Covers are almost Indestructible

Send for the convenient new Sample Book showing the recently-introduced PRINCESS WHITE. Shall we include a copy of that unusual house-organ 'XTRA?

C. H. DEXTER & SONS, Inc.
Windsor Locks, Conn.

Our Perfect Printing Plates

Please Particular Printers

We are making extra heavy shell plates by a lead moulding process without the aid of graphite; an accomplishment that makes it possible for us to turn out exact, precise and perfect reproductions with every atom of detail preserved.

MOREOVER THESE PLATES . . . . .

"Wear Like a Pig's Nose" and register to a "Knat's Hair"

There's more to this process than can be explained here. The details are interesting—let us send them to you or have our man see you personally. Look into this before tackling that particular job you have on hand. We'll send you samples if you like.

Write now, or 'phone. We're prompt and speedy.

AMERICAN ELECTROTYPE Co
24-30 SOUTH CLINTON STREET **Chicago** Franklin 2263—2264 Automatic 53-753

Convincing Evidence

You have read this issue and are certainly convinced now that you should become a regular subscriber for the Leading Trade Journal of the Printing and Allied Industries.

SIGN THE ORDER FORM AND MAIL IT TO-DAY ☛

THE INLAND PRINTER
632 Sherman St., CHICAGO *Date*.....

Please send THE INLAND PRINTER to the address given below for.....months, beginning.....1917, for which remittance will be forwarded on receipt of bill.

Name .....

Address..... *City*..... *State*.....

Occupation.....

SUBSCRIPTION RATES
$3.00 per year, $1.50 six months, $1.00 four months; foreign, $3.85; Canada, $3.50.

PARSONS HOLYOKE, U.S.A.



"That Parsons Handbook Idea Did Help, Didn't It?"

GIVE the customer a really *good* letterhead, and you've got a strong hold on the rest of his printing.

That printers might produce letterheadings equal in quality to Parsons Papers is the reason the Parsons Handbook of Letterheadings was published.

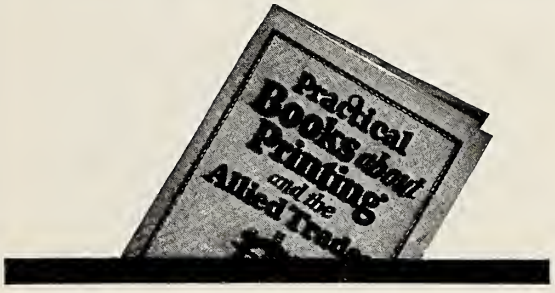
It is an authoritative *text book* written by one of America's foremost typographers, and being printed on Parsons Old Hampden Bond it displays the letterheadings to the best advantage.

It contains diagrams and examples that will enable you to settle every question of layout, type-style and color scheme. You will *know* good letterheadings when you've mastered this unusual book.

How to get it: For a limited time we will send one copy, free of charge, to the proprietor of any printing, lithographing or stationery firm. To all others, 50c postpaid.

Parsons Paper Company, Box 44 Holyoke, Mass.

PARSONS has created this helpful book for you



Send for a copy—it's free

Whether you are an employer or employee, foreman or apprentice, or simply interested in printing from the "user's" standpoint, you will find at least one book listed in this catalogue that will be worth many times its price, in the practical suggestions it offers for making your work easier and more profitable.

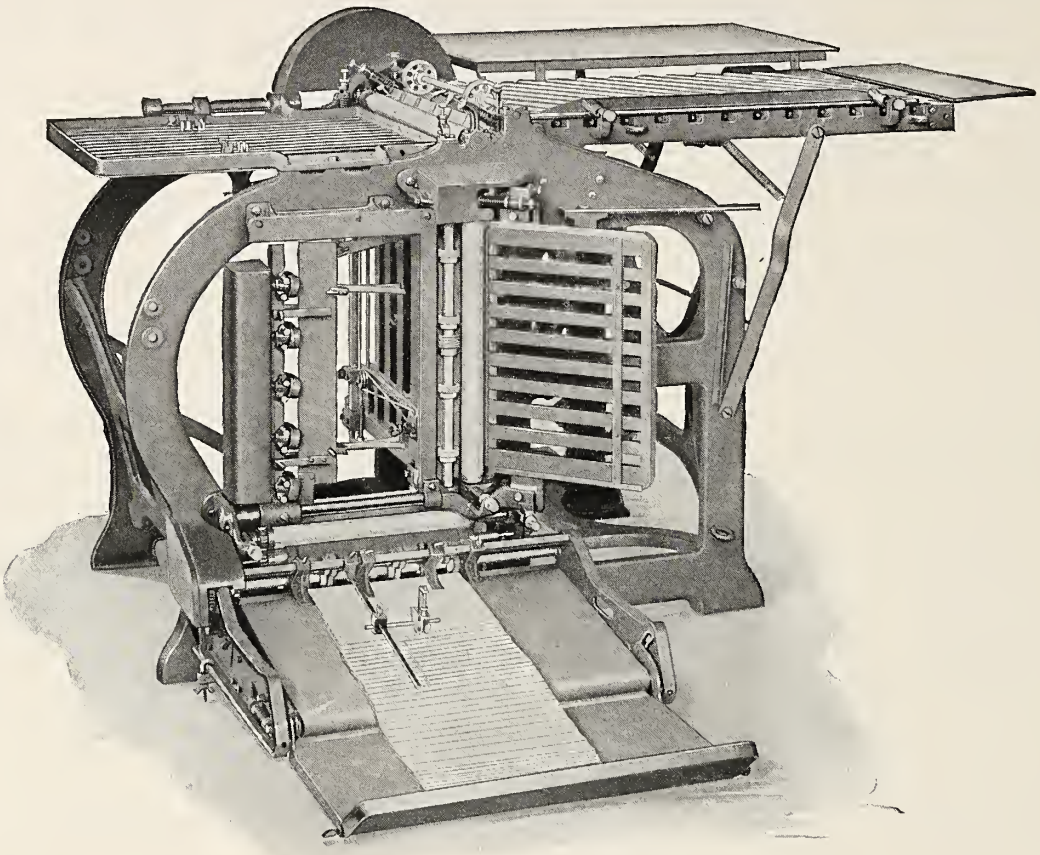
The INLAND PRINTER CO.
632 Sherman Street, Chicago



TO you loyal printers who have generously rallied to the cause of our great nation and its president; who have given of your substance to the noble work of the Red Cross; who have sacrificed selves and sons to the army and navy; whose homes have endorsed the Hoover pledge, and whose business forces have been depleted by enlistment and humanity's call—to you we would rather at this time extend the hand of heartfelt approbation and encouragement than devote this space to commercial use.

Geo. F. Moss.

For Western States Envelope Co.



When you know the "Cleveland" you'll appreciate its superiority

IN every respect it is the Quality Machine, through and through—the basic principle and design has been proven right; and the materials and workmanship are the best possible. Because of the following points of superiority, the "Cleveland" is *Ideal* for general use in the great majority of print-shops and binderies:

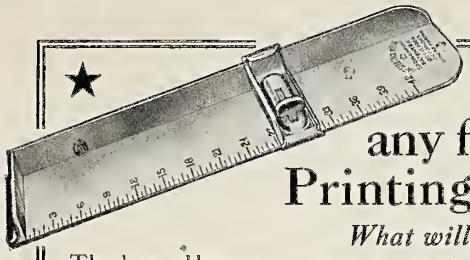
—has the widest range in sizes of sheets accommodated.
—makes 159 different folds.
—accurate register, always.
—economical operation.
—speed, with minimum spoilage.
—rapidity in changing forms.
—simplicity in construction.
—no tapes, knives or cams.
—backed by a *real* guarantee.

May we send you the Book of "Cleveland" Folders, illustrating and describing the machine in detail? It will interest you.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

Printing Crafts Building, New York — The Bourse, Philadelphia — 532 S. Clark Street, Chicago



Go into any first-class Printing Plant—

What will you find?

They're used because of their adaptability, accuracy, dependability and all-around usefulness.

STAR

COMPOSING STICKS

Specify "STARS" when ordering of your Supply House.

ALL DEALERS CARRY THEM

The Automatic

PILE DELIVERY

Increases the Output of Web Rotary Presses and all Long-Run Flat-Bed Presses

Correspondence Solicited.

ERIE LAY-BOY CO., Ltd.

WESTERLY, R. I.

Maximum Wear

and Minimum Make-ready

Characteristic advantages *of*

Dinse-Page & Co.

ELECTROS

725-733 South La Salle Street, CHICAGO Tel. Harrison 7185

Established 1892

Brork & Rankin,

INCORPORATED

619 SOUTH LA SALLE STREET
CHICAGO, ILLINOIS

BOOKBINDERS
TO PRINTERS AND PUBLISHERS

Established January, 1894.

THE PROCESS ENGRAVER'S MONTHLY

THE PROCESS PHOTOGRAM ESTABLISHED JAN 1894

Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, $2 per annum.

The Office of THE PROCESS MONTHLY
14 Farringdon Avenue London, E. C.
AMERICAN AGENTS:
SPON & CHAMBERLAIN, 123 Liberty St., New York

GOOD TYPE—PLENTY OF TYPE

One of the last pieces of advice given by a great printer to his successors as his key to success, was in the capitals above; and he used verbal capitals in giving it

You never err by having too much good type

There are many series of great commercial value to a printing office which our Specimen Books and Sheets show that your office lacks. Let us show them

BARNHART BROTHERS & SPINDLER
Type Founders
CHICAGO WASHINGTON DALLAS SAINT LOUIS
KANSAS CITY OMAHA SAINT PAUL SEATTLE

Set in Pencraft

New Lithographic Text-Book:

OFFSET LITHOGRAPHY

By WARREN C. BROWNE

A text-book of 200 pages of information written in plain English, avoiding involved technical terms; easily read and understood by apprentices and students of lithography.

THIS BOOK EMBRACES ALSO COMPREHENSIVE TREATISES ON
PHOTO-LITHOGRAPHY AND TIN-PLATE DECORATION
Sent on receipt of price, $3.00

PUBLISHED BY
THE NATIONAL LITHOGRAPHER PUB. CO.
150 NASSAU STREET, NEW YORK

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

PRESSMEN'S HOME, TENNESSEE

The
British Printer

The "National Journal" of
the British Printing Trades

Contains expert information on Technical Trade Matters. Hints on Every-day Work. Pictorial Reproductions in colours. Original Job Designs and Suggestions with each issue.

PUBLISHED BI-MONTHLY, $2.00
PER ANNUM. SAMPLE COPY
35 CENTS, POST FREE

Thanet House, 231 Strand, London, W. C.

The Printing Art

"The Fashionplate of Printerdom"

THIS MAGAZINE is issued monthly in the interests of printers, publishers, designers, engravers, advertising men and others. Its articles relate to the constructive phases of printing and advertising. It conveys information of real value and interest. It presents regularly the new things in type, design, colorwork, the reproductive processes, and other features of the graphic arts. The exhibits include examples from the leading publishing houses, printers and engravers, and afford the most comprehensive showing ever made of American printing and engraving. The size of The Printing Art is 9x12 inches. It has over one hundred pages every month. The annual subscription price is $3 in advance; single copies, 30 cents. Foreign price, $5 per year, including postage. Canadian subscriptions, $3.75 per year.

SPECIAL OFFER

In order to acquaint you with The Printing Art, send 10 cts. in postage and mention this advertisement and we will mail you a specimen copy.

ISSUED BY

THE UNIVERSITY PRESS
CAMBRIDGE, MASS.



The American Printer

An American Journal
for the American Employing Printer

ISSUED twice a month, *The American Printer* keeps the employing printer and his workroom executives in constant touch with the latest ideas in office and workroom practices, and at the same time gives them the news of the industry. Workmen with ambition to advance also find it of value. Specimens are reviewed, and reset. A department is also open to discussions by readers. Estimating is a feature.

Twice a month, $3.00 a year in the U. S.

Oswald Publishing Company
344 West 38th Street, New York

PRINTER AND PUBLISHER

Published First Wednesday Every Month

The only paper that reaches the publisher, the printer, the binder or the kindred trades in Canada. Circulates from coast to coast.

Audited by A. B. C.

THE MACLEAN PUBLISHING COMPANY, Ltd.

143-149 University Ave., Toronto, Can.

Offices:
CHICAGO NEW YORK BOSTON MONTREAL
WINNIPEG and LONDON, ENGLAND
Use the Phones

Earn a Subscription

to THE

INLAND PRINTER

By spending a few minutes each day, you can, in a short time, earn a subscription; or, if you are a subscriber, you can earn a renewal.

If you are not interested, perhaps one or more of your friends may be.

If you are an employer, some of your employees will surely be interested.

Details will be furnished upon request

CIRCULATION DEPARTMENT

The Inland Printer Co.

632 SHERMAN STREET CHICAGO, ILL.

Fine Engraved Christmas Cards

Buy Direct from the Manufacturer

Early Selection Advisable—Write for Samples.

HARRY W. KING, Greeting Card Manufacturer

312 CHERRY STREET, PHILADELPHIA, PA.

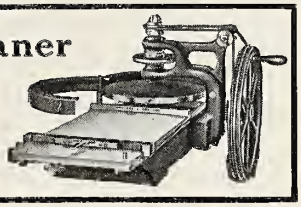
Type-Hi Disc Planer

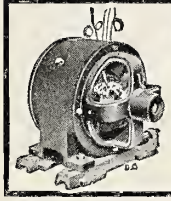
Built expressly for Printers, Photoengravers, Electrotypers and Flat-Box Stereotypers

Manufactured by

Type-Hi Mfg. Company, Inc.

Syracuse, N.Y., U.S.A.





B. A. Wesche Electric Co.

327 E. Sixth St., Cincinnati, Ohio.

Manufacturers of Direct and Alternating Current Variable Speed Motors for all kinds of printing presses. Constant Speed Motors for paper cutters, etc.

Write for Information and Prices.

"ROUGHING" Let us handle the occasional job of this character for you. Three and four color half-tone illustrations, gold-bronze printing and high-grade work of every character is improved by giving it this stippled effect. All orders entrusted to us are given prompt attention. Charges reasonable—prices on application. Write us your needs in this line.

The Henry O. Shepard Co. 632 SHERMAN ST. CHICAGO, ILL.

New and Rebuilt Printing Machinery

Printers' Supplies Job Presses Folding Machines
Paper Cutters Electric Welding Cylinder Presses

R. W. HARTNETT CO., 402-4-6 Race St.

Philadelphia, Pa.

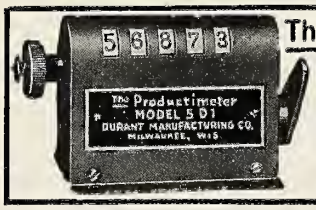
The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us to-day for literature and samples.

Built by THE REGINA COMPANY

217 Marbridge Building, 47 West 34th Street, New York City



The Productimeter

in printing plants all over the country is counting production with never-failing accuracy.

Send for one on 30 days' free trial. Attachments for any platen press.

Ask for new catalog No. 41

Durant Manufacturing Co., Milwaukee



Model "D" Redington

The Best Counter for C. & P. Presses

Accurate, all steel, easy to attach. Price $5.00, at your dealer's.

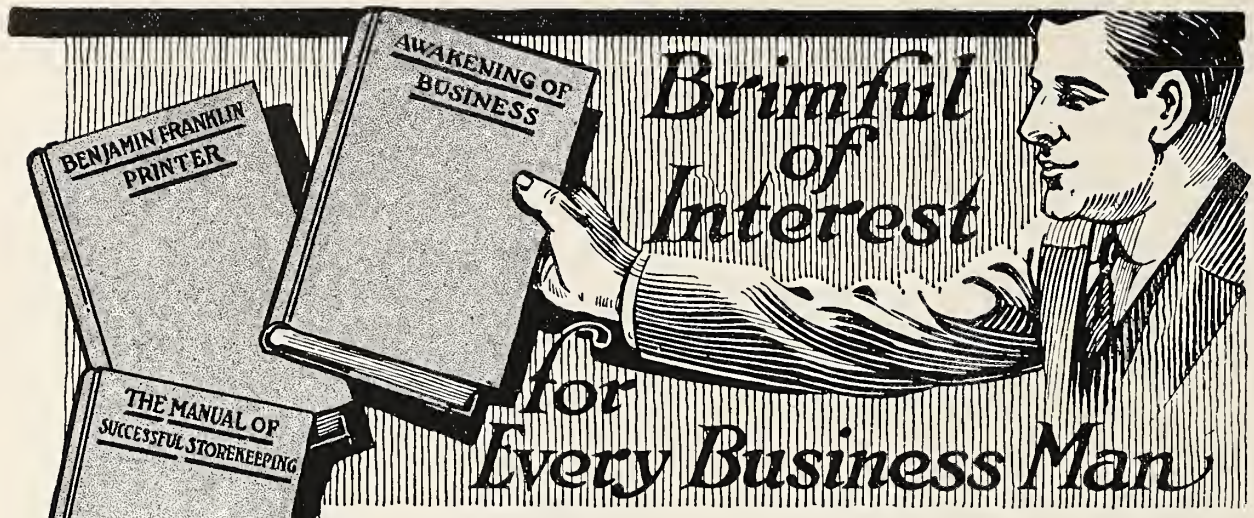
F. B. REDINGTON CO., 112 S. Sangamon Street, Chicago

PIONEER PAPER STOCK COMPANY

PACKERS AND DEALERS IN

PAPER STOCK

'Phone: Superior 3565 448 W. Ohio St., CHICAGO, U. S. A.



INCREASE YOUR PROFITS

AWAKENING OF BUSINESS, by EDWARD N. HURLEY, Former Chairman of the Federal Trade Commission. This is one of the most inspiring, helpful business books that has ever been written. Mr. Hurley presents in a clear, forcible way, plain truths that give business men a broader vision. 240 pages.
Price, $2.00

BENJAMIN FRANKLIN, Printer, by JOHN CLYDE OSWALD, Editor of The American Printer. It is interesting to visit with a great man like Benjamin Franklin, and just such an opportunity is afforded in this book. There are many reproductions of Benjamin Franklin's work. The type and typography are in harmony with the thoughts that Mr. Oswald presents. 239 pages, 54 illustrations.
Half leather binding, $3.50
Popular Edition, $2.00

THE MANUAL OF SUCCESSFUL STOREKEEPING, by W. R. HOTCHKIN, Ten Years Advertising and Sales Manager for John Wanamaker. One of the greatest needs of men in the retail business is ideas for selling plans. This book is filled with good ideas.
289 pages. De Luxe Edition $10
Popular Edition, $3.00

HOW TO ADVERTISE, by GEORGE FRENCH, Editor of the Advertising News. This book tells how to prepare advertisements. It contains many illustrations of advertisements. 279 pages, 115 illustrations. ***Price, $2.00***

ADVERTISING, SELLING THE CONSUMER, by JOHN LEE MAHIN, New York Advertising Agent. The most important thing in advertising is selling the consumer. Mr. Mahin tells specifically how to do this. 298 pages, 26 illustrations.
Price, $2.00

ADVERTISING AS A BUSINESS FORCE, by PAUL TERRY CHERINGTON, of the Graduate School of Business Administration, Harvard University. William C. Freeman, of New York, whose Talks on Advertising are universally known, says: "I will read again his book and reread it until I have learned thoroughly many things that I must know."
562 pages. ***Price, $2.00***

FIRST ADVERTISING BOOK, The, by PAUL TERRY CHERINGTON, Author of "Advertising as a Business Force." A great deal of the power of The First Advertising Book lies in the fact that it deals with actual experiences, not theories. 596 pages. ***Price, $2.00***

THE NEW BUSINESS, by HARRY TIPPER, Manager "The Automobile"; Lecturer on Advertising, New York University. Everyone who has anything to sell will find this book a practical first assistant in increasing his sales. 391 pages.
Price, $2.00

WE, by GERALD STANLEY LEE, Author of "Crowds." A book as thought-compelling as "Crowds." It gives a splendid vision of the opportunities of the advertising profession. 711 pages.
Price, $1.50

ORDER FORM

ASSOCIATED ADVERTISING CLUBS, Merchants Bank Bldg., Indianapolis, Ind. B-273

PLEASE SEND ME the following books, charges prepaid. I agree to remit $1.00 within five days after receipt of books and $1.00 a month until they are fully paid for, or to return them to you within five days (the payment plan applying ONLY to ORDERS for TWO OR MORE BOOKS).

(*Check the Books Desired*)

- ☐ Awakening of Business ($2.00)
- ☐ How to Advertise ($2.00)
- ☐ The First Advertising Book ($2.00)
- ☐ Benjamin Franklin, Printer ($2.00)
- ☐ Advertising, Selling the Consumer ($2.00)
- ☐ The New Business ($2.00)
- ☐ Manual of Successful Storekeeping ($3.00)
- ☐ Advertising as a Business Force ($2.00)
- ☐ We ($1.50)

NAME_____ STREET_____

Firm or Reference_____ CITY _____

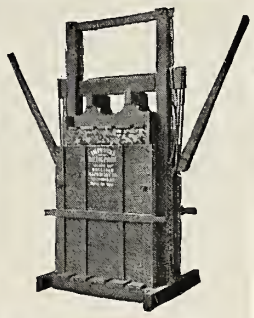
SPECIAL CASH OFFER—If 5 or more are ordered and are paid for IN CASH in 5 days, a special discount of $1.00 will be allowed.

Save Your Waste

You can pack it easily and quickly, and store it safely with a

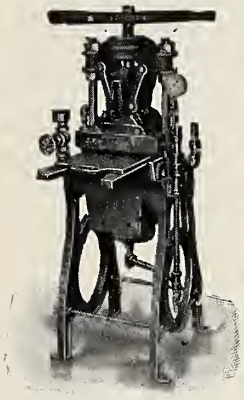
Sullivan Hand Baler

Booklet 64-AF



Sullivan Machinery Co.
New York Chicago

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

STEEL ENGRAVED HOLIDAY GREETING CARDS

FOR SOCIAL AND COMMERCIAL PURPOSES
ATTRACTIVE AND POPULAR
Priced line. Send today for samples and be first in the field

KING ENGRAVING CO.
Dept. 10, 422 S. Dearborn St.
CHICAGO, ILL.

Manz Engraving Co.

Chicago
Main Office and Works: 4015 Ravenswood Ave.
Sales Office: 564 Peoples Gas Bldg.
Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in three-color process; color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. *Correspondence solicited.*

BUY ECONOMY QUADS
They're Hollow



Easily Pulled with Tweezers. *Pat'd Oct. 25, 1910.*
SAVE one-fourth in weight -- 25 per cent in cost.
SAVE time and labor--can be pulled out at a minimum of time and labor with ordinary tweezers.
Why buy solid quads with a needless amount of high-priced metal?
You wouldn't buy solid metal furniture, would you? Then, why buy smaller units of the same thing?
Samples on request.

GlobeTypeFoundry
958 W. Harrison St., CHICAGO

Illinois Electrotype Co.

Electrotypers Nickeltypers
Designers Engravers
314-318 South Canal Street, Chicago
Phones: Harrison 1000. Automatic 52964.

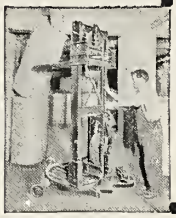
Blomgren Bros. & Co.

DESIGNERS
ENGRAVERS
ELECTROTYPERS
512 SHERMAN ST. CHICAGO

JUERGENS BROS. CO.

DESIGNERS
ENGRAVERS
ELECTROTYPERS
166 W. Adams St. Chicago

HOW TO PILE ROLLS OF PAPER



YOU CAN DO IT *quicker, better, cheaper, safer,* than you are doing now by using the

REVOLVATOR
(Reg. U. S. Pat. Office)

Write for Bulletin I-36 to find out all about it.

New York Revolving Portable Elevator Co.
351 Garfield Ave.
Jersey City, N. J.
200-A



Buy the
Automatic PRESS

Saves 80 to 90% on card-printing jobs

This prints and feeds Automatically 100 a minute, 6000 an hour

Any size or style of cards from ¼ x 2 in. up to 3¼ x 5½ in. and no other PRESS at any price can do better work.

Send for our free booklet, or get it from your dealer.

S. B. FEUERSTEIN & CO.
Manufacturers 542 Jackson Blvd., Chicago

METALS

Linotype, Monotype, Stereotype Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.
230 N. Clinton St. Chicago
World Building New York

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

Do not discard your Campbell Presses. We supply parts promptly for all the different styles and are sole owners of the shop rights. We carry all the original drawings and patterns and a large stock.

Works: Brooklyn, N. Y. *New York Office:* Pulitzer Building

Avoid delay when needing repairs by sending orders direct to office.

POLLOCK'S NEWS

You can reach 2,400 Editors and Publishers in the Northwest—the wide-awake ones—every month with your selling message, through the columns of Pollock's News. *Send for sample and rate card.* 710 TEMPLE COURT, MINNEAPOLIS

CARBON BLACK

MADE BY
GODFREY L. CABOT, Boston, Mass.
940-942 Old South Building

ELF AUK (PN) ELF B. B. B. VULCAN MONARCH KALISTA



WHILE-U-WAIT
Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City

Practical and Authoritative Books About Printing and Allied Industries

Here is a list of a few books on various subjects. If you do not find what you want listed below, write us about it.

BOOKBINDING

BOOKBINDING AND ITS AUXILIARY BRANCHES.....John J. Pleger. Set $5.20
Volumes sold separately.

COMPOSITION

DESIGN AND COLOR IN PRINTING.....F. J. Trezise. 1.05
SPECIMEN BOOKS—Envelope Corner Cards, 25c; Bill-heads, 25c; Menus and Programs, 50c.
IMPOSITION.....F. J. Trezise. 1.05
NIFTY IDEAS FOR THRIFTY PRINTERS.....J. L. Frazier. 2.10
TYPOGRAPHY OF ADVERTISEMENTS.....F. J. Trezise. 2.10
VEST-POCKET MANUAL OF PRINTING..... .50

DRAWING AND ILLUSTRATION

HUMAN FIGURE.....J. H. Vanderpoel. 2.10
LETTERS AND LETTER CONSTRUCTION.....F. J. Trezise. 2.10
PRINCIPLES OF DESIGN.....E. A. Batchelder. 3.15

ELECTROTYPING AND STEREOTYPING

ELECTROTYPING.....C. S. Partridge. 2.10
ELECTROTYPING AND STEREOTYPING.....C. S. Partridge. 1.55
HANDBOOK OF PHOTOENGRAVING.....N. S. Amstutz. 3.10
HORGAN'S HALFTONE AND PHOTOMECHANICAL PROCESSES.....S. A. Horgan. 3.10
STEREOTYPING.....C. S. Partridge. 2.10

ACCOUNTING

FORTY-EIGHT-HOUR-WEEK WAGE SCALE..... 1.60

MACHINE COMPOSITION

CORRECT KEYBOARD FINGERING.....John S. Thompson. .50
FACSIMILE LINOTYPE KEYBOARDS..... .25
HISTORY OF COMPOSING MACHINES.....John S. Thompson. Leather, $3.10. Cloth, 2.10
MECHANISM OF THE LINOTYPE.....John S. Thompson. 2.10

PRESSWORK

CONCISE MANUAL OF PLATEN PRESSWORK.....F. W. Thomas. 25c
MODERN PRESSWORK.....F. W. Thomas. 2.10
PRACTICAL GUIDE TO EMBOSSING AND DIE STAMPING.....P. J. Lawler. 1.60
STEWART'S EMBOSSING BOARD.....Per Dozen, 1.10
THEORY OF OVERLAYS..... 25c
OVERLAY-KNIVES.....25c, 35c

MISCELLANEOUS

BUILDING AND ADVERTISING A PRINTING BUSINESS.....H. H. Stalker. 1.05
COLOR AND ITS APPLICATION TO PRINTING.....E. C. Andrews. 2.10
COLOR AND ITS DISTRIBUTION IN PRINTING.....E. C. Andrews. 5.10
ESTABLISHING A NEWSPAPER.....O. F. Byxbee. .60

These, or any other Book on a subject related to the Printing or Allied Industries, are for sale by

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO, ILL.

TABLE OF CONTENTS

OCTOBER, 1917.

PAGE

Advertising Service, How to Start a Productive 33
American Press Association, Buys Plate Business of 105

BOOKBINDING:
Book Cloth Cutting Gage..... 84
Determine Number of Sheets to Be Folded in a Section for Patent-Back Guards, To 84
Roll Cloth Cutting Table..... 84
Round-Corner Lapper 84
Stamping Ribbon 83
Trimming Heads and Tails of Blank Books 84

CONTRIBUTED:
Advertising Service, How to Start a Productive 33
Copyholder to Proofreader, From — No. 1 43
Editorial Brain-Fag, A Haven for..... 85
Editors, Proofreaders and Operators..... 62
Embossing, Practical Hints on..... 41
Human Weakness, The One..... 46
Lutheran Centennial, Printing and the Fourth 54
Printer's Calendar, A (illustrated)..... 92
Salesman in Blunder-Land, A — The Fifth Year (illustrated)..... 37
System in the Proofroom..... 60

Copyholder to Proofreader, From — No. 1. 43

CORRESPONDENCE:
Copy Editing, More About..... 51
Reply to the Urging Young Printers to the Realization of Future Opportunities, A 51
"Swift" Hand Composition..... 52

COST AND METHOD:
Estimating with the Foot Rule..... 91
Increasing Costs 89
Keeping Tab on Standing Jobs (illustrated) 90
Pressroom versus Composing-Room..... 91
Type-Faces, Too Many..... 90

EDITORIAL:
"Cost of Health Supervision in Industry" 50
Editorial Notes 49
Labor Matters in Connection with the War 49
Short Courses for Foremen..... 50
Water-Power Legislation 50

Editorial Brain-Fag, A Haven for..... 85
Editors, Proofreaders and Operators..... 62
Embossing, Practical Hints on..... 41
Estimating Costs on Jobwork..... 82

Foreign Graphic Circles, Incidents in..... 53

Human Weakness, The One..... 46

ILLUSTRATIONS:
Clubhouse and Home for Oklahoma Editors 86
Copperplate Press, New Intaglio..... 108
Findlay, Ohio, *Morning Republican* Newsboys' Band 109
Force Behind the World of Business, The — The Printer 48

PAGE

ILLUSTRATIONS — *Continued:*
Printer's Own Calendar, The..... 92
Students at Short Course for Printers, Iowa State College..... 107

Individual Efficiency, Improving..... 81

JOB COMPOSITION:
Advertising Programs 65

Love for the Art, A..... 86
Lutheran Centennial, Printing and the Fourth 54

MACHINE COMPOSITION:
Gasoline Burners, How to Obtain Good Results with 63
How Many Errors Should a Linotype Operator Make? 63
How Much Time Should Be Spent in Caring for a Machine?..... 64
Matrix Damaged by Striking Rail of Line-Delivery Channel 63
Matrix Lug Damaged by Contact with Rail of Line-Delivery Channel..... 63
Teeth of Matrix Are Damaged by Bruised Rails 64
Thin Matrices Bend in Distributor Box.. 64
Withdrawing Spent Gas from Linotype Pot Burners, Method of..... 63

Milk Bottles of Paper, Making..... 93

NEWSPAPER WORK:
Agent Should Get Only the Commission He Earns 88
Are Foreign Subscribers Worth While?. 88
Correct Names of Towns, To Get the.... 88
"Insert and Send Bill"..... 87
Jumbling of Receipts Produces Loss..... 87
No Money in This, Either..... 87
Supplements, Rate on..... 88
Two Advertising Suggestions..... 88

New York's New Public Printer..... 103

OBITUARY:
Foster, William French..... 104
Lahan, Charles Beecher..... 104
Lee, James L..... 104
Parkhill, Samuel J..... 104
Pilgrim, Isaac Bowen..... 104
Speed, Henry B..... 104

PORTRAITS:
Bronson, Edgar S..... 85
Gage, Fred W..... 100
Keogh, P. B..... 109
Lahan, Charles Beecher..... 104
Lee, James L..... 105
Lufft, Johannes 54
Moulton, Benjamin D..... 100
Nichols, Fred B..... 108
Peterson, Elmer Arthur, Jr..... 56
Southworth, Arthur E..... 100

PRESSROOM:
"Biscuit" Overlay? What Is a..... 55
Composition Rollers, The Care of..... 55
Hand Bronzing Dangerous to Health.... 55
Slurring on News and Job Forms..... 56
Tympan Bales, More About the Working Loose of 55

Printer's Calendar, A (illustrated)..... 92
Printers' Marks in Architecture (illustrated) 59

PAGE

PROCESS ENGRAVING:
American Institute of Graphic Arts Program 58
Chemicals Under Lock and Key, Keep... 57
Ectypography 57
Iodin and Other Chemicals, Saving..... 57
Replies to a Few Queries..... 58
Rotary Photogravure or Offset for Newspapers 57
Sensitized Metal Plates, Preserving..... 57
Stripping and Reversing Negative Films. 58
Why Not the Metric System Now?..... 58

PROOFROOM:
Editors, Proofreaders and Operators.... 62
Points, A Clumsy Coupling of..... 61
Worcester's Dictionary 61

Proper Spacing and Type Selection..... 103

Salesman in Blunder-Land, A — The Fifth Year (illustrated) 37
SPECIMEN REVIEW 69
Suburban Publishers Elect Officers..... 105
System in the Proofroom..... 60

THE PRINTER'S PUBLICITY:
"At Your Service"..... 79
Barta Press, The..... 80
Franklin Complete Service..... 78
"Letting Out the Light"..... 77
Printers' Advertising, Review of..... 81
Printing of Today..... 77

TRADE NOTES:
"Butler" Picnic, Second Annual..... 108
Carrier Boy Problem, How One Newspaper Has Solved the..... 109
Conkey, W. B., Company, New Sales Manager for 106
Copperplate Press, New Intaglio (illustrated) 108
Cornell, Fred, to Manage Kansas City Branch of Barnhart Brothers & Spindler 106
Craftsmen's First Fall Meeting..... 106
Flint, L. N., Appointed Head of Kansas University of Journalism Department 108
Houk, O. J., to Cover Pennsylvania for The Intertype Corporation..... 106
Iowa Printer-Foremen Go to School at Iowa State College for Three Days... 107
Keogh, P. B., Retires After Thirty-Three Years of Service..... 109
Kings Up and Coming, The..... 109
Northern Indiana Editorial Association, Forty-Eighth Annual Convention of. 107
Old-Time Printer Custodian of $35,000,000 108
Pittsburgh Post Was Seventy-Five Years Old on September 10..... 106
Proofreading and Typography, Free Course in 106
Sinclair & Valentine Company, Expert Service Man for Chicago Branch of the 106
Stephany, J. Henry, Will Sell Stanley Process Type Metals..... 106
Western Type Foundry Buys F. C. Damm Company Tools, Etc..... 106
Why They Fail..... 106
United Typothetæ and Franklin Clubs of America Convention, A Review of the. 94
Washington State Editors Meet at Chehalis. 105

A Modern Monthly—
All About PAPER

The PAPER DEALER

THE PAPER DEALER gives the wanted information on the general and technical subject of

Paper

It will enable the printer to keep posted on paper, to buy advantageously, and to save money on his paper purchases. Has subscribers throughout forty-five States. Also Canada and foreign countries.

THIS SPECIAL OFFER

Covers 1917-1918 at the very special rate of $1.00 instead of $2.00. This is an opportunity worth while. Proves an investment, not an expense, to printers.

The PAPER DEALER
186 NORTH LA SALLE STREET, CHICAGO

A CARD FOR PROGRESSIVE PRINTERS



Appearance of Our Neat Cards in Case

Every printer knows the business that pays best, that affords the largest profits and the surest pay, is high-class work. Cheap printing invariably is for cheap customers—a not altogether desirable patronage.

PEERLESS PATENT BOOK FORM CARDS do not appeal to cheap customers. Users of these cards are the strongest, most wide-awake, most progressive, most up-to-date men of a community. These cards need only to be brought to the attention of such men to make them users. Surely every progressive printer wants and desires to hold such customers. Here is the way. Supply them with these famous cards, and they will supply you with a patronage you may have sought for years. There is no word picture that carries an adequate idea of these cards. They must have been seen and used to be appreciated. You will appreciate them the instant you examine them. Send for a sample book to-day and satisfy yourself that the edges are absolutely smooth—mechanically perfect—**even though they are detached one by one from the book or tab.**

Send to-day. Ask for our suggestion how to use them.

The John B. Wiggins Co. Established 1857
Engravers, Plate Printers, Die Embossers, 1104 S. Wabash Ave., CHICAGO

ADD TO YOUR PROFITS
By Taking Orders for Bonds
Write for particulars to
ALBERT B. KING & COMPANY, *Inc.*
Bond Specialists
206 BROADWAY, NEW YORK

Horgan's Half-Tone
and Photomechanical Processes
By STEPHEN H. HORGAN
Editor of "Process Engraving" Department of The Inland Printer

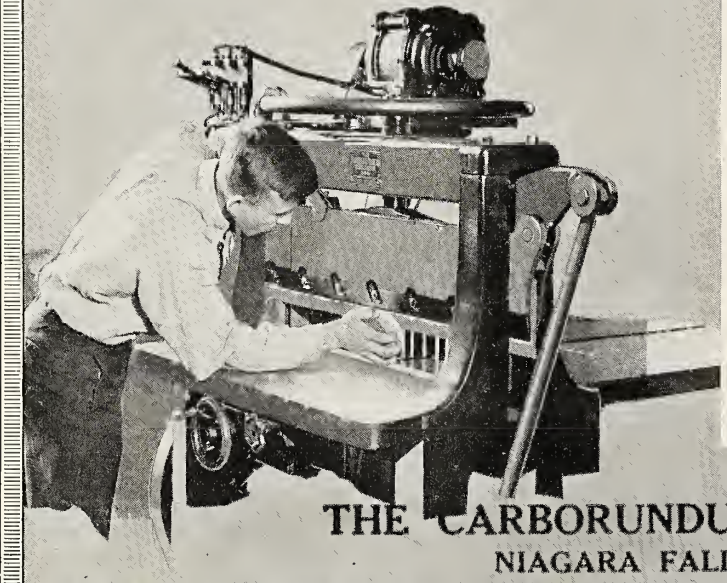
¶ A reference book for the practical man as well as a text-book for the student.

¶ All phases of photomechanical methods are exploited and many formulas given.

236 pages and 27 inserts, giving examples of as many processes, in from one to four colors. Glossary of 481 words used by process workers. *Price $3.00. Postage 10 cents extra.*

THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO

The Economy of a Sharp Paper Cutter Knife



NO printer questions the fact that a sharp, smooth, easy-cutting paper knife is an economy. A dull knife spoils stock—wastes time. You can keep your paper cutter knife keen. You can keep it on the job longer without grinding with a

Carborundum Machine Knife Stone

A sharpening stone made from the hardest, sharpest, fastest cutting material known.

From your hardware dealer or direct, $1.50

THE CARBORUNDUM COMPANY
NIAGARA FALLS, N. Y.
NEW YORK CHICAGO PHILADELPHIA CLEVELAND CINCINNATI BOSTON PITTSBURGH MILWAUKEE GRAND RAPIDS

COLOR

AND ITS DISTRIBUTION IN PRINTING

HOW TO ESTIMATE INK

By

E·C·ANDREWS

PUBLISHED BY
THE INLAND PRINTER COMPANY
CHICAGO

IT has been asserted that out of ten men who go into the printing business only one lasts ten years. Why? Because of lack of knowledge of facts. Their estimating is guessing, and

GUESSING IS A GAMBLE

To take the gamble out of estimating ink is one of the objects of this book. Still more important is to know the relations of colors to each other—their distributive percentages of carrying power—their balances in color strength.

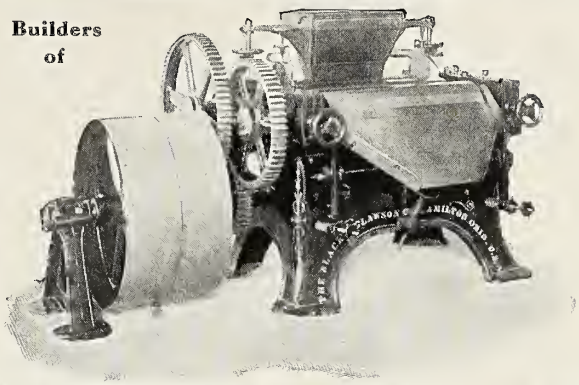
SIXTY PAGES OF COLOR EXAMPLES

PRICE: Five Dollars. Postage 15 cents extra.

Five Hundred Copies Printed

THE BLACK-CLAWSON CO.
HAMILTON, OHIO, U. S. A.

Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls
Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches
With or without Hoppers. Solid or water-cooled Rolls
Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery

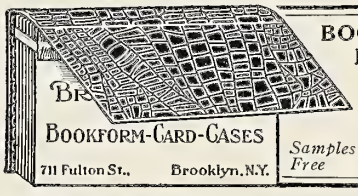
LEAD MOULD ELECTRO-TYPE FOUNDRY INC.

THE SEAL OF *GOOD* ELECTROTYPES
that give the maximum wear and require the minimum make-ready.

"Where Electrotyping Is a Fine Art"

Lead Mould Electrotype Foundry, Inc.
504 West 24th St., New York

Kirkman Automatic Job Press Feeder
FOR 10 x 15 PRESS
Any reasonable offer will be considered.
(SIGNED) ELI LILLY & CO.
INDIANAPOLIS, INDIANA, PURCHASING DEPT.



BOOKFORM CARD CASES FOR THE PRINTERS
Attractive, convenient
Manufactured in four sizes
Beautifully embossed
Holds about twenty cards
BOOKFORM-CARD-CASES
711 Fulton St., Brooklyn, N.Y.
Samples Free
BROWN MFG. COMPANY
711 FULTON ST., BROOKLYN, N.Y.

KEYBOARD PAPER
for the MONOTYPE MACHINE
COLONIAL COMPANY, Mechanic Falls, Me.
New York Office: 320 Fifth Avenue

Quality~Service
DESIGNS ~ PHOTO-ENGRAVINGS
in ONE or MORE COLORS
for CATALOGUES, ADVERTISEMENTS or any other purpose.
GATCHEL & MANNING
SIXTH and CHESTNUT STREETS
H. A. GATCHEL, President — PHILADELPHIA — C. A. STINSON, Vice President

STEEL CHASES
Send for quotations and "SLEDGE HAMMER TEST" descriptive circular. It tells the story.
AMERICAN STEEL CHASE COMPANY
27 Beekman Street, New York, N. Y.



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties, by Eaton, Crane & Pike Co., Pittsfield, Mass. and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

INDEX TO ADVERTISEMENTS.

	PAGE
American Electrotype Co.	132
American Numbering Machine Co.	128
American Pressman	135
American Printer	136
American Steel Chase Co.	143
American Type Founders Co.	14, 19
Associated Advertising Clubs	138
Ault & Wiborg Co.	16-17
Autocall Co.	117
Babcock Printing Press Mfg. Co.	11
Barnhart Bros. & Spindler	135
Barton Mfg. Co.	139
Berry Machine Co.	7
Bingham Bros. Co.	10
Bingham's, Sam'l, Son Mfg. Co.	18
Black-Clawson Co.	143
Blatchford, E. W., Co.	139
Blomgren Bros. & Co.	118, 139
Boston Wire Stitcher	14
British Printer	136
Britton & Doyle	26
Brock & Rankin	135
Brown Mfg. Co.	143
Burrage, Robert R.	112
Butler, J. W., Paper Co.	1
Cabot, Godfrey L.	139
Campbell Printing Press Repair Parts Co.	139
Carborundum Co.	142
Challenge Machinery Co.	12, 127
Chandler & Price Co.	6
Cleveland Folding Machine Co.	134
Collins, A. M., Mfg. Co.	3
Colonial Co.	143
Crane, Z. & W. M.	144
Delphos Printing Press Co.	30
Denney Tag Co.	130
Dewey, F. E. & B. A.	125
Dexter, C. H., & Sons	132
Dexter Folder Co.	5
Dick, Rev. Robt., Estate	130
Dinse, Page & Co.	135
Dorman, J. F. W., Co.	139
Durant Mfg. Co.	137
Erie Lay-Boy Co.	135
Esleeck Mfg. Co.	126
Feuerstein, S. B., & Co.	139
Gatchel & Manning	143
Gilbert, H. E., Co.	119
Globe Engraving & Electrotype Co.	26
Globe Type Foundry	139
Golding Mfg. Co.	114
Goss Printing Press Co.	Cover
Hamilton Mfg. Co.	4
Hammermill Paper Co.	120-121
Hampshire Paper Co.	124
Hancock, H. H.	130
Hartnett, R. W., Co.	137
Hellmuth, Charles	118
Hickok, W. O., Mfg. Co.	123
Horton Mfg. Co.	123
Huber, J. M.	122
Ideal Coated Paper Co.	118
Illinois Electrotype Co.	139
Intertype Corporation	116
Jaenecke-Ault Co.	25
Jones, Samuel, & Co.	122
Juergens Bros. Co.	139
Kast & Ehinger	118
Kidder Press Co.	27
Kimble Electric Co.	129
King, Albert B., & Co.	142
King Engraving Co.	139
King, Harry W.	137
LaMonte, George, & Son.	126
Lanston Monotype Machine Co.	8-9
Latham Machinery Co.	14
Lead Mould Electrotype Foundry	143
Lilly, Eli, & Co.	143
McCain Bros. Mfg Co.	132
Manz Engraving Co.	139
Matrix Ruled Form & Tabular Co.	21
Megill, E. L.	110
Meisel Press Mfg. Co.	23
Mentges Folder Co.	23
Mergenthaler Linotype Co.	Cover
Miehle Printing Press & Mfg. Co.	20
Miller Saw-Trimmer Co.	29
Mittag & Volger	139
Monitor Controller Co.	119
Mountain Mill Paper Co.	125, 128
Nashua Gummed & Coated Paper Co.	125
National Lithographer	135
New Era Press	137
N. Y. Revolving Portable Elevator Co.	139
Oswego Machine Works	28
Paper Dealer	142
Parker, Thomas & Tucker Paper Co.	130
Parsons Paper Co.	133
Patent Cereals Co.	128
Penrose, A. W., & Co., Ltd.	111
Photo-Chromotype Engraving Co.	129
Pioneer Paper Stock Co.	137
Pollock's News	139
Printer & Publisher	136
Printing Art	136
Printing Machinery Co.	128
Process Engravers' Monthly	135
Queen City Printing Ink Co.	24
Redington, F. B., Co.	137
Regina Co.	137
Rogers, E. B.	113
Roko Mfg. Co.	25
Rouse, H. B., & Co.	123
Scott, Walter, & Co.	2
Seybold Machine Co.	15
Shepard, Henry O., Co.	131, 137
Sinclair & Valentine Co.	119
Sprague Electric Works	25
Star Tool Mfg. Co.	135
Stokes & Smith Co.	114
Stuebing Truck Co.	25
Sullivan Machinery Co.	139
Tabaline Co.	22
Taylor Registering Projector Co.	123
Thompson Type Machine Co.	12
Ticonderoga Pulp & Paper Co.	122
Type-Hi Mfg. Co.	137
Ullman, Sigmund, Co.	Cover
Union Glue Co.	130
United Printing Machinery Co.	116
Vandercook Press	27
Want Advertisements	110
Warner, R. P., Electric Co.	130
Washington, George, Institute	117
Wells & Co.	13
Wesche, B. A., Electric Co.	137
West, James	113
Western States Envelope Co.	133
Westinghouse Electric & Mfg. Co.	126
Weston, Byron, Co.	113
Wetter Numbering Machine Co.	122
Whitaker Paper Co.	115
White, James, Paper Co.	130
White, L. & I. J., Co.	125
Whiting Paper Co.	127
Wiggins, John B., Co.	142
Wing, Chauncey	130

Have You a Big Printing Problem?

Put it up to GOSS!

The business of this house is not confined to the designing and erection of standard printing presses.

There's a service element which can only be appreciated after it has been utilized. Taking advantage of this service has paid many printers handsomely—it has opened their eyes to the possibilities of GOSS press equipment.

For example, you may have a certain quantity of printed matter—a big catalogue or magazine proposition, perhaps—which must be produced in a period of time and at a price which you can not meet with ordinary equipment.

It is in solving such problems, in building a printing machine for these peculiar requirements—that will produce such work with certainty and economy—that GOSS service excels.

***The* Beacon Press, Omaha, Nebraska, Had a Big Problem**

in the official paper of the Woodmen of the World, a fraternal order, and they put it up to GOSS. The press was supplied, and now the paper is printed in two colors, when desired, at maximum speed with greatest economy. Delay in receiving copy, in getting copy into type and plates does not affect the final result. The mails are made on time. *Better still, the cost of operation and the investment expense are altogether favorable to the GOSS equipment.* Perhaps GOSS can suggest a short cut to greater profit on your problem.

THE GOSS PRINTING PRESS CO.

Specialists in Presses for the Production of Big Work Efficiently, Economically and Profitably

Main Office and Works: **16th Street and Ashland Avenue, Chicago, Illinois**
New York Office: **220 West 42nd Street**

TRADE **LINOTYPE** MARK



"I found," said a progressive western publisher, "that five hours of one man's time were consumed each day in making magazine changes on my thirty single-magazine Linotypes."

Such unproductive time has been converted into productive time by the following prominent publishers (and scores of others) who replaced their earlier models with labor-saving

Multiple-Magazine Linotypes

Federal Printing Co., New York	Charles Francis Press, New York	Butler Bros., Chicago
Portland Oregonian	Brandow Printing Co., Albany	Burr Printing House, New York
Might Directories, Ltd., Toronto	Philadelphia Press	Atlanta Constitution
Chicago Tribune	Peterson Linotyping Co.	Fairchild Press, New York

The trend of the trade is determined by the leaders who compose it. Their collective satisfaction is worth many times the cost of individual experiment.

"The Linotype Line" describes all Multiple-Magazine Models.
It will be sent you if you give us your address.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

NEW ORLEANS
549 Baronne Street

CHICAGO
1100 So. Wabash Avenue

SAN FRANCISCO
646 Sacramento Street

TORONTO: Canadian Linotype, Limited, 68 Temperance Street

The Inland Printer

5 1917

NOVEMBER

1917

Vol. 60 No. 2

NOTICE TO READER: When you finish reading this magazine place a 1 cent stamp on this notice, hand same to any postal employee and it will be placed in the hands of our soldiers or sailors at the front. *No wrapping—no address.* A. S. BURLESON, Postmaster-General.

Printing ink is a difficult article
to sell
Yet good salesmanship can do it,
For it is done every day.
But re-orders, and the establish-
ment
Of permanent trade, are
dependent
Upon the satisfaction
The customer derives from his
purchases.
That is why
More printers use Ullman's Inks
Than any other brand.

Sigmund Ullman Co.

New York Chicago Cleveland

DEC 5 1917
U.S. PATENT OFFICE

The Inland Printer

Christmas
1917

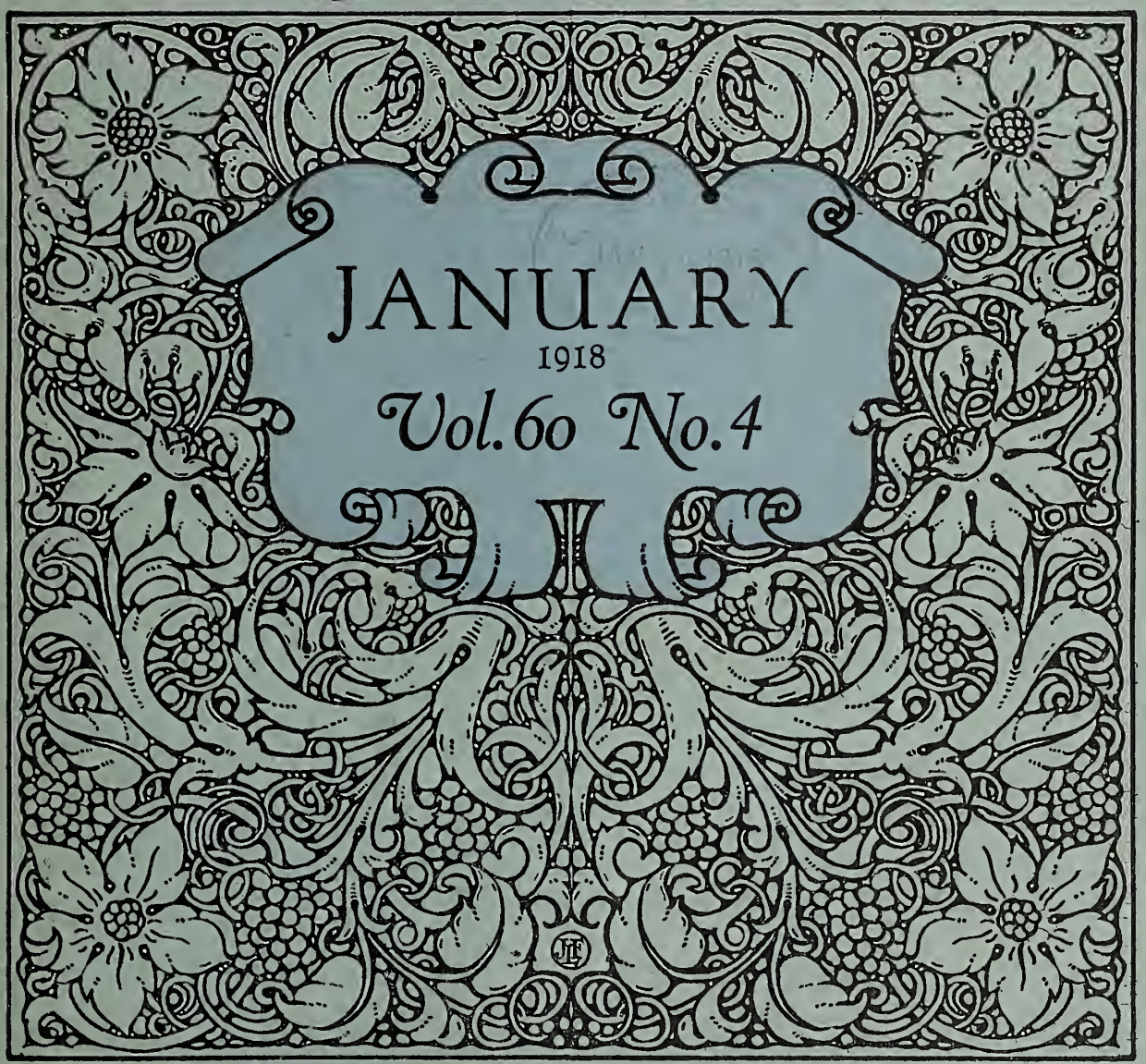
Printing ink is a difficult article
to sell
Yet good salesmanship can do it,
For it is done every day.
But re-orders, and the establish-
ment
Of permanent trade, are
dependent
Upon the satisfaction
The customer derives from his
purchases.
That is why
More printers use Ullman's Inks
Than any other brand.



Sigmund Ullman Co.

New York Chicago Cleveland

The Inland Printer



Doubletone Inks and Ullmanines
May occasionally require a little more
Care and attention than ordinary inks
To bring out the best that is in them.
But then---the results are so far
Superior, that the little extra effort
Pays large dividends.
Another thing---under present conditions
Even more than in normal times
Doubletone Inks and Ullmanines
Are most economical to use.

We are still able to supply
Practically all the standard shades
Or to match them very closely.

The Inland Printer

FEBRUARY
1918
Vol. 60 No. 5

NOTICE TO READER: When you finish reading this magazine place a 1 cent stamp on this notice, hand same to any postal employee and it will be placed in the hands of our soldiers or sailors at the front. *No wrapping—no address.* A. S. BURLESON, Postmaster-General.

Doubletone Inks and Ullmanines
May occasionally require a little more
Care and attention than ordinary inks
To bring out the best that is in them.

But then---the results are so far
Superior, that the little extra effort
Pays large dividends.

Another thing---under present
conditions
Even more than in normal times
Doubletone Inks and Ullmanines
Are most economical to use.

We are still able to supply
Practically all the standard shades
Or to match them very closely.

LIBRARY
MAR 13 1918
U. S. PATENT OFFICE

The Inland Printer

Vol. 60
MARCH·1918
No. 6

NOTICE TO READER: When you finish reading this magazine place a 1 cent stamp on this notice, hand same to any postal employee and it will be placed in the hands of our soldiers or sailors at the front. *No wrapping—no address.* A. S. BURLESON, Postmaster-General.

The word "Doubletone" is not
A generic name applicable
To imitations of a class of inks
Invented and introduced by us,
But refers only to our own products,
As sold by us and our accredited
agents,
And is our registered trademark.

To prevent confusion in the mind
Of the purchaser, our later offerings,
Showing new shades and effects,
And, in many cases, improvements
In working qualities or
Other valuable characteristics,
Are sold under our trademark

ULLMANINE.



Bound MAR 24 1919





SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01732 9939